



Centre for Educational Development
Appraisal and Research



DANCE AND DRAMA AWARDS SCHEME

EVAULATION PROJECT – PHASE II

1st INTERIM REPORT

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DADA Award Evaluation Project

Interim Report 10/03

Structure of Report

This is the first of six reports which will be published as part of the Dance and Drama Award Evaluation Project 2003-2006 undertaken by the Centre for Educational Development Appraisal and Research (CEDAR) and the Institute for Employment Research (IER) at the University of Warwick. Reports are published biannually.

The structure of the report is in two sections. In the first section there is an overview of findings and issues raised during the evaluation process as well as key recommendations where appropriate.

1.1 The Objectives and Approaches of the Second Phase Evaluation Project

1.2 The Profile of the Scheme and the implications of the last Review Cycle

Key recommendations:

- *The Awards should be used strategically in order to ensure that:*
- *The Awards are effective in terms of the quality and quantity of their outcomes as expressed in reliable and robust graduate destination data*
- *The DfES allocates awards to providers so that there is an appropriate representation of art forms, geographical locations for training and supply of highly trained performers for a diverse range of high status employment destinations within the industry*
- *The Awards are pro-active in developing rigorous equal opportunity, access and performance criteria and targets for assessing existing and new providers*
- *The scheme explores alternative ways of ensuring that individual students receive access to appropriate training opportunities, which might include a wide variety of apprenticeship schemes and partnership training between providers and the specialists within the industry.*

In order to identify whether a diverse and representative pool of talented performers access the Awards and in order to identify more rigorously the outcomes of training, the evaluation team recommend that:

- *There is a more rigorous monitoring process of the demographic profile of applicants for audition, including information on prior learning and extra-curricular activities, and for those who are successful at audition and in gaining Awards. This monitoring is already planned for by NCDT on behalf of its accredited Schools and the DfES might usefully collaborate with NCDT/CDET and the Schools in order to collect and use this information*
- *Designing and implementing effective and achievable monitoring and collecting of reliable and robust graduate destination data should be a priority for the next phase of the Awards operations.*

1.3 Access to training

Key recommendations:

Following the success of the ADA inc report into Disability and DADA, the DfES should commission a similar report into the under-representation in the training cohort of other populations, particularly British Minority Ethnic (BME) students.

- *The DfES should avoid a single issue approach to diversity by focussing on disability without giving full consideration to generic issues and problems that might be inhibiting the creation of a more diverse and representative training cohort as a whole*
- *The DfES should continue to develop alternative ways of funding training which might also be usefully applied to the training of other under-represented populations.*

1.4 Access and the labour market

Key recommendations:

- *There should be a review of the relevance of training for television and of the culture in many schools which gives greater status and therefore priority to stage and live work. This review might be undertaken by NCDT on behalf of the DfES*
- *The DfES should consider the range of alternative training solutions being adopted by BBC and others and how the Awards might usefully engage with these schemes and/or recruit from them*
- *The DfES should target BME publications and sites for advertising the Awards*

1.5 Access Course Provision

Key recommendations:

- *Schools should be required to bid for Access funding and the allocation of available funds should be contingent on a clear action plan setting out how the funding will be used to target and support under-represented populations*
- *Schools should be required to submit evaluations of the funded work and Schools who do not submit evaluations should be disbarred from further funding opportunities*

1.6 Graduate Destination Data

1.7 Survey of methods of collecting and valuing data

1.8 NCDT/Spotlight/Equity Graduate Destinations Working Party

Key recommendation:

- *That the DfES encourage closer co-operation between NCDT and CDET in terms of collaborating in establishing reliable methods of collecting and valuing destination data and considers how these organisations might be supported to play a more active part in the collection and valuing of data for DADA schools as well as offering comparisons with performance in non-DADA Schools*

1.9 Evaluating Graduate Destinations in Dance – A Pilot Study

Key recommendation:

- *That CDET is encouraged to work with Schools, NCDT and Dance employers on producing an evaluative framework for Dance and Ballet destination data*

1.10 New Performers Working Lives: A Pilot Survey of leavers From Dance and Drama Schools

Key recommendation:

- *Schools should be required to keep a record of the last known postal and email addresses for graduates. All providers should be required to participate in the distribution of the survey questionnaires during July 2004 to all students who graduated in 2003. This exercise should be repeated in 2005.*

1.11 New Performers – Qualitative Study Ground work

1.12 Questionnaire Survey Of Third Year Students To Dance And Drama Schools 2003

Each section ends with key recommendations where appropriate but the majority of the content of this first interim report is intended for discussion amongst stakeholders prior to the making of specific structural and procedural recommendations.

In the second section there is a collection of technical papers written by the evaluation team as part of their detailed evaluatory and research activity. These technical papers form the basis for the overview in section one, but also contain more detailed findings and conclusions.

Technical Papers

031: Dance and Drama Awards Review of Providers 2003 (Susan Band)

032: Update on Employment Landscape and Cultural Diversity (Viv Freakley)

033: Access Course Provision (Susan Band)

034: Provider views on the Methods of Student Destination Data Collection and Valuation (Susan Band)

035: Evaluating Graduate Destinations in Dance – A Pilot Study (Viv Freakley)

036: New Performers' Working Lives: A Pilot Survey of Leavers from Dance and Drama Schools (Rhys Davis)

037: New Performers – Qualitative Study Groundwork (Sheila Galloway)

038: Questionnaire Survey Of Third Year Students To Dance And Drama Schools 2003 (Geoff Lindsay)

Section One:

Overview of Evaluation Work and Principal Findings and Recommendations

1.1 The Objectives and Approaches of the Second Phase Evaluation Project

1.1.1 Background to the 2nd Phase Evaluation

The DADA Awards are a narrow band capped scholarship scheme, which is intended to ensure that the most talented students receive the highest quality training in order to prepare them for successful employment in the industry regardless of their ability to pay for such training. In effect the Awards in their current form allow the DfES to purchase places on courses offered by private providers of high quality.

The core objective of the Awards is:

To support the continued growth of the dance and drama sectors by ensuring that the most talented students have access to high quality training which will prepare them for productive careers in the performing arts - DfEE 25/01/2000

The Awards can be said to operate at two levels.

They offer highly talented individuals access to training, which they might not otherwise be able to afford or access for cultural, physical or geographical reasons. The Scheme also provides schools in the scheme with a relatively stable source of income and financial stability.

In return for the fees paid to providers, the DfES is also able to exert leverage in terms of ensuring that schools achieve certain benchmarks of excellence and comply both with QA and qualification conditions and with the government's objectives for improving access for students with disabilities and from other under-represented populations.

The Awards can be said, therefore, to impact on the performing arts industry in two ways. Potentially, they are ensuring that there is a source of performers of high talent which is representative of a multi-cultural and pluralist society. They are also, in a more general way, developing and improving the quality of the training market for all students, including those who do not carry Awards.

The Awards scheme is now focussed on FE providers offering TCL qualifications.

The current evaluation project builds on the first phase of evaluation undertaken by CEDAR from 2000-2003.

The first evaluation phase was effective in highlighting a number of issues, some of which were a result of the objectives set by Ministers and hence were directly the concern of the DfES. Others arose out of the evaluation process and the interchange between the evaluation team, the DfES and others involved in the scheme, including the schools. The Steering Group set up by the DfES representing interested parties provided an important forum for the consideration of these emerging and developing issues.

These issues included the audition process, comparability of quality assurance systems between the two sectors (schools under HE or FE regulations) and the number of students from ethnic minorities or with disabilities. These were identified, evaluated, reported upon and

considered, leading in turn to further actions by the DfES, schools and others. These actions included further work commissioned by the DfES.

In this final report the principal finding of the evaluators was that the Awards had been effective in moving towards achieving the core objective within the limitations of time and resources and that they should continue in their present form for a further three-year period.

This finding was based on four assumptions which are relevant to the 2nd Phase Evaluation.

(a) The 1st phase of the evaluation project assessed a new project that was in development over the first three years of operations. This period was one of progress in the sense that there were numerous modifications to both the fiscal and regulatory dimensions of the Awards. These modifications were made in response to the evaluation team's recommendations for improving the efficacy of the Awards in terms of delivering the core objective and in response to internal and external factors, which were identified as inhibiting the Awards' operational effectiveness. In the view of the evaluation team, resources were used effectively in the first three year cycle, in order to move towards a period of greater stability during which the modifications made in the first three year cycle would have a chance to become established and provide a clearer view as to whether the Awards are the most effective model for government support and intervention in the private Dance and Drama training market.

(b) The first three-year cohort graduated in 2002 and the Awards have gone through a process of adaptation and development during the first three years of operation. In the view of the evaluation team it was too early to expect the Awards to have completely met all that is implied in the core objective, but the Awards have been successful in moving towards meeting the core objective given the relatively short time span of operations. The test of the Awards in terms of supplying a more diverse and better trained cohort of students gaining high quality employment outcomes will need further and extensive evaluation in this next three year phase of the evaluation project.

(c) The effectiveness of the Awards in realising the core objective has to be evaluated in terms of the resources available and the deployment of these resources as scholarships for individual students selected at the point of audition. There are inhibiting factors in relation to access and prior learning, for instance, which have impacted on the Awards' effectiveness but which are beyond the remit and resource limits and will need further support from other sources and government initiatives. It is also the case that the organisational and logistical resources available to the DfES personnel responsible for the Awards' operation have been limited and they have performed effectively with and within these limitations of time and work loads.

(d) Despite the Awards' marked success in increasing the numbers of students in training from low-income families and the number of males in Dance and Musical Theatre training, there are still a set of complex issues relating to the recruitment of students with disabilities and from under-represented ethnic populations. The Awards have been pro-active in addressing these issues but it would be unreasonable to expect the Scheme to have resolved these issues within the first three-year cycle. However, the evaluation of the Awards' effectiveness in giving access to high quality training for a wider and more diverse range of new performers will be a major theme in the 2nd Phase Evaluation.

There remain a number of issues which require exploration, some of which continue work started in the first phase (e.g. developing sound and useful monitoring systems for destination data) while others arise because the scheme has become established and/or changed

significantly as a result of the development of new models (including the Conservatoire and new arrangements for schools under HE regulations).

1.1.2 The objectives of the 2nd Phase Evaluation reflect the current and expected future status of the DADA Awards.

The primary aims are:

- to demonstrate whether the Award scheme is effective in meeting its aims and objectives
- to establish whether the Awards provide 'value for money'

These overall aims lead to a number of more specific objectives:

- to provide an economic analysis of the scheme which examines the value added by the Award to the sector and the wider cultural and economic good
- to examine the schools use of Access funding to provide information on its value for money
- to explore the responsiveness of the scheme to employer needs, both current and as they change
- to examine the equity of the selection processes
- to establish how the scheme is changing access for students with disabilities and special educational needs, and those from different ethnic backgrounds
- to establish the impact of the scheme on the destinations of students
- to provide evidence for the 2004 Spending Review bid

In addition we will provide the following specific guidance:

- A practical method for the collection and evaluation of post course destinations
- A recommendation for the distribution of the Awards across both dance and drama and the disciplines they cover.

The 2nd Phase Evaluation will use four main approaches:

1. Economic analysis of 'value for money', including comparative analyses against other schemes and evaluation of access funding.
2. Statistical analyses of outcomes from the scheme including destination data and the demographic characteristics of the students, especially ethnicity; disability and social disadvantage.

3. Qualitative analyses based on individual and group interviews which tap into the individual experience and perceptions of students, employers, agents, schools and key industry/professional bodies.
4. Detailed documentary analysis of inspection reports, Review submissions & developing school policies relevant to the current objective (e.g. access).

1.1.3 Summary of work undertaken 6/03-10/03

The following activities have been undertaken in pursuit of the main objectives of the evaluation project and form the basis for the overview and technical papers presented in this report.

- Evaluation of the Review Process for allocating Awards (1/2 and TP031)
- Site visits to five Dance Schools to evaluate methods of graduate destination data collection and valuation (1/9 and TP035)
- Attendance at NCDT/Spotlight/Equity Graduate Destinations Working Party meetings (1/8)
- Interviews with two key television employers, an Associate Producer for international musical theatre and the Executive Director of Arts Council England to evaluate changing demands in the labour market for new performers (1/4 and TP032)
- Meeting with ADA inc to discuss their commissioned report on *Disability and the DADA* (1/3)
- Telephone interviews with a range of vocational performing and visual arts schools and conservatoires to assess current practices in graduate destination data collection (1/7 and TP034)
- Interview with Ofsted/ALI to evaluate their judgements about the quality of graduate destination data.
- Review and evaluation of DfES funded Access projects undertaken by Schools (1/5 and TP033)
- Delivery and analysis of the *New Performers' Working Lives: A Pilot Survey of Leavers from Dance and Drama Schools* (1/10 and TP036)
- Preparatory work for the interviews with recently qualified performers (1/11 and TP037)
- Analysis of cohort profile questionnaire (1/12 and TP038)

1.2 The Profile of the Scheme and the implications of the last Review Cycle

Recommendations to the DfES about providers and courses for inclusion in the Dance and Drama Awards from September 2003 were considered by the Review Advisory Group at a meeting on 6th February, 2003 following return of completed application forms in December 2002. The prime focus of the review would be upon ensuring that students receive the “best “ training, acknowledging that this may entail changes in the provider base.

Following recommendations in the 2nd Interim Report of the Warwick team which reported on planning for the subsequent round of allocating awards, the delegate list for the 2003 Review meeting was widely constituted, with representatives from DfES, Ofsted, LSC, ALI, TCL, Arts Council England, Dept. for Culture Media and Sport, Equity, Metier, and employer organisations, as well as representatives from the Warwick evaluation team.

There are mandatory requirements for all providers to offer courses leading to one or several of the six TCL qualifications approved for the Awards, also mandatory requirements to demonstrate active pursuit of policies relating to legislation on equal opportunities and health and safety. Accordingly, the Review has taken into account individual schools’ percentage intake of students with disabilities and learning difficulties, and intake from ethnic minorities in considering allocation of awards.

Formula agreed by the previous review group linked allocation of Awards, and consideration of any additional Awards, to Schools’ Ofsted/ALI inspection results.

1.2.1 Review Criteria

Four review criteria were highlighted against which allocation of awards would be judged, assuming fulfilment of the above mandatory requirements. Explanatory notes provided for the Review Meeting explained the rationale for the selection of Quality Assurance, Performance, Relevance and Costs for the criteria.

QUALITY ASSURANCE - Quality Assurance was to be “of primary importance....and central to the recommendations and decisions made....”

PERFORMANCE - As regards Performance, information furnished by providers about completion rates, and numbers of students gaining relevant employment would be used to “make comparisons between providers”. Information given about usage of the Awards would also be taken into consideration.

RELEVANCE - For the third criterion, Relevance, the overview of sector trends and skills shortages compiled by the evaluation team at Warwick University would provide a context against which to judge whether individual schools’ proposed training for the Awards would be relevant in terms of employment prospects. Schools were expected to make a case for relevance on their application forms.

COST - Fourthly, the cost criterion was not to be “the primary factor for consideration”, and the explanatory notes indicate that financial information would be used essentially to indicate the number of Awards to be allocated to a particular institution, once evaluation of other criteria indicated inclusion in the scheme. Nevertheless, satisfactory independent financial assessment would be needed to secure the offer of Awards.

Each of the four criteria was more explicitly expounded than was the case at the previous Review exercise, placing a clear onus on providers to supply detailed information concerning student intake and progress through their course and into employment, also demonstrating through their responses the appropriateness of the training proposed for the Awards in relation to sector needs and employment prospects.

1.2.2 Recommendations to Ministers

The meeting was convened and briefed to provide advice to DfES and the Minister on the provider base, courses and allocations. The group discussed the development of the Awards, the combined OFSTED/ALI inspection reports and the 3 year evaluation findings. The meeting, particularly employers, were unanimous in recommending that the DfES must adopt a robust line on the participation of ethnic minorities and students with disabilities in the Awards. They supported both the research designed to find effective and responsive approaches to this, and the proposal to make some of each school's Awards allocations conditional upon them recruiting these students. The employers were finding difficulty in recruiting for their needs for a 'diverse mix' of performers from the Awards schools.

The meeting welcomed the marked improvement in the quality standards of existing providers with all achieving either 1 or 2 gradings at inspection for teaching and learning. The exception being 2 of the 3 schools who had been graded at 4 at the previous review, and who had been allocated no new places. Two had both been re-inspected at Grade 4. Those present stressed the importance of much improved information about the destinations of students and the relevance of their provision to employers and students. This information is vital to future reviews and is a matter that needs to be amongst the priorities for evaluation.

Faced with high quality provision from all existing providers, the meeting agreed that they all should continue to be providers. However, the meeting recommended that Awards allocations to schools must be restricted to the 60% maximum of the school roll. This would result in some providers receiving reduced allocations because they had previously overstated these.

After considering bids for new courses from existing providers and applications from 12 "would be" new providers, the meeting agreed that 3 new providers should be offered Awards subject to their satisfying the criteria for providers. The new providers are:

- a) Studio La Pointe.
- b) Cambridge School of Dance
- c) Ballet Rambert

The meeting did not recommend giving Awards to existing providers for new courses. They thought that each of these new schools should be given a nominal allocation of 15 Awards for new students for each of the next 3 years. This would provide support for 45 students in each school. This would cost more than is available from sticking to the existing providers and applying the 60% rule strictly. Ministers, therefore, accepted the meeting's recommendation that the additional funding needed for this should be found by reducing the 60% allocation limit marginally i.e. by making a limited reduction of 2% on existing providers currently receiving 60% allocations. This would provide sufficient funding to:

- bring in new providers and perspectives
- create greater regional diversity and

- give a clear steer to providers that the Awards will continue to be managed in the best interests of students, quality and responsiveness, even if this means some re-allocation of provision between providers.

1.2.3 Strengths and weaknesses of provision identified by employers

The meeting usefully highlighted the strengths of the provision offered by the Schools. In considering the applications the employers drew attention to the following qualities:

- Ability to link training with changing needs of industry
- Activities supporting recruitment of disabled students
- Broad based training for changing labour market
- Close professional contact with employers
- Commitment to active support for ethnic minority recruitment
- Detailed destination data provided
- Employment mobility of graduates
- High quality specialist training
- Identification of areas of skills shortage
- Multi skilling as well as academic study
- New recruitment of disabled students
- New recruitment of ethnic students
- Relevance for all/majority of graduates
- Relevant destinations claimed
- Relevant employment destinations (including teaching) for all/majority qualifying
- Use of DfES access funding to run training, resulting in curriculum development

However, the employers were sceptical about the claims made by schools in terms of successful graduate employment in the industry and the high percentages of graduate employment in particular. They also registered a strong note of disappointment in terms of the low numbers of disabled students and students from other under-represented populations.

The meeting agreed that the Awards were there to enable talented students to train in the best provision rather than provide core funding for institutions. However, there was also a recognition of the importance of being supportive to the high quality providers needed for the scheme. The meeting recommended that DfES send a clear message to providers that more radical change will be considered in future, if necessary to secure the coverage, diversity and responsiveness required for the Awards.

1.2.4 Awards accepted and provision of TCL qualifications

Ministers accepted the recommendations made by the meeting and the new provider profile of awards is outlined below:

DANCE AND DRAMA AWARD ALLOCATIONS 2003/2004

Awards accepted by Schools for 2003/2004 academic year

School	Awards accepted for 2003/2004						Total allocation	DfES funding per place	Total DfES funding
	1 Year (03/04)	2 Year (02/03)	2 Year (03/04)	3 Year (01/02)	3 Year (02/03)	3 Year (03/04)			
Academy of Live and Recorded Arts	6	4	0	21	21	21	73	£6,986	£509,978
Arts Educational School (London)	8	0	0	54	54	50	166	£7,020	£1,165,320
Arts Educational School (Tring)	0	11	11	0	0	0	22	£7,420	£163,240
Bird College	0	4	4	20	21	20	69	£5,986	£413,034
Cambridge Performing Arts at Bodywork	0	0	0	0	0	15	15	£4,141	£62,115
Central School of Ballet	0	3	0	34	29	20	86	£9,596	£825,256
Elmhurst	0	0	0	20	20	16	56	£6,949	£389,144
English National Ballet School	0	16	14	0	0	0	30	£9,172	£275,160
Hammond School	0	0	1	18	18	20	57	£7,799	£444,543
Italia Conti	1	6	6	19	20	20	72	£7,049	£507,528
Laine Theatre Arts	2	2	2	34	34	32	106	£6,587	£698,222
LAMDA	0	13	24	20	20	20	97	£7,843	£760,771
Liverpool Theatre School	0	0	0	16	17	17	50	£6,848	£342,400
Millennium Dance 2000 Ltd	0	3	2	17	18	17	57	£5,411	£308,427
Northern Ballet School	1	0	0	24	24	20	69	£6,901	£476,169
Oxford School of Drama	8	0	0	13	13	13	47	£6,405	£301,035
Performers College	0	0	0	24	24	22	70	£5,280	£369,600
Rambert School	0	0	0	0	0	15	15	£8,022	£120,330
Stella Mann	0	2	2	11	11	11	37	£5,908	£218,596
Studios La Pointe	0	0	0	0	0	15	15	£6,210	£93,150
Urdang Academy	0	0	0	31	31	29	91	£6,561	£597,051
Webber Douglas	0	2	2	15	17	17	53	£7,245	£383,985
TOTAL	26	66	68	391	391	410	1353	£0	£9,425,054

Adjustments to figures

1. Elmhurst surrendered 4 x 3years Awards
2. Two extra 3 years Awards offered to Hammond
3. Urdang now have 31x3 year Awards for 2002/03 - previous correspondence misleading

The new profile of TCL qualifications and providers is as follows:

National Diploma in Professional Acting (3 years)

ALRA; Arts Ed London; LAMDA; Oxford School of Drama; Webber Douglas

National Certificate in Professional Acting (1 year)

ALRA; Arts Ed London; Oxford School of Drama;

National Diploma in Professional Musical Theatre

Arts Ed London; Bird College; Italia Conti; Laine Theatre Arts; Liverpool Theatre School and College; Millennium Dance 2000 Ltd; Performers College; Stella Mann College; Urdang Academy

National Diploma in Professional Dance (3 years)

Central School of Ballet; Elmhurst; The Hammond School; Laine Theatre Arts; Millennium Dance 2000 Ltd; Northern Ballet School; Stella Mann College; Urdang Academy.

National Certificate in Professional Classical Ballet (2 years)

Arts Ed Tring; Central School of Ballet; English National Ballet School

1.2.5 Recommendations

The evaluation team makes the following recommendations based on the outcomes of the first phase of the Awards, the 2003 Review Meeting and the current map of providers and qualifications.

The Awards should be used strategically in order to ensure that:

- The Awards are effective in terms of the quality and quantity of their outcomes as expressed in reliable and robust graduate destination data
- The DfES allocates awards to providers so that there is an appropriate representation of art forms, geographical locations for training and supply of highly trained performers for a diverse range of high status employment destinations within the industry
- The Awards are pro-active in developing rigorous equal opportunity, access and performance criteria and targets for assessing existing and new providers
- The Awards explore alternative ways of ensuring that individual students receive access to appropriate training opportunities, which might include a wide variety of apprenticeship schemes and partnership training between providers and the specialists within the industry.

In order to identify whether a diverse and representative pool of talented performers access the Awards and in order to identify more rigorously the outcomes of training, the evaluation team recommend that:

- There is a more rigorous monitoring process of the demographic profile of applicants for audition, including information on prior learning and extra-curricular activities, and for those who are successful at audition and in gaining Awards. This monitoring is already planned for by NCDT on behalf of its accredited schools and the DfES might usefully collaborate with NCDT/CDET and the schools in order to collect and use this information
- Designing and implementing effective and achievable monitoring and collecting of reliable and robust graduate destination data should be a priority for the next phase of the Awards operations.

1.3 Access to training

The notable achievement of the first phase of the Awards was in raising the quality and accountability of training in the sector and in ensuring that schools were selecting the most talented students at the point of audition regardless of their ability to pay for such training. In the view of the evaluation team pre-audition processes such as inclusive publicity materials, transparent and equitable audition processes and the core training itself are of a consistently high quality across all providers involved in the Awards. External quality assurance measures, such as Ofsted/ALI inspections, rate the sector as excellent in these respects.

However, the Awards have been less successful in terms of identifying and training students from under represented communities, particularly students with visible disabilities and Black minority ethnic (BME) students. In the final report of the 1st Phase of the Evaluation Project, we drew attention to the fact that less than 2.4% of the cohort had self disclosed disabilities. We also showed that white students continue to make up 90-93% of the cohort even though students from other ethnic groups are more likely to have an Award. In the most recent survey of third year students (see 1/11 and Technical Paper 038), the numbers of students from ethnic minorities remains unchanged but there does seem to have been a marked increase in the numbers of students reporting long term illness, health problems and disabilities to 7.1% of the sample.

The DfES has been pro-active in using its fiscal resources to exert leverage on the training sector in order to diversify the cohort in training. In particular it has provided funding for:

- The production of culturally inclusive and representative publicity materials reaching a wider audience of potential students
- A new culturally inclusive and equitable code for auditions
- A report on *Disability and DADA* (The Verrent Report) commissioned from ADA inc
- New initiatives recommended in the Verrent Report
- Local and national access projects organised by schools to target and nurture potential talent at the pre-audition stage

1.3.1 The Verrent Report

Ada inc produced a report for the DfES based on extensive research and evaluation of the issues relating to access to training for students with disabilities. This report has been accepted and distributed to schools by the DfES and training days and seminars have also been organised.

In its conclusions, the Verrent Report identified five areas of need and development:

1. Training for Schools
2. Advice, guidance and support
3. Building bridges between schools and companies/practice
4. Creation of alternative routes into training
5. Raising the profile of work by disabled performers

These five areas of development were turned into eleven potential initiatives which Verrent considered appropriate to the development of the Awards. In response the DfES has secured £200,000 of new money to fund the following:

1. Disability specific advice and guidance both in hard copy and on the DfES website
2. Disability Equality Training for each DADA provider
3. A Funding Initiative for individual students to access Performing Arts training.

In addition the DfES has committed to a target of 5-7% disabled students in the cohort by 2005, and to explore alternative ways of providing funding for talented disabled performers through apprenticeship schemes and direct funding of individual students.

The Verrent Report has led to a significant increase in activities designed to attract and retain more disabled students in to the cohort. There have been considerable challenges for schools, which have usefully required a careful and critical re-evaluation of training methods and the criteria for identifying talent. Some schools are experiencing a tension between the demands of excellence and access, and some schools have been concerned about the employment prospects for disabled graduates. Schools providing training in classical forms of Ballet seem most challenged by the pressure to find ways of diversifying their intake.

1.3.2 Recommendations

The evaluation team welcome the Verrent Report and its positive reception by DfES and providers as well as the important new funding for initiatives. The evaluation team will continue to focus on the implementation of the report and the effectiveness of the funded initiatives in increasing the number of disabled students in training.

It is recommended that:

- The DfES commission a similar report into the under-representation in the training cohort of other populations, particularly Black Ethnic Minority (BME) students.
- That the DfES avoid a single issue approach to diversity by focussing on disability without giving full consideration to generic issues and problems that might be inhibiting the creation of a more diverse and representative training cohort as a whole

- The DfES develop alternative ways of funding training which might also be usefully applied to the training of other under-represented populations.

1.4 Access and the labour market

In Technical Paper 032 titled *Update on Employment Landscape and Cultural Diversity*, Viv Freakley reports on the findings from interviews with significant employers. This work was undertaken in response to a concern from schools that the increasing push towards using the Awards to increase diversity and access to training may not reflect demand in the labour market. This is a legitimate concern; the schools are independent commercial enterprises that must accurately gauge and respond to the demand for new performers in the labour market. Schools cannot drive the labour market, but they can ensure that they are supplying the graduates that the industry needs and wants. Some schools have expressed concerns about 'social engineering' and about the over-representation of government agencies and bodies, rather than employers, at the Review meeting which was particularly vocal in demanding more radical change in the training market. There have also been concerns that certain cultural groups, particularly girls of S. Asian heritage, may traditionally be opposed to careers in the performing arts.

The paper is based on:

1. Interviews with two key television employer/commissioners, focusing on the measures they have introduced to increase cultural diversity in casting and production.
2. Interview with Associate Producer for international musical theatre production company.
3. Interview with Arts Council England Executive Director with responsibility for cultural diversity and equal opportunities policy, planning and implementation.

These interviews powerfully suggest that there are ongoing and fundamental shifts in the employment landscapes in these sectors of the industry. The overall picture is of an industry that is rapidly responding to the commercial imperative to offer programming and casting which in every respect reflects modern, multicultural, multiethnic, multifaith and pluralist Britain. All the employers share the view that the increasing demand for performers who reflect this modern Britain is not a passing fad or political expediency. Rather, it reflects a permanent and ongoing change in generational perspectives. The employers are also sceptical about claims that certain cultural groups are opposed to careers in the performing arts and make the point that many of the young BME performers they have identified and worked with are from third and fourth generation British families. People now expect and demand diversity and will continue to do so. There is no doubt, in the minds of the evaluation team, that the demand for a more diverse pool of graduate performers will increase.

In her conclusions Viv Freakley suggests that:

1. There is continuing growth in the demand for culturally-diverse performers and artists – in television, musical theatre and the subsidised arts sector.
2. In general, there is a shortage of appropriately-trained, culturally-diverse performers and artists in all three sub-sectors – especially Black British performers.

3. Television employers are implementing targeted schemes to identify Black British talent and train them in-house. The nature of the skills required for this work means that this is an effective strategy to meet their short-term needs. However, they do not see this as a long-term solution and would like to see more British Minority Ethnic (BME) students coming through traditional training routes.
4. There is dissatisfaction among television employers with current training and a strong desire to work with DADA schools to make their training more relevant to television.
5. In general, current training **is** meeting the needs of the musical theatre sector but there is still a serious shortage of appropriately-skilled, culturally-diverse performers. The strategies used by the television employers would not work in the musical theatre sector because of the multi-skilled nature of the work.
6. Employer-led targeted training initiatives have value in creating role models for other young BME people and they fulfil a short-term skills shortage.
7. Overall the training offered by DADA schools (and others) is highly valued by these interviewees who perceive that it develops a core of appropriate professional attitudes as well as the techniques and skills needed for longevity of career. Short-term employer-led initiatives can not develop the range and depth of skills needed long-term – these should be developed in a proper vocational training environment.

1.4.1 Recommendations

This is an important paper, which provides evidence of a permanent shift in the labour market towards more inclusive and representative programming and casting.

The evaluation team recommend that:

- Greater attention is paid to the recruitment of BME students
- There is a review of the relevance of training for television and of the culture in many schools which, gives greater status and therefore priority to stage and live work. This review might be undertaken by NCDT on behalf of the DfES
- The DfES considers the range of alternative training solutions being adopted by BBC and others and how the Awards might usefully engage with these schemes and/or recruit from them
- The DfES targets BME publications and sites for advertising the Awards

1.5 Access Course Provision

In Technical Paper 032, entitled *Access Course Provision*, Susan Band presents the results of the team's evaluation of DfES funded Access training undertaken in 2003-4. Providers were offered, on average, 40% of their Awards allocation as a baseline figure for access funding for 2002. The total budget for Access course was £207,000

Letters were sent out to providers in May 2003, asking for information about activities provided through the funding from DfES for access courses. The letter explained that the evaluation team is particularly interested in any evidence that the activities have included students who might not otherwise have had the necessary training and opportunity to audition successfully for a place at the schools.

The evaluation team see Access funding as being a particularly important means of encouraging schools to identify and work with a more diverse range of students at the pre-audition stage, particularly where students are targeted because for cultural reasons or lack of prior formal training they might not otherwise consider themselves for audition. These Access opportunities are local initiatives, which encourage schools to do more outreach and community work in order to find and support suitable students. It is important, however, that schools are accountable for the budget and plan and evaluate the effectiveness of their projects in terms of their success in recruiting talented students who might not otherwise have been eligible for Awards.

Overall, providers have reported a range of activities designed to enable participants to gain an appreciation of the standards required, and the high demands that training will make on them, offering some students the opportunity to raise the standard of their performance, others the chance to train perhaps for the first time in some aspect of their discipline previously lacking.

At a number of institutions, Easter/Summer courses have provided students, sometimes with limited prior training, to improve both audition skills (which include interview techniques, CV writing, selection of material and presentation skills) as well as their standard of performance in the discipline of their choice. A proportion of these students have benefited sufficiently from this additional tuition, progressing to audition successfully for a full time place at the institution. The success rate has varied, and clearly the calibre of students at individual schools and their reasons for participating are just two of the unknown factors which make direct comparisons inappropriate.

Several institutions have chosen to engage in outreach work, and this work has facilitated greater engagement with target audiences in areas where ethnic minorities have a high representation in the population. Recruitment numbers are as yet small, however, though there is a notable exception here. There were few indicators that more students with a disability are being drawn into dance or drama training. Many respondents were able to describe benefits in terms of generalised raised awareness, reaching wider audiences, rather than in terms of increased recruitment figures for a targeted population.. The process of recruiting more individuals from minority groups is likely to prove lengthy, acknowledged by the steps taken by a number of providers to build upon links with local schools and further education colleges to raise the profile of dance and drama training.

Occasionally assessment of outcome has necessarily been speculative, relating to activities which are ongoing or planned.

Finally, the evaluation team regrets to record the failure of several institutions to respond to requests for information, and recommends that consideration be given to ways in which providers' obligations in this respect can be further emphasized, to encourage one hundred per cent future compliance.

1.5.1 Recommendations:

The evaluation team recommend that:

- Schools are required to bid for Access funding and that the allocation of funds is contingent on a clear action plan setting out how the funding will be used to target and support under-represented populations
- Schools are required to submit evaluations of the funded work and that Schools who do not submit evaluations are disbarred from further funding opportunities

1.6 Graduate Destination Data

How graduate destination data is collected, monitored and valued will be another key area of work for the evaluation team during the 2nd phase. In the final report of the 1st phase the evaluators made the point that the Awards were too young to enable assessment of their effectiveness in terms of the outcomes of training. The core objective for the Awards is to *prepare (Award holders) for productive careers in the performing arts*. It is likely that during the next phase of the Awards and particularly in the run-up to the 2006 Spending Review, there will be an increasing expectation that the Awards can be shown to have led to graduates achieving 'productive careers in the performing arts'.

In particular, the employers groups at the next Review meeting expect to make recommendations for the allocation and re-allocation of Awards on the basis of more reliable and consistent data on access, inclusion and graduate destinations.

There are other important reasons why graduate destination data needs to be collected, monitored and valued in transparent and systematic ways:

- Reliable and convincing graduate destination data are an important means of the CDS/CDET Schools, offering TCL qualifications, to distinguish themselves from other alternative vocational training routes which are less rigorous and industry related and which are less likely to lead to 'productive careers in the performing arts'. Quality graduate destinations are a powerful indicator of the quality of the training offered.
- Graduate destination data are a useful tool for Schools to use in reviewing and planning improvements to their provision. Looking at the through line between a school's mission statement, the kinds of students it seeks to recruit, the training programme itself, the casting agents and 'brokers' it is most associated with and the end results in terms of carefully collected and monitored destination data is a useful way of evaluating the School's position in the training market.
- It is also important to use destination data as a way of coming to understand more clearly the relationships between the training and labour markets in the performing arts and in building a clearer picture of what happens to new performers in the first years of their professional lives.

There are a number of issues and problems with the current methods of collecting, monitoring and valuing of destination data within the DADA Award scheme:

1. Despite claims made by schools themselves, Ofsted/ALI, and NCDT/CDET for high percentages of graduates finding high quality employment destinations in the industry, the evaluation team has not as yet found any reliable and consistent data to support such claims. This is not to suggest that the claims are false, but rather to suggest that the evidence itself does not bear close scrutiny, particularly by those who might, like the employers group at the Review meeting, be sceptical of the claims being made.
2. Assessing and valuing graduate destination data in the performing arts industry is particularly complex and problematic because of the very particular variables and patterns of employment within the labour market. There is no sector agreement for instance on what might count as 'high quality' employment, or how a 'productive career' might be usefully quantified.

The evaluation team's bid for the 2nd phase undertook to provide a *practical method for the collection and evaluation of post course destinations*. This will be a medium term goal for the evaluation. In the short term we are concerned with trying to understand the ways in which Schools and others currently collect and value data. This understanding will lead to the presentation of a model for collecting data and a set of very tentative performance indicators for valuing the data, which will then be the subject of extensive negotiation within the sector. In the longer term we are hoping to propose a model for assessing a school's destination data which would include the school's own appraisal of the data, cross-referenced to the school's mission statement and a range of performance indicators which the school feels are appropriate to their mission and their own expectations for employment destinations.

The evaluation will, therefore, make use of both quantitative and qualitative data in order to progress towards our goal of providing a practical method for the collection and evaluation of destination data.

Quantitative

Will include analysis of:

- the monthly returns to LSC
- graduate questionnaires
- NCDT/Spotlight/Equity project
- new models of data collection proposed by the team
- application and audition data

Qualitative

Will include:

- face to face interviews with graduates, principals, Ofsted/ALI, employers and others
- analysis of Schools' mission statements, Ofsted/ALI reports, graduate questionnaires

1.7 Survey of methods of collecting and valuing data

In Technical Paper 034 *Provider Views on the Methods of Student Destinations Data Collection and Valuation*, Susan Band presents the findings of her study of Schools and conservatoires both within the FE sector but also in HE where there is a highly challenging requirement to collect data for the Higher Education Statistics Agency (HESA). The survey also included Visual

Arts and Music establishments. This paper provides a useful snapshot of how data is collected and valued and will inform the next phase of the team's work.

The principal findings are presented here:

- Relevance to course planning was the benefit to institutions most frequently mentioned from tracking destinations for HESA and other bodies.
- Relevance to publicity and funding applications was also mentioned
- From some, but not all of those who submit data to HESA there were complaints about the administrative burden this imposes.
- Respondents criticised the inflexibility of date submissions for HESA, and the “snapshot” nature of its focus.
- There were suggestions for a more forward looking HESA which enables students to record employment over a wider time frame, and more geared to the idiosyncratic framework of particular fields of study.
- There are examples of providers in the early stages of implementing their own tracking system, for which the HESA exercise, and the requirements of other outside bodies can be seen as a driver.
- All the institutions in the sample are proactive in encouraging students to stay in touch after leaving, reporting unsurprisingly that contact diminishes with time
- Networking reflects a reciprocal relationship between institution and student providing both parties with information relevant to tracking and employment opportunities.
- Telephone tracking by students is recommended as an aid to networking and an answer to administrative overload.
- Informal tracking blends seamlessly with the careers guidance received by students as they progress through their course.
- Many institutions resist placing a differential value on employment destinations; recognition of West End prestige is set against appreciation of the sound professional opportunities offered elsewhere.
- Overall the prime consideration was that students should find employment in a course-related role, bearing in mind the strong financial pressures upon school leavers.
- Respondents highlighted the volatility of market needs, as well as changing levels of esteem for some areas of employment.
- Those who contributed to this survey were keen to emphasize student choice as ultimately their central concern, bearing in mind the individual nature of progress through the course offered and suitability for employment in the range of opportunities available.

1.8 NCDT/Spotlight/Equity Graduate Destinations Working Party

The evaluation team attended two meetings of the NCDT/Spotlight/Equity Graduate Destinations Working Party which is a new initiative arising from the constitutional review of NCDT and the services it provides to its accredited Schools.

The working party is exploring the feasibility of cross-referencing Spotlight and Equity databases with courses as one of a range of possible performance indicators. Spotlight data for graduates and courses goes back to 1980 and Equity holds information on graduates linked to courses which goes back to 1997. Merging these two sources of data might well provide valuable information on the range of work, the longevity of careers, patterns of employment linked to particular schools etc. Equity may also hold useful information on Dance graduate employment as it has good coverage of all the standard companies.

The evaluation team supports the view of the working party that useful as this data is, Spotlight entries and Equity contracts are not the only available performance indicators and may not be appropriate at all for some graduates and schools. However, these are important sources of information and seeking links to useful data held by other interested parties in the industry is an important step forward.

NCDT is also working towards suggesting a range of performance indicators for valuing destination data and proposes collecting and reviewing this data on behalf of its accredited schools. The evaluation team's survey showed that small schools in particular feel overwhelmed by the administrative burden of collecting and using data without external support. Clearly the DfES is not in a position to collect data centrally so the NCDT proposal should be welcomed.

NCDT draft proposal for discussion with CDS and others suggests the following performance indicators:

Entry statistics:

- Number of candidates applying, auditioning, receiving offers, enrolling
- Pre-entry qualifications of students enrolled

On course statistics:

- Number of students on course by gender
- staff: student ratio
- ethnicity & disability
- funding
- drop-out numbers

Graduate statistics: (percentage employed & longevity)

- One year after graduation, how many have achieved Equity contract?
- Three years after graduation, how many Equity contracts?
- Five years after graduation, how many remain in Spotlight?

Cohort analysis

- Ratio employed in television, theatre, radio, corporate, voiceovers, etc taken year by year for three years
- Weeks actually worked per student in any given year
- How many gain and keep representation

NCDT also plan to hold seminars with casting agents and other employer representatives based on the scrutiny of performers' CVs as a means of understanding how employers value potential talent and emerging career paths.

This seems to the evaluation team to represent a very good starting point for the negotiation of appropriate and manageable data collection and performance indicators for Drama School offering Awards.

1.8.1 Recommendations:

- That the DfES encourage closer co-operation between NCDT and CDET in terms of collaborating in establishing reliable methods of collecting and valuing destination data and considers how these organisations might be funded to play a more active part in the collection and valuing of data for DADA schools as well as offering comparisons with performance in non-DADA Schools

1.9 Evaluating Graduate Destinations in Dance – A Pilot Study

In parallel with its evaluation of the work being done by NCDT in Drama, the evaluation team has also conducted a pilot study with five Dance Schools to try to begin the process of identifying and then negotiating performance indicators for Dance and Ballet. The results of the pilot study are presented in Viv Freakley's Technical Paper 035 *Evaluating Graduate Destinations – Pilot Study*.

The pilot study focused on provider perspectives: gathering preliminary information from a sample of dance providers which can then be tested in a larger provider survey. The aims are to:

- seek out ways in which first work destinations and early career paths can be categorised so as to reflect similarities and differences across providers.
- open up the debate on the characteristics of a good start in the sector/s.

- investigate ways in which performance might be assessed to ensure provider diversity and range.

Site visits were made to five dance providers for face-to-face interviews with school principals. Schools were asked to provide mission statements and destination data for the previous five years.

The sample providers offered specialisms in Musical Theatre Dance, Classical Ballet and Jazz/Contemporary Dance as well as covering the full range of curriculum required by the Trinity Diploma. The sample included London-based and regionally-based schools.

The range of graduate employment aspirations within the sample of schools covered 2 primary occupational roles and 8 primary employment contexts.

Primary occupational roles identified:

- Musical Theatre performer ie multi-talented dancer/actor/singer.
- Dance performer in classical ballet, contemporary, jazz and entertainment dance genres.

Primary employment contexts identified:

- West End theatre shows
- Musical Theatre touring shows
- Dance or Ballet companies
- Cruise ship/cruise line companies.
- Commercial entertainment eg pop video, pop touring, fashion shows, trade shows.
- Show girl spectacles eg Moulin Rouge
- Hotel cabaret
- Holiday camp/park entertainment
- Self employment as an independent dance artist working on self-generated projects.

All schools referred to *performer* as the primary occupational role but stressed the need to prepare for secondary occupations. Four of the five schools mentioned teaching as an important secondary occupation, providing financial security in the early career stages and potential for post performance career development at a later stage. Relevant contexts for teaching were seen by three of the four as feeding back into vocational training (to provide professional relevance for students and to develop choreographic skills) and private sector syllabus teaching. One of the schools felt strongly that teaching should be seen as a valid first destination: "Sometimes students have opted for teaching as a first job. They may not have felt ready for a job in jazz dancing. They have built up their confidence as a teacher and maybe moved on

from their job as a teacher into the theatre there is a big hole in the teaching market now.... they can't fill teaching jobs worldwide”.

The range of dream first jobs encompassed: principal and chorus parts in West End shows or reputable touring musical theatre shows, placement in major ballet, contemporary or jazz dance companies, placement with selected cruise lines and placement with national pop tours.

Four of the five schools placed a principal role in a West End show at the top of the destination hierarchy. They also pointed out that this was relatively rare. Most directors sought a degree of maturity as well as extremely high levels of acting, dancing and singing talent. Securing work as a chorus dancer in a West End show was also a highly desirable first job but once a performer was “pigeon-holed” as a chorus dancer (however good), it could be difficult for them to be considered as principal and even more so as an actor. The same four schools drew attention to the need for most graduates to find a context for learning essential professional work skills in a protected environment before risking their embryonic reputations in the highly public context of a West End show. Equally, early high profile success in the West End or in the commercial entertainment sectors could be very difficult for young performers to handle.

Three schools identified placement in a high profile company (ballet, contemporary, jazz) as a potential dream first job.

All schools agreed that a dream first job would offer (not necessarily in this order):

- A good contract and working conditions.
- A chance to learn essential professional skills
- An opportunity to learn more about and develop strengths/interests
- Reputation-building among those who will provide further work.

All interviewees stressed the fact that what might be a dream job for one graduate would be a nightmare for another. Some graduates need the directed, structured and supported environment of a company, others needed freedom to take artistic control. Some graduates need more time to develop physically, emotionally or artistically before taking on certain types of work.

A dream first job included a *good* employer. Good employers invest in the development of a graduate, offering roles and choreography which will stretch him/her as well as a safe working environment. Good and bad employers exist in all employment sectors including respected companies, musical theatre touring, cruise lines, commercial (pop tour) managements, hotels and holiday camps. Good level of pay and working conditions agreed in advance in a contract are indicators of good employers but beyond that it is a matter of up-to-date knowledge of the employer and particularly the choreographer who is currently working for them. All schools stressed the importance of a good choreographer who will develop the dancers through good choreography.

The jobs to be avoided are those with poor or unsafe working conditions (ie inadequate physical environment, very low pay, overlong hours and non-performance duties such as nannying). One school pointed out that these conditions might be found in fringe contemporary dance as well as foreign nightclubs or holiday clubs. All but one school commented on the dangers of overseas work in holiday contexts where female dancers might be at risk, under pressure from management to “go topless” for example.

Beyond this there is work with smaller companies (including Mediterranean cruises) where inexperienced choreographers do not stretch the dancers to their full ability. "I wouldn't want the College's ex-students to be in a small hotel, just doing a twirl, or in a place which doesn't reflect their professionalism. I would want them to be working at the standard of fitness they have trained to."

The pilot study has been very useful in helping the evaluation team to understand the processes and values used by Dance schools in assessing their own performance against available destination data and provides a good basis for further progress.

1.9.1 Recommendation:

- That CDET is encouraged to work with schools NCDT and Dance employers on producing an evaluative framework for valuing Dance and Ballet destination data

1.10 New Working Lives: A Pilot Survey of leavers From Dance and Drama Schools

In technical paper 036, Rhys Davies presents the detailed findings from a pilot survey of graduates after their first year in the labour market. This pilot survey is intended to test the effectiveness of the questionnaire and the team plan a more extensive sweep of leavers in the coming years. The pilot survey does already provide some interesting and useful data for follow up work

Information about the early careers of students from Dance and Drama schools could provide information to inform the debate as to whether the DADA Award scheme represents good value for money. Another important issue to be addressed by this survey relates to the definition and measurement of the 'employability' of students from Dance and Drama schools; as schools within the scheme become more increasingly scrutinised in terms of their performance (e.g. termly monitoring reports). Important among a range of performance indicators that will assist in the planning and delivery of Dance and Drama courses could be those that relate to and derive from information on the subsequent career paths of graduates. A detailed understanding of the early careers of students from Dance and Drama schools will inform decisions as to what measures of employability can be implemented in practice and assist in defining what may be considered to be sensible benchmarks against which to judge performance.

For the purpose of the pilot survey, questionnaires were sent to people who completed their studies in a dance or drama school during Summer 2002

Rhys Davies's technical paper presents a preliminary analysis of the information collected from the 72 respondents to the pilot questionnaire.

The results from the pilot survey are encouraging. The response rate was higher than our initial expectations. The quality of responses was excellent, with only a couple of respondents failing to grasp what was required in some areas. However, *the degree to which we can feel confident that information collected from respondents is representative of the whole cohort will require many more students from Dance and Drama schools to complete this questionnaire.* Similarly, to repeat some of the analyses that follow for different groups of survey respondent (e.g. by gender, age, social class, receipt of DADA Award etc) will also require the survey to be answered by a larger and broader sample of students from Dance and Drama schools.

However, the questionnaire could prove to be an important tool in assisting in the evaluation of DADA Awards.

The pilot survey has produced interesting data which should be read in full in the technical paper. The evaluation team will actively pursue methods for reaching a larger cohort of respondents for the next survey and welcomes suggestions from other stakeholders as to how to achieve this.

The following table is of immediate interest in terms of this overview section. Respondents to the pilot survey were asked to rate how satisfied they felt about different aspects of their careers. Levels of satisfaction are rated on a 5-point scale, with 1 representing 'not at all satisfied' and 5 representing 'completely satisfied'. Responses to these questions are presented in Table 5. It can be seen that respondents to the pilot survey are most satisfied with their careers in terms of the opportunities provided for continual skills development. Respondents are least satisfied with their careers in terms of job security and earnings.

Two dimensions specifically considered satisfaction with performance activities undertaken to date. Again, care must be taken in interpreting these ratings due to the relatively small number of respondents to the pilot questionnaire. However, both in terms of the quantity and quality of performance activity undertaken, a majority of respondents are not dis-satisfied with the quality and quantity of performance work undertaken. Overall, only 20% respondents indicate that they are dis-satisfied with their careers (i.e. responding 1 or 2 on the five point scale). Over half report that they are satisfied with their careers (i.e. responding 4 or 5 on the five point scale), with a quarter indicating that they are completely satisfied with their careers.

Table 5: Career Satisfaction

	Not at all Satisfied				Completely satisfied
	1	2	3	4	5
Job security	19.7	28.2	25.4	16.9	9.9
Opportunity for progression	9.9	11.3	35.2	28.2	15.5
Continual skills development	8.6	15.7	21.4	30.0	24.3
Earnings	16.9	25.4	36.6	16.9	4.2
Hours worked	12.9	12.9	32.9	21.4	20.0
Quality of performance activity	13.0	15.9	20.3	24.6	26.1
Quantity of performance activity	17.4	15.9	20.3	24.6	21.7
Overall satisfaction	9.9	11.3	25.4	28.2	25.4

1.11 New Performers – Qualitative Study Ground work

In the Technical Paper 036 titled, *New Performers – Qualitative Study Ground work* Sheila Galloway explores the individual lives and experiences beneath the surface of the data collected in the survey and suggests ways in which in-depth interview groups might be used to give a more textured and complex picture of the early career paths of graduates.

The often fragmented nature of employment among performing artists is well known. Documenting what that means in practice is an important contribution to understanding the

employment opportunities and challenges which face recent graduates in the performing arts. The complexity of this is shown in the career history information given by four of our respondents in July 2003. These data provide insights into aspects of professional life. They should not however be seen as 'typical'.

- The first new performer is a young woman of 25 who gained a BA Honours degree in Acting in 2002. She had not had a DADA Award. In summer 2003 she had an agent and had attended 40 auditions during the previous year. She recorded a mix of retail sector and professional appointments. She gave a postal address in the home counties. At the time of the survey, she was working 30 hours weekly in a job which was exactly the type of work she wanted, and earning at the level of £12-14,999 annually.
- The second new performer is 20 years old, with a Diploma in Musical Theatre. She did have a DADA award while studying. She had an agent and had attended four auditions in the previous year. Her contract from August 2002 to October 2003 was with a cruise ship company. Her postal address was in the home counties and she was earning £15-17,999 per annum.
- Table 3 concerns a young man of 23 with a BA Honours 2.1 in Performance who had held a DADA award during his course. He had an agent and had attended 20-30 auditions. He gave a Midlands postal address and had a varied work record. In summer 2003 he was working 45 hours weekly earning the equivalent of £21,000+ per annum.
- The fourth performer is aged 25, with a 1st class BA Honours degree in the Arts gained prior to his BA in Professional Studies (Acting) for which he had held a DADA award. He had an agent and had attended 10 auditions in the preceding year. His postal address was in the home counties. His work record also shows varied experience, both professional and non-professional. In his most recent post he was working 30 hours weekly and earning at the level of £8-9,999 per annum.

These few examples illustrate how some performers juggle different strands of activity sequentially (and sometimes concurrently). We may presume that they do so from necessity rather than from choice, but this should be treated as an empirical question. Among just these four accounts, there are high spots, recording what seem to be successful starts to employment. Whether this is the same thing as a successful start to a career as a performer is an issue which merits further examination.

Some issues which might be explored with interviewees include:

How did you get this job/engagement?

Why did you take this work?

Why did you leave?

What were the terms and conditions on which you were employed?

How far/in what ways did it contribute to your professional standing?

What was the best aspect of this job?

What was its worst feature?

For jobs which are not 'professional':

Are there ways in which this work connects with your professional activity?

Is this wholly disconnected from the type of work which you do professionally?

1.12 Questionnaire Survey Of Third Year Students To Dance And Drama Schools 2003

In Technical Paper 038, Geoff Lindsey provides an analysis of returned questionnaires from third year students. This is the second survey of third years, and as we noted in the Final Report of the 1st Phase Evaluation the DADA Award holders appear to be more likely to get an agent and early employment opportunities. There also appears to be a marked increase in the numbers of students reporting long terms illness, health problems or disabilities from 2.4% to 7.1% which corresponds to the DfES target figure for the 2005 cohort.

A total of 412 3rd year students provided information on their experiences in training and destinations,

The main findings are:

- Most students were female (70.9%), with similar proportions for DADA and non-DADA.
- A higher proportion of drama students (41.4%) were male.
- The percentage of students from ethnic minorities was about 8.5%
- 7.1% reported having a long term illness, health problems or disabilities
- Having a DADA award was overwhelmingly seen as advantageous (92.7%).
- 92.3% of students were positive about their course, 60.2% stating it was very good.
- A quarter had secured jobs, often of 6 months or more.
- DADA students were more successful than non-DADA in having secured a post (29.4% v 22.1%).
- Those with jobs were optimistic about achieving their ambitions over the next five years.
- The main work contexts were television, film, theatre and cruise ships.

Technical Paper 031: Dance and Drama Awards Review of Providers, 2003 (Susan Band)

Recommendations to the DfES about providers and courses for inclusion in the Dance and Drama Awards from September 2003 were considered by the Review Advisory Group at a meeting on 6th February, 2003 following return of completed application forms in December 2002. The prime focus of the review would be upon ensuring that students receive the “best “ training, acknowledging that this may entail changes in the provider base.

Following recommendations in the 2nd Interim Report of the Warwick team which reported on planning for the subsequent round of allocating awards, the delegate list for the 2003 Review meeting was widely constituted. There were representatives from DfES, Ofsted, LSC, ALI, TCL, Arts Council England, Dept. for Culture Media and Sport, Equity, Metier, and employers, as well as from the Warwick evaluation team.

There are mandatory requirements for all providers to offer courses leading to one or several of the seven TCL qualifications approved for the Awards, also mandatory requirements to demonstrate active pursuit of policies relating to legislation on equal opportunities and health and safety. Accordingly, the Review has taken into account individual schools’ percentage intake of students with disabilities and learning difficulties, and intake from ethnic minorities in considering allocation of awards.

Formula agreed by the previous review group linked allocation of Awards, and consideration of any additional Awards, to Schools’ Ofsted/ALI inspection results.

Four review criteria were highlighted against which allocation of awards would be judged, assuming fulfilment of the above mandatory requirements. Explanatory notes provided for the Review Meeting explained the rationale for the selection of Quality Assurance, Performance, Relevance and Costs for the criteria.

Quality Assurance was to be “of primary importance....and central to the recommendations and decisions made....”

As regards Performance, information furnished by providers about completion rates, and numbers of students gaining relevant employment would be used to “make comparisons between providers”. Information given about usage of the Awards would also be taken into consideration.

For the third criterion, Relevance, the overview of sector trends and skills shortages compiled by the evaluation team at Warwick University would provide a context against which to judge whether individual schools’ proposed training for the Awards would be relevant in terms of employment prospects. Schools were expected to make a case for relevance on their application forms.

Fourthly, the cost criterion was not to be “the primary factor for consideration”, and the explanatory notes stated that financial information would be used essentially to indicate the number of Awards to be allocated to a particular institution, once evaluation of other criteria had betokened inclusion in the scheme. Nevertheless, satisfactory independent financial assessment would be needed to secure the offer of Awards.

Each of the four criteria was more explicitly expounded than was the case at the previous Review exercise. This placed a clear onus on providers to supply detailed information

concerning student intake and progress through the course and into employment, and to demonstrate through their responses the appropriateness of the training proposed for the Awards in relation to sector needs and employment prospects.

An initial sift of the application forms from nineteen existing providers and thirteen “would be” providers, by at least two people, enabled outstanding factors to be identified and included in initial recommendations for consideration by the Review Meeting. A preliminary examination of the applicants by DfES allocated them to seven groups prior to the meeting. However, copies of all the application forms were presented to the Review Meeting and this facilitated open and fair consideration of the rationale for the initial classification. This was in accordance with transparency in the review process with which employers expressed concerns at the previous Award Allocation Review.

In Group 1, eleven existing providers offering training deemed by DfES to demonstrate excellence in quality (with grade 1 at Ofsted/ALI inspection), performance, relevance and cost were recommended for an increase in their Awards allocation, though with the agreement to accommodate any requests for a rollover/reduction of existing Awards.

Group 2 comprised seven existing providers fully meeting requirements on quality (grade 2 at Ofsted/ALI inspection), performance, relevance and cost, for whom a rollover/agreement on numbers of Awards bid for, was recommended.

DfES allocated to Group 3 two existing providers demonstrating excellence in quality performance, relevance and cost, and wishing to be allocated new Awards for new courses.

One provider improving on a previous grade 4, now in receipt of grade 2/3 from OFSTED, was recommended for consideration of a new offer of Awards.

As regards new providers, two were considered to meet the 4 main criteria, and were recommended for a conditional offer of awards, subject to financial suitability, and were allocated to Group 5.

Two further new applicants were judged to be “good in some areas but not in others”, and the views of Review group members were sought in making a decision for this Group 6.

Finally, Group 7 comprised eight new “would be providers”, deemed to be “not demonstrating the high quality required for the Awards and not offering the Awards anything new or different”.

In the period leading up to the previous Review, employers raised concerns about the difficulties that may need to be overcome in encouraging new providers offering alternative or innovative forms of training. These concerns are exemplified in the case of one of the Group 6 providers. DfES recognised that the provider has “something new and unique to offer the Awards”. Nevertheless the effects of a vicious circle were apparent: the failure to run the course over the last two academic years because of lack of funding, which would clearly create a barrier to Trinity validation.

The second provider in Group 6 was commended to the Review Group on the basis of a combined “acceptable level of quality and a record of success through the destinations and performance data provided”. It was made clear, however, that the school would need to undergo favourable external inspection by ALI and validation by TCL as well as independent financial assessment.

The occasionally differing opinions put forward by DfES and NCDT/CDET concerning the merits of applications by “would be” providers highlight difficulties in balancing high quality training and innovation, with a perhaps unproven “track record”, in the context of encouraging new providers into the scheme.

Ministers accepted the recommendations made by the meeting and the new provider profile of awards is as follows.

DANCE AND DRAMA AWARD ALLOCATIONS 2003/2004

Awards accepted by Schools for 2003/2004 academic year

School	Awards accepted for 2003/2004						Total allocation	DfES funding per place	Total DfES funding
	1 Year (03/04)	2 Year (02/03)	2 Year (03/04)	3 Year (01/02)	3 Year (02/03)	3 Year (03/04)			
Academy of Live and Recorded Arts	6	4	0	21	21	21	73	£6,986	£509,978
Arts Educational School (London)	8	0	0	54	54	50	166	£7,020	£1,165,320
Arts Educational School (Tring)	0	11	11	0	0	0	22	£7,420	£163,240
Bird College	0	4	4	20	21	20	69	£5,986	£413,034
Cambridge Performing Arts at Bodywork	0	0	0	0	0	15	15	£4,141	£62,115
Central School of Ballet	0	3	0	34	29	20	86	£9,596	£825,256
Elmhurst	0	0	0	20	20	16	56	£6,949	£389,144
English National Ballet School	0	16	14	0	0	0	30	£9,172	£275,160
Hammond School	0	0	1	18	18	20	57	£7,799	£444,543
Italia Conti	1	6	6	19	20	20	72	£7,049	£507,528
Laine Theatre Arts	2	2	2	34	34	32	106	£6,587	£698,222
LAMDA	0	13	24	20	20	20	97	£7,843	£760,771
Liverpool Theatre School	0	0	0	16	17	17	50	£6,848	£342,400
Millennium Dance 2000 Ltd	0	3	2	17	18	17	57	£5,411	£308,427
Northern Ballet School	1	0	0	24	24	20	69	£6,901	£476,169
Oxford School of Drama	8	0	0	13	13	13	47	£6,405	£301,035
Performers College	0	0	0	24	24	22	70	£5,280	£369,600
RADA							0		£0
Rambert School	0	0	0	0	0	15	15	£8,022	£120,330
Stella Mann	0	2	2	11	11	11	37	£5,908	£218,596
Studios La Pointe	0	0	0	0	0	15	15	£6,210	£93,150
Urdang Academy	0	0	0	31	31	29	91	£6,561	£597,051
Webber Douglas	0	2	2	15	17	17	53	£7,245	£383,985
TOTAL	26	66	68	391	391	410	1353	£0	£9,425,054

Adjustments to figures

1. Elmhurst surrendered 4 x 3years Awards
2. Two extra 3 years Awards offered to Hammond
3. Urdang now have 31x3 year Awards for 2002/03 - previous correspondence misleading

Course provision is as follows:

National Diploma in Professional Acting (3 years)

ALRA; Arts Ed London; LAMDA; Oxford School of Drama; Webber Douglas

National Certificate in Professional Acting (1 year)

ALRA; Arts Ed London; Oxford School of Drama;

National Diploma in Professional Musical Theatre

Arts Ed London; Bird College; Italia Conti; Laine Theatre Arts; Liverpool Theatre School and College; Millennium Dance 2000 Ltd; Performers College; Stella Mann College; Urdang Academy

National Diploma in Professional Dance (3 years)

Central School of Ballet; Elmhurst; The Hammond School; Laine Theatre Arts; Millennium Dance 2000 Ltd; Northern Ballet School; Stella Mann College; Urdang Academy.

National Certificate in Professional Classical Ballet (2 years)

Arts Ed Tring; Central School of Ballet; English National Ballet School

Applications from New Providers

3 year National Diploma in Professional Dance

Cambridge Performing Arts, Kate Simmons Dance, Rambert School.

3 year National Diploma in Professional Dance (Musical Theatre)

Studios La Pointe, Midlands Academy of Dance and Drama, D&B School of Performing Arts, Cambridge Performing Arts, Margaret Howard

2 year National Certificate in Professional Dance.

Bristol College of Dancing

1 year National Certificate in Professional Dance.

IRE! Dance Theatre School

3 year National Diploma in Professional Acting

School of Science of Acting

3 year National Diploma in Professional Acting (Musical Theatre)

Susi Earnshaw Theatre School

1 year National Certificate in Professional Acting

Drama Studio, London

1 year National Certificate in Musical Theatre

London School of MT

Technical Paper 032: Update on Employment Landscape and Cultural Diversity **(Viv Freakley)**

Introduction

Two factors drive the need to increase the cultural diversity of recruitment to the DADA schools [1] the growing demand for ethnically-diverse performers and [2] equal opportunities accountability.

This briefing paper focuses on the employment landscape and updates the paper produced twelve months ago which reported on [1] targets introduced within the Broadcast industry and [2] consultation undertaken within the subsidised theatre sector, resulting in the *Eclipse Report*. It is conceived as a work in progress, ie one of a series of briefing papers on different aspects of the employment landscape to be produced over the next two years.

Aims of this Paper

The aim of this study is to gather information on actual and potential changes in demand for performers and for culturally-diverse performers in particular – in television, musical theatre and the subsidised performing arts sector.

Methodology

1. Interviews with two key television employer/commissioners, focusing on the measures they have introduced to increase cultural diversity in casting and production.
2. Interview with Associate Producer for international musical theatre production company.
3. Interview with Arts Council England Executive Director with responsibility for cultural diversity and equal opportunities policy, planning and implementation.

1. Television

The first interview was held with Jane Deitch, Head of Drama and Serials casting for the BBC and also an employer representative on the DADA Review Committee. Her department is responsible for 500 hours of television per year. The second interview was held with Alec McPhedran, Head of Training and Development at Channel 4. Both are Council/Committee members of NCDT.

Both interviewees reported significant changes in their networks, as they strive towards a more accurate reflection of the cultural composition of current British society. Both stressed that this was a commercial rather than social priority – they were concerned about meeting audience needs and interests. The measures they have introduced reflect their different roles and responsibilities:

At the BBC, a target was set two and a half years ago for 10% “ethnicity casting” in the long-running series eg *Holby City*, *Eastenders*, *Casualty* and *Doctors*. This has now been exceeded - “We are currently running at about 25%” overall and “in the case of regular casting it is nearer 30% across all our shows.” BBC has been very pro-active – going out to meet as many actors

as possible and trying them out - not waiting for writers to write in ethnic parts but casting more generally. "We have been aspirational as well – giving a Chief Constable role to a black actor regardless of whether there is a black Chief Constable in Britain ... the more people see role models on the TV the more they will feel that there is a role for me in the industry."

Channel 4 has introduced extensive training in diversity and disability awareness for all employees, charged all Commissioning Editors with ensuring diversity on and off screen and audits all production companies for active diversity, disability and equal opportunities policies. Channel 4 sees these as permanent industry changes, reflecting generational attitudes to diversity and disability and anticipates an ever-expanding market for culturally-diverse work.

Both networks have experienced difficulties in recruiting sufficient numbers of trained culturally-diverse and disabled performers. They have responded by reaching beyond the DADA and other vocational schools with pro-active training and development strategies. The first major BBC outreach initiative was "The Big Talent Search". 12,000 people were seen in over 12 venues across the UK. It was not an open audition – some training was a pre-requisite. This group was narrowed down to 200 for a London-based workshop, which ultimately resulted in 30 jobs. Since then BBC casting has run many workshops in communities who might not have considered working in television "trying to tease out the people who might not have thought of applying". The department is currently seeking a new casting director whose job will be to forge links with new communities and bodies to "widen our resource base and hold workshops in places we haven't been into before". This will also include going into schools.

The BBC has more resources to engage in these pro-active strategies than the more commercially-driven organisations who do not have in-house casting departments but all networks are working towards increasing diversity in all areas of their work, not just on screen. ITV has been running workshops for producers on how to widen diversity, using *The Bill* as a case study. Channel 4 has recruited young untrained Asian performers - "picked off the street" and trained in-house. Channel 4 also sponsors disabled performers to train at the Actor's Centre.

Both interviewees were frustrated at not being able to recruit diverse actors through the traditional vocational training routes. They feel that if they can reach out successfully into communities with workshops then so can the training schools. The Channel 4 interviewee felt that the schools do not use appropriate Black advertising media such as *The Voice*. The BBC interviewee felt that employers had an important but restricted and specific role to play:

"It is not our job to do the training but it is our job to encourage people to go into training.... We show them that there is work for them.... Young black people especially young Asian people will not come into an industry if there is no job for them.... We are showing them that there are jobs for them." "I want to physically show them that there is a role for them and show them the pathway BUT if I do that, I want to know that I'm not going to be let down by the training establishments."

In a way the BBC is acting as a broker. Arguably, some people might respond more positively to the idea of television than to the idea of the National Theatre for example. The problems are of perception – the young people may feel they are going to be "polished" into conformity but in fact the best schools do not attempt to do this.

Both interviewees pointed to the lack of TV actor preparation in current training and commented that the schools perpetuate an “out of date” attitude that places theatre at the top of a hierarchy and TV as second-best. The BBC interviewee stated:

“.... I just wish the schools would stop with the snobbery that theatre is best and tele pays the bills the agents are the same.... They’ll do adverts or the Fringe but not *The Bill*. .. the students are indoctrinated ... costume drama is OK ... nobody watches it but it’s OK Then when they don’t get the jobs in the RSC, they do television But once they get famous, they do television again.... And we are so proud of what we do ... its frustrating....”.

She made a connection between this attitude and the schools’ lack of success in recruiting more diverse students. She felt that potential actors from diverse backgrounds would be seeing more role models on television and so might aspire to television work rather than theatre work. If they found a prioritisation of theatre work in the attitudes and curricula of the schools, traditional vocational training might be less interesting to them.

The interviewees highlighted different areas of concern in current training, perhaps because one was concerned primarily with actors whereas the other was more involved with creative artists and producers. The BBC interviewee felt that considering that most graduates took television parts as their first work, they were disadvantaged because they had little or no knowledge of how a studio works and how to work in it. Conversely, they would know a great deal about theatre personnel, their roles and how to interact with them. She had many very specific points to make about how training could be improved and acknowledged that the BBC could and would help by offering on set work experience.

The Channel 4 interviewee deplored the lack of promotional and entrepreneurial skills. He felt that many artists fail because they do not know how to market themselves or make a pitch to commissioning editors. They come with ideas but do not know how to sell them.

The BBC interviewee knew of culturally-diverse performers who had secured careers in the industry without having had a vocational training but did not find this satisfactory. She commented that some of these get “picked up” by agents while others “fall by the wayside”.

2. Musical Theatre Producer

Trevor Jackson is the Associate Producer and Head of Casting for Cameron Mackintosh. He is a member of the NCDT Accreditation Board for Acting as a management representative for the Society of London Theatres. He is currently casting a new Cameron Mackintosh musical. He feels that his sector is possibly the most demanding for performers, requiring not just very high levels of acting, dancing and singing techniques but also increasing levels of “athleticism” and above all “glamour”.

Cameron Mackintosh draws from mostly from British and British trained actors and dancers and has a high regard for the quality of training in NCDT and CDET accredited schools. Jackson believes that UK theatre training “is the best in world”. Nevertheless, culturally-specific musicals require him to search for talent beyond Britain: “Increasingly we are taking more people from Europe especially, tragically when it is ethnic casting....as for *Miss Saigon*. He points to an international shortage of Asian actors which has shown across all the continents in which the show has played. “We end up importing large numbers [of Asian actors] from for example the Philippines.” In the UK, shows like *Miss Saigon* attract Asian students into training because they

can then see career possibilities. But he feels that these temporary “shortages” should not impact on the long-term training recruitment policies because they are temporary and related to potentially temporary fashions in musicals. In terms of British nationals, he has found it relatively easy to cast Black singers because (he feels) singing is fostered within Black culture (eg Gospel/church singing). Black dancers are (to a lesser extent) also recruitable but he finds it difficult to find Black actor-singer-dancers.

This shortage can be seen against a background of changing attitudes to casting in musical theatre – it is no longer restricted to culturally-specific roles but is now generally colour-blind. “We now cast regardless of colour in every show we do ... but I find it really difficult .. and as we go through auditions the Black and Asian artists just ebb away because they are outclassed by white artists who are better but every time I have a totally white company on stage I feel a sense of failure about it.”

Getting more diverse students into training is necessary but difficult – there are “self-imposed” barriers in terms of “West End theatre is not for us.. whereas a specifically Black show would be...it’s crazy”.

The level of skill needed for this type of theatre work is very high indeed and only comes through experience but black actors have difficulty gaining this experience because very few directors are courageous enough to risk casting inexperienced performers. “It comes down to high level training ... so they can develop without being over-exposed.”

Jackson feels that the problem goes beyond technical training in acting, dancing and singing. It is very likely that since many young Black artists come through routes other than traditional training schools, they are not developing the professional working skills expected by West End theatre directors and choreographers. Anecdotally, directors and choreographers – some of them Black – have reported “difficulties” in working with Black artists. It could be that traditional vocational training inculcates attitudes and expectations about professional working relationships and those bypassing the system may find themselves at a disadvantage in understanding or complying with what is expected of them. The nature of working in the profession is such that even the most talented artists will not be invited to work if they have developed a reputation for being “difficult” among what is, in fact, a very small network of casting agents and directors.

Jackson would like to see more performers coming through from broader socio-economic groups: “... the great wealth of talent comes from the working classes but training is expensive and has become a middle class preserve.” He feels that the DADA scheme, in focusing on the selection of the *most talented* at audition, has unwittingly reinforced selection of middleclass students who have had earlier drama pre-vocational experience eg in *Stagecoach*.

The schools that have dedicated musical theatre training are those “we take from” but Jackson feels they would do better if they had more money. He feels that they cannot afford to employ the best teachers and directors from the theatre - although they do get good people willing to give of their time as “an act of charity”. It is still the case that the drama-based musical theatre courses need to beef up their dance and the dance-based musical theatre courses need to beef up their acting but “that is part of the diversity of it.. the drama schools have taken me very seriously to improve their dance but the CDET schools could do more work on their acting...” He would like the schools to be funded for themselves rather than through a bursary system and feels that more trust should be placed in NCDT and CDET accreditation – there “is integrity in both organisations” and “professional peer review” is essential.

He feels it is important to establish regional schools but these must be well-funded so that they can attract current theatre professionals to teach and direct in the school, particularly in the third year. (NB examples of regional schools he gave were LIPA and the Scottish Academy.) The pace of change is great in the theatre and schools must not be “cosy” they must “raise the stakes and challenge the students... the breakthroughs in acting come from being challenged ... it’s very like sport.... They need to go beyond what they think their limitations are... (more like dancers).

Jackson has experience of casting a short-limbed performer who transformed a small role into an important contribution to whole show (*Witches of Eastwick*). He is wary of raising unrealistic expectations among performers with disabilities but feels that theatre employers are “absurdly prejudicial” and could manage a greater range of ability than at present.

3. Subsidised Performing Arts Sector

Pauline Tambling is an Executive Director with Arts Council of England (ACE) Central Office. She is responsible (among other areas) for education, training, cultural diversity and disability policy-making. The aim of the interview was to discover if the ACE was planning to introduce funding or policy changes which would impact on the employment landscape of the subsidised arts sector. ACE has 650 regularly funded organisations (RFOs) who receive more than £20,000 per year and 1200 RFOs altogether. The portfolio of RFOs includes all the subsidised theatres and arts centres in England (including the Royal Shakespeare Company and the National Theatre) and all touring theatre and dance companies, as well as the opera and ballet companies.

The Arts Council is awaiting the outcome of the new Sector Skills Council negotiations – it sees the collection of labour market data as one of their functions – before being able to present hard evidence of skills shortage. But anecdotally, feedback from regularly-funded clients across the country (including the Eclipse Report) suggests that there is a gap between the type of people coming out of drama schools and the needs of the sector – there is also anecdotal evidence that individuals who might be valued and useful in the sector are not able to get through traditional training routes eg Disability Arts companies are unable to recruit without doing the training themselves – “same with Black and Asian companies who are Black and Asian-led are often trying to train themselves or applying for funds for others to access training overseas – this is not always appropriate for them to do. The question for RFOs and trainers alike is: “in a market-led economy are they putting people on the stage who actually represent Britain today or are they just using the market which is not giving them enough flexibility in terms of access to Black and Asian and other BME (British minority ethnic) groups.” Talented BME actors, singers and dancers are in demand and demand a premium. There tends to be rapid progression “from the chorus into principal work”.

All public bodies are required to implement a Race Equality scheme. Having focused on equality within the funding system itself, ACE is now planning to work with RFOs to implement Equality measures within organisational governance, casting, consultation and engagement with communities. These measures should have a big impact on the people employed and the people served by the organisation. ACE will require RFOs to question whether they are restricting access for employment and casting to narrow historically-defined groups and therefore discriminating against others and also not providing the complexity of casting that might be expected given the demographics of the country (address-book casting and cloning ie replacing type with type.) Organisations will be asked to look at all aspects of their work from job descriptions for backstage work to reassessing audiences and their interests. ACE is moving

away from targets to a more reflective process working “systematically” through its list of RFOs. ACE believes that this process will create considerable change and create a need for more diverse people which the training establishments will find it difficult to fulfil. There are other factors in the landscape which are forces for change, eg broadcast industries and *Creative Partnerships* – performers work across these areas using a broad range of skills – and all will be demanding a more diverse workforce. *Creative Partnerships* is working in schools with diverse ethnicities and the teachers in the schools want to see artists who are representative of these groups. This type of work is often taken by young people recently out of training. There will be changes therefore in the demand for young (diverse) artists trained in this type of work but equally, the experience of the young participants could well generate interest in following the arts as a career and through *Creative Partnerships* they will be accessing non-standard forms of training which will either feed or by-pass more traditional training routes. *Creative Partnerships* is working with “thousands of kids in hundreds of schools”.

In addition, ACE has introduced *Decibel*, an initiative designed to encourage Black-led arts and the new *Grants for the Arts* funding stream has an attached 10% BME target as well as ambassadors in each region to develop applications by black-led organisations. The intention is to prepare such organisations for a closer working relationship with the Arts Council and encourage them to move from project funding to regular (sustainable) funding – “to change the complexion of our funded portfolio”.

Conclusions

1. This a small sample of employers but the interviews have highlighted a number interesting issues and questions which can be explored in a series of follow up studies focusing on more specific sub-sectors and more tightly defined employer types eg musical theatre casting directors and agents. From this study it is possible to hypothesise that:
2. There is continuing growth in the demand for culturally-diverse performers and artists – in television, musical theatre and the subsidised arts sector.
3. In general, there is a shortage of appropriately-trained, culturally-diverse performers and artists in all three sub-sectors – especially Black British performers.
4. Television employers are implementing targeted schemes to identify Black British talent and train them in-house. The nature of the skills required for this work means that this is an effective strategy to meet their short-term needs. However, they do not see this as a long-term solution and would like to see more BME students coming through traditional training routes.
5. There is dissatisfaction among television employers with current training and a strong desire to work with DADA schools to make their training more relevant to television.
6. In general, current training **is** meeting the needs of the musical theatre sector but there is still a serious shortage of appropriately-skilled, culturally-diverse performers. The strategies used by the television employers would not work in the musical theatre sector because of the multi-skilled nature of the work.
7. Employer-led targeted training initiatives have value in creating role models for other young BME people and they fulfil a short-term skills shortage.

8. Overall the training offered by DADA schools (and others) is highly valued by these interviewees who perceive that it develops a core of appropriate professional attitudes as well as the techniques and skills needed for longevity of career. Short-term employer-led initiatives can not develop the range and depth of skills needed long-term – these should be developed in a proper vocational training environment.

Technical Paper 033: Access Course Provision:(Susan Band)

Introduction

Information provided by DfES indicates that providers were offered, on average, 40% of their Awards allocation as a baseline figure for access funding for 2002. Appendix 1 is a table modelling summer/vacation access for Awards students.

Letters were sent out to providers in May 2003, asking for information about activities supported through the funding provided by DfES for access courses. The letter explained that the evaluation team is particularly interested in any evidence that the activities have included students who might not otherwise have had the necessary training and opportunity to audition successfully for a place at the schools receiving this funding. Replies from some providers were not received over the spring/summer period, and a reminder letter was sent out on 18th September 2003.

Response rate

A report was received from school, no. 16, which is not included on Appendix 1. There are several providers from whom a reply has not been received. There is a further school from whom a letter dated 24th September promised information “*as soon as possible*”, still not received on 21st October, the date of writing this report. One dance provider (School 30) stated that access courses were not operated because “*the Learning Skills Council refused to support the issue*”.

The following table illustrates the range of activities offered and outcomes reported by providers.

Provider

Dance (22)

Course provision

Half term 2 day courses

Reported Outcome

Wide range of students, from very wide range of training backgrounds, who may not otherwise have auditioned.

Large part of 1st year accrued from the courses rather than formal 1 day auditions.

Students’ performance benefited from less formal and leisurely time frame of the courses.

Encouraged wide range of applicants for full-time courses.

Raised profile for the college.

Dance (21)

5 Saturday sessions + invitation to take part in Easter/summer courses, + Sunday Associate Days free of charge

Most of the 15 participants auditioned for the college of their choice, 9 accepted.

Student feedback includes praise for preparation for audition.

Wide range of area covered on FAVT Saturday Sessions – preparation for audition, interview & CV as well as practical lessons

Improvement in jazz performance, learning new ballet steps, improvement in overall fitness, improvement in singing range. Enhanced confidence generally.

Dance and Drama (16)

Open Days in Spring term. offered participation in workshops.

Enabled participants to find out what is involved in a full time vocational course. Some participants auditioned and joined full time courses.

All local children invited to take part in a choreographic competition. Adjudicators appointed and prizes awarded.

Uncovered talent for choreography, this being encouraged by the college.

Afternoon production at local theatre to show talents of graduating students. Subsidized admission, and local school children attended.

Exposure to dance/drama encouraged interest in a young audience.

Increased staff attendance at local careers conventions

More contact with local schools - opportunities to encourage more pupils to attend for work experience, leading to more applicants for full time courses.

Drama/Dance (MT) (9)

Outreach work in London and other major cities, targeting schools with high percentage Black/Asian students.

Familiarisation with work of college increasing confidence that “this could be for me”.

Considerable increase in Black/Asian applicants, particularly in London, with early summer offers to ten for Sep.03: 25% of the intake.

Musical Theatre Easter/Summer School (one week each) and two week School of Acting Summer School, building on workshops through the year in different parts of the country.

Introduced vocational training to a wider audience, familiarised them with the reality of vocational training, helping career decisions. Improved audition techniques. Direct intake from Summer/Easter schools, with significantly higher acceptance rate than through other routes.

Autumn 2003 Seminar run by a disabled professional	Popularity and success of audition training for acting underlies decision to run a one-week focused course Easter 2004. Good representation of diverse cultures in all outreach areas.
	Enabled discussion of flexible teaching methods and one-to-one discussions with disabled students to identify alternative approaches.

Dance (26)

National Dance Days in 8 venues	135 girls and 14 boys participated. Received coaching in audition techniques as well as practical skills in dance, and talk on health aspects.
Easter course	78 girls and 12 boys participated. 9 of all the above progressed to a pre-senior course, 4 progressed to senior course 2002 and 4 accepted on senior course 2003.
Boys' course Participants varied particularly widely in previous experience. Aimed at those lacking access to full time training/late raise their standard to full-time course requirements.	All the boys able to start full time course with confidence and made good progress through the first term. Focused understanding on demands of starters to training alongside detailed technical work.

Dance (31)

Easter course included wide range of singing, dancing, acting, ending in workshop performance. Taught by regular teaching staff.	20 students attended, of whom 9 received assisted places, geographically dispersed and including a deaf student and 3 from ethnic minorities. Three out of the nine assisted students gained full time places for Sept. 2003. Letters of appreciation received.
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Dance (MT) (23)

Weekly staff visits for two and a half terms to give technical classes to 15 students at a state funded school. These students typically failed at audition to college 23. Also a week long intensive course.	Ten/15 students subsequently auditioned with college 23, and 7 accepted (one choosing to enrol at another DADA institution). Propose to repeat exercise, funding permitting.
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Five bursaries for short courses offered. Collaboration with a local secondary school on their MT project.

Dance (6)

Easter access course, taught by regular teaching staff, focusing on a wide range of dance types.

Careful pastoral supervision.

26 dancers aged 14-16 attended, geographically dispersed in UK, and several from Europe.

Opportunity for attending West End dress rehearsal, and for parents to see progress made at a demonstration of students' work. Parents expressed appreciation of the opportunities offered. Enabled school to assess suitability and potential among participants for their two year course. One of the 23 was accepted for Sept. 2003, all the rest are keen to join the School on reaching 16 years of age.

Useful publicity from Daily Express coverage of one of the 26 students. School hopes to repeat next year, funding permitting.

Drama (20)

Visits to FE colleges included a workshop on preparing for auditions at drama school, focusing on presentational as well as technical aspects of training. Area of visits covered a broad range of cultural, social and ethnic background, ages 17-30's, mostly in the final year of vocational courses.

Addressed lack of knowledge of audition process and the demands of professional training.

Reached students from a wide range of social/ethnic backgrounds with practical information.

Developed a working relationship with providers.

Prospectus mail-out focusing on areas highly populated with ethnic communities.

Reached ethnic minority communities in a range of educational settings: schools, Colleges, youth and education centres and libraries.

Scholarship for summer school, 2003

Student in particular financial hardship helped towards audition for Sept. entry to the school.

Training sessions for teachers in target FE colleges above, to include guidance towards preparing for auditions.

Led by college 20's Director of Studies and members of audition panel.

Re-scheduled for October 2003.

Target colleges to receive guidance on technical skills as well as on selection of material, interview and presentation tips.

A dialogue will be opened with FE providers about opening up access to those currently under-represented in drama schools.

Acting, SM and production skills (28)

18 students, all White, 6 male were offered places on summer, SM summer or foundation courses, for 2, 4 or 8 weeks.

Participants received from £250 to £4,100

6 were offered full time places on the full-time 2 year SM course, 4 on the 3 year acting course; 1 accepted on the waitlist for 2/3 year acting courses

Dance and Dance (MT) (10)

Support offered to 2 students who joined the first year classes

Funding designated for a third student, talented, but with serious learning difficulties

Project to target specific areas of weakness in early training in talented Irish students lacking dance training.

Offered places, but not DADA funding.

Aim to re-audition if student able to benefit from support offered.

Provider questions outcome in terms of raising performance in time for audition, Suggests that earlier support is ideal.

Dance (MT) (18)

1 and 5 day access course for those unsuccessful at audition to a full time course, but showing potential. 10 students attended.

Foundation course for students not at necessary entry standard, but showing potential.

Summer school courses, and an Easter school planned in addition for 2004.

Outreach programmes with local schools and a college. Plans to extend programmes to visit schools in ethnic minority areas, and schools providing education for special needs pupils.

Students received individual feedback at end of courses on strengths/weaknesses. 2 successful in gaining a full time place, progression for remaining 8 is not known, despite attempts to track.

20 students attracted onto the course beginning September 03. Possible increase in numbers for future years.

Feedback to college (whose diploma is ratified by college 18) in respect of its standards. Outreach visit stimulated further ideas for closer relationship between the colleges: joint student work towards a musical production, sharing information to students, including details of Summer school courses at school 18.

Plans to advertise in "Ethnic Britain"

Potential to increase awareness among of ethnic minorities of the opportunities offered by the school.

Dance (27)

Effort in making dance more accessible to be subsumed in move of school premises to an area of the country with a high proportion of ethnic minorities.

Planned outcome is to increase day study opportunities for local teenagers, reflecting the ethnic composition of the population.

Outreach activities are planned with the local Asian community. Access funding activities will be taking place in a context of institution-wide concern to make dance more accessible: an Asian classical dance teacher is to be appointed, and the issue of access for the disabled will be addressed.

Dance (15)

5 day intensive dance course for those considering applying for one of 11 funded places on 2-year dance course.

Attracted 20 students, who received free tuition. 15 auditioned for funded places, 5 successful. Positive feedback from students - added confidence.

Dance (29)

Further Education Outreach. Through links with local FE college students attending workshops there were invited to attend additional evening classes at school 29. Those showing particular potential were invited to extra day/vacation classes over the year.

Several M/F students auditioned for a funded place, and 2 DADA students from ethnic minority enrolled full time into Professional Dancers' Diploma Course

Boys' Outreach Programme

The programme aims at male students with little exposure to dance for economic/social reasons.

Boys 'Day of Dance' – half term courses run by male teachers, with tour of school and theatre. This was followed by a two day foundation course for those showing potential.

2 attendees were offered fully funded places at summer school as a direct result of the programme.

Those showing potential for full-time training invited to attend extra classes during the week, aimed at preparation for audition.

Outreach in local secondary and primary schools in the form of dance-based workshops aims to increase awareness of dance and attract new students. Workshops involve current students as well as staff.

Current students involved receive credit towards their qualification.

Drama (14)

Support for students on 2002/3 Six Month Foundation Course, developing performance skills and providing introduction to life at drama school. 10 students who had applied for the 3 Year Diploma in Acting and the most talented in their cohort were selected for the Foundation Course and offered £820 towards course fees. Nine accepted, but the final award could not be passed on to the tenth before the end of the course.

On completion, 6 accepted places on 3 year diploma or degree courses at School 14, or at other accredited drama schools. Two of the remaining three gained places on reserve lists and plan to reapply for entry 2004. Funding for tenth student to be returned to DfES.

Conclusions

Overall, providers have reported a wide range of activities designed to enable participants to gain an appreciation of the standards required, and the high demands that training will make on them, offering some students the opportunity to raise the standard of their performance, others the chance to train perhaps for the first time in some aspect of their discipline previously lacking.

At a number of institutions, Easter/Summer courses have provided students, sometimes with limited prior training, to improve both audition skills (which include interview techniques, CV writing, selection of material and presentation skills) and their standard of performance in the discipline of their choice. A proportion of these students have benefited sufficiently from this additional tuition, progressing to audition successfully for a full time place at the institution. The success rate has varied, and clearly the calibre of students at individual schools and their reasons for participating with the tuition offered are just two of the unknown factors which make direct comparisons inappropriate.

Several institutions have chosen to engage in outreach work, and this work has facilitated greater engagement with target audiences in areas where ethnic minorities have a high representation in the population. Recruitment numbers are as yet small, however, though School 9 is a notable exception here.

There were few indicators that more students with a disability are being drawn into dance or drama training. Many respondents were able to describe benefits in terms of generalised raised awareness, reaching wider audiences, rather than in terms of increased recruitment figures for a targeted population. The process of recruiting more individuals from minority groups is likely to prove lengthy, acknowledged by the steps taken by a number of providers to build upon links with local schools and further education colleges to raise the profile of dance and drama training.

Occasionally assessment of outcome has necessarily been speculative, relating to activities which are ongoing or planned.

Finally, the evaluation team regrets to record the failure of several institutions to respond to requests for information, and recommends that consideration be given to ways in which providers' obligations in this respect can be further emphasized, to encourage one hundred per cent future compliance.

Modelling Summer/Vacation Access for Awards Students

Based on 40% of new DADA Students
Awards offered for 2002/2003

School	1 Year	2 Year	3 Year	Total 2002 for	Minimum No. of Students	Total Funding £
Academy of Live & Recorded Arts	5	4	21	30	12	12,300
Arts Educational School (London)	10	0	54	64	25	25,625
Arts Educational School (Tring)	0	11	0	11	4	4,100
Bird College	0	4	21	25	10	10,250
Central School of Ballet	2	3	29	34	13	13,325
Elmhurst	0		20	20	8	8,200
English National Ballet School	5	17	0	22	9	9,225
Hammond School	0	0	18	18	7	7,175
Italia Conti	1	6	20	27	11	11,275
Laine Theatre Arts	2	2	34	38	15	15,375
LAMDA	0	24	20	44	17	17,425
Liverpool Theatre School	0	0	17	17	7	7,175
Millenium Dance	1	3	18	22	9	9,225
Northern Ballet School	0	0	24	24	9	9,225
Oxford School of Drama	8	0	13	21	8	8,200
Performers College	0	4	24	28	11	11,275
Stella Mann	0	2	11	13	5	5,125
Urdang Academy	1	5	31	37	15	15,375
Webber Douglass	0	2	17	19	7	7,175
TOTAL	35	87	392	514	202	207,050

Technical Paper 034: Provider Views on the Methods of Student Destination Data Collection and Valuation of Destinations (Susan Band)

Introduction

As a precursor to more in-depth face to face discussions with providers it was decided to conduct a brief telephone survey to explore the views of a sample of institutions about ways in which student destination data are currently being collected and how these methods might change. During the summer of 2003 short telephone interviews lasting up to 15 minutes were held with principals, registrars or alumni officers at eighteen provider institutions.

The issues explored included the practicalities of data collection for HESA and other outside bodies and the feasibility of putting in place initiatives beyond these exercises. Providers were also asked for their views on setting a differential value on the first employment destinations of their students. The institutions were selected to represent course provision across a range of contexts in both the Higher and Further Education sectors, and include non-participants as well as participants in the DADA scheme. A copy of the question schedule appears at the end of this report (Appendix 1).

Those institutions in receipt of Dance and Drama Awards comprised one providing Higher Education courses in Dance, two offering Higher Education courses in Drama, five providers of Further Education courses in Dance and one provider of Further Education in Drama. Providers not in receipt of Dance and Drama Awards were one Dance college in Higher/Further Education, two Drama colleges, one Music and Drama college, one Arts and one Art college, two Music colleges and one Music and Drama college, all in the Higher Education sector. The number in each category is very small, but the views expressed nevertheless give a valuable insight into the issues explored. As agreed with respondents, anonymity has been preserved, and a letter was allocated to each institution for ease of reference, shown as Appendix 2.

Summary of key findings

- Relevance to course planning was the benefit to institutions most frequently mentioned from tracking destinations for HESA and other bodies.
- Relevance to publicity and funding applications was also mentioned.
- From some, but not all of those who submit data to HESA there were complaints about the administrative burden this imposes.
- Respondents criticised the inflexibility of date submissions for HESA, and the “snapshot” nature of its focus.
- There were suggestions for a more forward looking HESA which enables students to record employment over a wider time frame, and more geared to the idiosyncratic framework of particular fields of study.
- There are examples of providers in the early stages of implementing their own tracking system, for which the HESA exercise, and the requirements of other outside bodies can be seen as a driver.

- All the institutions in the sample are proactive in encouraging students to stay in touch after leaving. As may be expected, they report that contact diminishes with time
- Networking reflects a reciprocal relationship between institution and student, providing both parties with information relevant to tracking and employment opportunities.
- Telephone tracking by students is recommended as an aid to networking and an answer to administrative overload.
- Informal tracking blends seamlessly with the careers guidance received by students as they progress through their course.
- Many institutions resist placing a differential value on employment destinations; recognition of West End prestige is set against appreciation of the sound professional opportunities offered elsewhere.
- Overall the prime consideration was that students should find employment in a course-related role, bearing in mind the strong financial pressures upon school leavers.
- Respondents highlighted the volatility of market needs, as well as changing levels of esteem for some areas of employment.
- Ultimately the central concern for providers was that each student should make his/her own choice of destination, and bearing in mind the individual nature of progress through the course undertaken, find employment ideally suited to his or her strengths in the range of opportunities available

Perceived relevance and usefulness of data collection for outside bodies

To the institution

Relevance to course planning was the most frequently mentioned benefit to schools from tracking destinations (mentioned by 6 institutions).

One FE Dance college, in receipt of Dance and Drama Awards, mentioned that the OFSTED exercise had revealed increasing numbers of students finding employment in Musical Theatre, with the result that the course in Musical Theatre was to be expanded, with a co-ordinator taking up post in September 2003. Another provider, a HE Dance institution not in receipt of DADA, (School L), emphasized that the school takes a pro-active role in contacting employers bi-annually to make sure that the course is still meeting the needs of the profession, though this is not a requirement of HESA.

A third, HE Drama provider (H) made clear that the institution makes no attempt to produce statistics on the percentage of students filling a percentage of employment options: here the central aim is to link student destinations with gaining feedback about the course, feeding this information into publicity. Feedback from students informs academic review through discussions about the college's approach to the course and whether it is offering training that is useful in the employment market. A further HE Drama provider (School K), which provides data for the Conference of Drama Schools, agreed that the most important reason for regularly

updating information is to evaluate the success of the course. The number of ex-students in employment within a year of leaving is seen as a good measure of this success.

Two providers did not find tracking relevant to course planning. One of them (School R) explained that any adjustment to courses is made through staff knowledge of the state of the industry.

Publicity for the institution was a factor mentioned by several schools as a benefit from tracking student destinations, and one Higher Education Music and Drama provider (School M) had found the tracking of students into course-related employment particularly useful when seeking funding.

For one institution (School I), the submission of data for NCDT aids staff in monitoring: *“Are we training the right kids?”*.

To students

Overall, interviewees did not feel that formal data collection for outside bodies, including HESA, provides any useful service to students, except that they may be interested to see what kinds of employment opportunity are offered by a prospective institution. Even this benefit was questioned by School J, whose representative indicated that the institution is not returning graduates working in study related areas at the time of year when the survey falls. However, a number of respondents described initiatives put in place to elicit information that will be of value to students. An example is the evaluation of student destinations implemented by School E, where the exercise will be used to ask former students what they would like the Academy to do for them in terms of continuing professional development.

To parents

School J pointed out that it is useful to be able to present graduate destination data to parents thinking of sending their children to the college. Parents are keen, particularly as fee-payers, to find evidence that students are employable on finishing their courses.

Difficulties in collecting data for outside bodies

Of the schools in the sample which collect data for HESA, three complained of the administrative burden, particularly in respect of chasing up non-respondents.

In the words of one, this is *“a mammoth task”* (School G). A small Arts college (School J), employing only a small team of admin. staff, had received very poor response from ex-students to the postal survey and complained that a great deal of time was expended in telephone follow-up, often involving three attempts before successful contact. A second small Dance School in HE/FE (School L) agreed that follow-up phone calls are time-consuming and burdensome for the small number of staff. By contrast, however, an HE provider (School M) of similar size to School J, felt it *“not too demanding”* to phone round chasing replies, though agreeing that the return rate to the HESA exercise is very poor.

This interviewee felt that the recent prohibition on sending out the HESA documentation with any other material adds to the administrative burden; moreover the obligation to send out the HESA material between certain dates was perceived as overly inflexible.

Suggested amendments for HESA data collection

School M felt that while some of the information submitted to HESA is useful (notably as a basis for funding submissions), the data sought related poorly to the institution's performance based courses. As many of the institution's students become self-employed, there is difficulty in predicting four months in advance to January exactly what their employment situation will be. A more flexible survey which is forward looking, and not logged in to a specific date would be preferred by this interviewee (School M), and he suggested that the question: *"Do you know the date of your next employment"* might be usefully included with the HESA questionnaire.

Another Higher Education Arts provider (School J) agreed that the first destination survey for HESA is *"not particularly helpful"* because of the short period of time since graduation and the "snapshot" nature of HESA requirements. Moreover, the status of this provider's graduates as independent artists made for categorisation difficulties: the interviewee admitted to being *"a bit creative"* in fitting student destinations into the categories provided on the HESA returns and suggested that a HESA document offering categories more defined within the Arts sector would be an improvement.

A third provider (School L) also criticised the "snapshot" view required by HESA. She explained that a fair amount of dance work is project based because of the tight funding situation in the Arts. As dance companies are frequently funded for 3-6 month time slots, it is likely that the critical date for HESA may fall between one of these. School R contrasted the HESA "snapshot" requirement with the approach of other bodies including Ofsted and Trinity, which asks for a three year history, guarding against the possibility of an atypically successful or unsuccessful year.

At School E it was felt that the FDR return for HEFCE inadequately reflects the music profession, while at School L it was felt that *"HESA is a good starting point, but we change the headings to suit our needs for data internally and for other dance agencies, to dance related and non dance related"* (School L). In such cases, official bodies' tracking requirements can be seen as a driver for initiatives which institutions find more relevant to their own needs.

Formal initiatives beyond the requirements of HESA/other outside organisations

Providers vary in the extent to which they perceive a formal approach to additional tracking to be beneficial and practically feasible. School M concerns itself only with first destinations, with no follow-up tracking at 3 or 5 years: *"We do only what we are required to do!"*

A number of other providers were at varying stages of implementing formal methods of collecting destination data that they felt would meet institutional needs more closely than the tracking exercises required by official organisations. Where plans for additional tracking were underway, it was envisaged that additional methods would help the institution in terms of course planning, providing a rationale for seeking funding, or boosting publicity.

At School C, the interviewee said he would welcome help in setting up a tracking system, while in a similarly experimental vein, a contact at School B felt that her institution is *"not good at it [tracking] and trying to improve"*. This year the school is initiating a pilot study, signing up graduates for membership of the Artists Department of The Place, giving them access to information about all training courses being offered nationally. These benefits are offered in return for filling in a form twice a year, and the school will use data from these forms as a basis for the destination data needed for HESA.

At a third, Music, institution in HE (School E), the respondent advised that while tracking is not *“done as a matter of course, the school is just starting to do it”*. The school is currently putting in place an evaluation of student destinations, focusing on cohorts of students who graduated up to twenty years ago. The aim is firstly to check the accuracy of the institution’s data in response to the Data Protection Act, secondly to use the information as an element in evaluating the various types of employment that students have entered. The evaluation will track students from 1998 leavers onwards. As most students pursue several different fields of music during their course, “Music” is broken down into 50 areas of career. A table has been created which allows ex-students to state what percentage of each aspect of music is represented in their employment. The resulting data base will enable data for a particular cohort, or data across the board, to be interrogated in terms of employment undertaken.

All those interviewed described informal ways of following the career destinations of their students in addition to, or in the absence of, the more rigorous methods described above.

Informal destination tracking

All the providers reported tracking student destinations informally, encouraging them to stay in touch after leaving their institution. An HE Drama school (D) respondent indicated that in addition the school writes to ex-students on a mass circulation basis, asking them where they are and what they are doing. Information from this exercise is then entered on a data-base. The representative from School A reported that while information received about ex-students is officially logged, a more serendipitous approach runs alongside this: a sheet is handed out at staff meetings on which staff record *“anything they have heard about students”*(School A).

Ongoing contacts with students

Typically, students are reported to be keen to maintain contact with their institution, as expressed by the following comments from provider H: *“students call the college voluntarily to give information”*, and from School N: *“Students do tend to stay in touch so we tend to know what happens to them”*.

Nevertheless, unsurprisingly it was acknowledged that students’ habit of maintaining contact often diminishes over time: *“when one job leads to another, to another, it becomes less likely that they will do so [keep in touch]”*. A number of colleges suggested that the career success, or otherwise, of their ex-students should be measured over several years rather than in terms of first destinations to capture a true picture of progression. As students lose touch over time, however, it seems likely that providers relying upon informal tracking may lose the opportunity to claim favourable career progress as a success for the institution.

Networking

While all of the respondents mentioned that students tend to keep in touch directly with the institution, particularly in the early stages after leaving college/school, a number referred too to the value of networking in bringing in information about early careers. This was regarded as a reliable source of knowledge, for students are usually aware of what has happened to their classmates: *“Students keep in touch and the College hears by word of mouth what the friends of those who keep in touch are doing”* (School O).

Two schools reported capitalising on the availability of information “on the grapevine” by employing a student, rather than a member of staff, to phone round for news. In addition to reducing the administrative burden on staff, it was felt that this is a more personal approach, as all the students will know the caller and feel free to gossip about mutual colleagues. At School I the same cohort of students are tracked for three years using this method, a graduate from 2000, for example, phoning round graduates from 2002-1999.

One FE Ballet School (School N) indicated that the world of ballet is a very close knit one, so that over time there is an ever-growing network of ex-students who contact the school to feed back news of their own, and fellow ex-students’ progress.

Tracking as an integral part of the student/institution relationship

Networking as described by School N is used not only as a device for tracking student destinations, but also as a resource for students working abroad. Students already established with a company may be asked to offer accommodation for the next cohort of students auditioning there, feeding back information to the school about changing fashions and requirements in the employment market. This serves to illustrate destination tracking as integral to the reciprocal relationship between student and institution: networking provides schools with opportunities for keeping abreast of the changing needs of the business while staying in touch with former students. The “*good intelligence network*” set up by professionals involved in teaching, particularly in the sixth form, can make destination tracking particularly effective (School Q), and in turn it is these professionals who play a key role in guiding students into appropriate employment.

Careers Guidance

Many of the providers interviewed mentioned destination tracking as an adjunct to the guidance into careers offered to all students and the following are examples of the comments made.

At School O the interviewee indicated that the initial task of tracking students is easy because they frequently get their first jobs through the College’s guidance. The College functions as an agency for graduates, and students often have work lined up for them when they leave.

Likewise at School P, the respondent emphasized the institution’s commitment to improving careers advice. This commitment was reflected in a newly created appointment to ensure students’ compatibility with first employment positions. This year a new link has been established between students’ experience of careers guidance and destination tracking in that they have been given a form before leaving, asking for details of their first course related employment. Those who have arranged employment before leaving will hand in the form at this early stage, as a basis for the institution’s future tracking exercises.

Overall, interviewees were keen to emphasize the strength of their institution’s careers guidance efforts.

School N reported that staff do “*a lot of work*” with students in employment skills classes, discussing with them whether they are best suited to employment in a neo-classical environment, for example, or elsewhere.

The contact at School K spoke of the role of a professional development adviser at the school “*the first person students usually consult about work*”. This post holder works with students

throughout their time at the school, liaising with agents and setting up meetings for students to discuss offers.

Knowledge of market requirements, the establishment of personal links with key professionals, and year by year appraisal of individual students' strengths are key elements taken into account when it comes to advising students on their first employment destinations. This is illustrated by the following comment from School R: *"Staff already have a good idea of students' destinations through historical knowledge of the students' ability. Firstly staff look at the graduate year, and they have knowledge of the students and knowledge of where it is likely there are openings, and knowledge of where they wish to end up. Secondly, the school has links with the West End and choreographers and directors, and staff know what is being auditioned and about to be auditioned"* (School R).

Valuing destinations

The above comment appears to reflect an essentially pragmatic view of helping students to find their first employment destinations. However, while the respondent from School R reported that staff try to encourage their students to be realistic about appropriate destinations for themselves, and to try and work out which will be worthwhile destinations for their individual talents, she conceded that a differential value is put on various destinations: the West End is the pinnacle of students' ambitions, notwithstanding the existence of *"equally good quality jobs elsewhere – very good tours, ballet companies, and good cruises would be equally prestigious"* (School R).

This interviewee was of the view that while the West End is the most competitive market and therefore perceived as the best employment destination, some productions are inferior to some of the productions on tour and in regional theatre. Clearly the competitive nature of the West End market reflects the limited number of employment opportunities available there. School Q noted that *"there are well-known alumni who could be categorised as the 'glitterati' and equally talented people who go into small parts at the RSC"*.

Overall, schools expressed little enthusiasm for setting differential values on employment destinations. One school, School I, indicated that no attempt is made at evaluating different career destinations, because this is felt too difficult, though the School is *"looking for progression"*. Some evidence of progression is clear, for example in the promotion of an individual from a chorus line dancer to dance captain. Cross-role progression is perhaps less easily charted, but it is difficult to see how progression could be perceived without some prior concept of differentially valued destinations. School C had *"failed to come up with a viable conceptual underpinning"* for an evaluation of destinations, admitting that it *"struggles with the concept of value, a part in 'Eastenders' weighed against a part in classical acting. Which is the most worthwhile?"* (School C).

For a number of institutions, notably School D, G and O the prime concern is that students should be working: *"no matter where in the Arts this might be, and there is no specific valuing of theatre above TV or vice versa"* (School D). School G sets a focus on the ex-student working within the field for which he/she has trained. The respondent agreed with School D that it is difficult to set a value on positions, for some students will prefer working in radio or on TV or in the theatre: *"who is anyone else to set a value on this?"*

For the interviewee at School O, *"any work is valuable, so long as this is course related"* and she pointed out that opportunities arise in the course of experiencing working in different

contexts with highly professional people: opportunities which the student may not have considered while in training.

School Q concurred that the first destination of a student should be course related, and shared the view that a whole range of progression routes can command equal respect: *“There are all kinds of progression routes, but all come about because of the contribution of dance education disciplines and transferable skills”* (School Q). This interviewee noted, and regretted, the DADA scheme’s exclusive emphasis upon entry to a course related profession, by contrast with the mission statement for the Music and Dance Scheme which envisages progression, **if students choose**, to careers in music or professional dance.

School K’s views corresponded with those of School D and G and O. She felt that *“the theatre, or the business generally, does not work like that [placing disparate value on destinations]”*. While occasionally a student would find a high profile part very quickly after leaving the School, others go first into smaller parts. She considered it of prime importance that students are obtaining work in the business and making contacts. Perhaps most crucially, they are maintaining the level of training received in school. This training can be used as a basis for a very wide range of work outside acting, for family and other commitments may change goals as time goes by. School P supported these views, emphasizing that students can transfer skills learnt on their course into teaching or management, bringing to these professions the understanding of performance gained both at college, and ideally later in a professional performing role. As well as emphasis upon transferable skills, broadening students’ exposure through wide ranging staff contacts in related fields was identified by School R as a factor in ensuring that students are not limited to a narrow range of employment opportunities in an ever changing employment market (School R).

School G suggested, however, that for most graduates *“the bottom line is finance”*, and for the individual a six part TV series will be more financially rewarding than a fringe production at a highly regarded theatre. The interviewee at School J agreed, noting that as most of the students leave the institution in debt, they *“will take any job they are capable of doing”*. For this reason, School J suggested that is not meaningful to pay much heed to first destinations: experience of 3-5 year questionnaire returns indicates that graduates typically move into the employment slot they are seeking about five years after leaving.

Final comments

Overall, the schools represented in this sample placed high priority on students being employed, and in first destinations which are course related. There was recognition that while prestige is attached to the limited employment opportunities available in the West End, equally professionally exacting roles are offered elsewhere. Consideration is given to ever changing market fashion, as well as the rising or falling credibility of destinations: for example the rise in popularity of pop video and the perception of cruise ships as *“a quality destination. Now it is a seriously good job”* (School R).

There was agreement about the pre-eminent worth of facilitating choice for students over the spectrum of employment opportunities in accordance with their developed strengths, for by their final year *“students have developed in quite individual ways”* (School P).

Appendix 1

1. How relevant and useful for you as a planning tool is the student first destination data you collect for HESA (or other organisation as appropriate). (Prompt: what things does it help you plan for? Is the “snapshot” picture of students’ employment on a particular date problematic?)
2. How relevant and useful is the HESA exercise for your students?
3. Are there ways in which the HESA data collection exercise could be altered to make it more relevant to your institution’s planning or to your students?
4. Are there any other outside bodies for whom you collect student destination data?
5. Are there overlaps with the data required for HESA?
6. Do you go beyond HESA (and other outside organisations’ requirements) in your efforts to track first destinations of your students? (Prompt: what do you do?)
7. If yes, how successful are the methods you use in terms of response rates?
8. In what ways is the information you receive relevant and useful as a planning tool?
9. If no, is it feasible for you to collect data beyond HESA and other outside organisational requirements? (Prompt: in terms of institutional resources)
10. Do you set any differential value on the various first employment destinations of your students?
11. If yes, how do you devise criteria for this?
12. Do these criteria change over time?

Appendix 2

School A: HE Art

School B: HE Dance (DADA)

School C: HE Drama (DADA)

School D: HE Drama

School E: HE Music

School F: HE Music

School G: HE Dance (DADA)

School H: HE Drama

School I: FE Drama (DADA)

School J: HE Arts

School K: HE Drama (DADA)

School L: HE/FE Dance

School M: HE Music and Drama

School N: FE Dance (DADA)

School O: FE Dance (DADA)

School P: FE Dance (DADA)

School Q: FE Dance (DADA)

School R: FE Dance (DADA)

Note: Schools designated DADA are either current or former recipients of the Award.

Evaluating Graduate Destinations - Pilot Study

Introduction

A key indicator of the success of the DADA scheme is the extent to which DADA awardees secure appropriate first work destinations and embark on good quality early career paths. Stakeholders are hampered in their measurement of performance in this area by [1] lack of consistent data collection and [2] lack of consensual understanding of what constitute appropriate first work destinations and early career paths. Once the data collection methodology is improved, the latter will be needed to interpret the data collected and of course, to measure performance.

In the area of employability, there are both supply and demand perspectives to investigate: employer perspectives on the types of qualities and skills needed by the sector and provider aspirations for graduate first destinations and early career paths.

The Pilot Study

Aims

In this first phase, the intention is to focus on provider perspectives: gathering **preliminary** information from a sample of dance providers which can then be tested in a larger provider survey. The aims are to:

- seek out ways in which first work destinations and early career paths can be categorised so as to reflect similarities and differences across providers.
- open up the debate on the characteristics of a good start in the sector/s.
- investigate ways in which performance might be assessed to ensure provider diversity and range.

Methods

Site visits were made to five dance providers for face-to-face interviews with school principals. Schools were asked to provide mission statements and destination data for the previous five years. The following question guide was used:

1. Type of work aimed at.
 - a) Please describe
 - b) Which roles prepared for?
 - c) Which sector/s prepared for?
2. Dream first jobs and early careers
 - a) Please describe dream first job
 - b) Please describe dream early career path
 - c) How often does this happen?

3. What really happens?
 - a) Range and scope of first destinations
 - b) Range and scope of early career paths
 - c) Do some please you more than others/indicate potential career success?
 - d) Are there any to avoid?
 - e) Does the school have any characteristic first destinations/early career patterns?
 - f) How do the graduates normally secure work?

The sample providers offered specialisms in Musical Theatre Dance, Classical Ballet and Jazz/Contemporary Dance as well as covering the full range of curriculum required by the Trinity Diploma. The sample included London-based and regionally-based schools.

Range of Work Aspirations

The range of work aspirations within the sample of schools covered 2 primary occupational roles and 8 primary employment contexts.

Primary occupational roles identified:

- Musical Theatre performer ie multi-talented dancer/actor/singer.
- Dance performer in classical ballet, contemporary, jazz and entertainment dance genres.

Primary employment contexts identified:

- West End theatre shows
- Musical Theatre touring shows
- Dance or Ballet companies
- Cruise ship/cruise line companies.
- Commercial entertainment eg pop video, pop touring, fashion shows, trade shows.
- Show girl spectacles eg Moulin Rouge
- Hotel cabaret
- Holiday camp/park entertainment
- Self employment as an independent dance artist working on self-generated projects.

All schools referred to *performer* as the primary occupational role but stressed the need to prepare for secondary occupations. Four of the five schools mentioned teaching as an important secondary occupation, providing financial security in the early career stages and potential for post performance career development at a later stage. Relevant contexts for teaching were seen by three of the five as feeding back into vocational training (to provide professional relevance for students and to develop choreographic skills) and private sector syllabus teaching. One of the schools felt strongly that teaching should be seen as a valid first destination: "Sometimes students have opted for teaching as a first job. They may not have felt ready for a job in jazz dancing. They have built up their confidence as a teacher and maybe moved on from their job as a teacher into the theatre there is a big hole in the teaching market now.... they can't fill teaching jobs worldwide".

The primary employment contexts listed above were referred to by all schools but with varying emphases which emerged as questions were asked about "dream jobs" and "good starts" (see below). There is cross-over but some schools aim for (and appear to be more successful at) particular types of employment context. Two schools characterised themselves as preparing

graduates to become “independent and self-reliant creative artists”, “serious dancers”, “the next generation of movers and shakers”, “innovators”. Both of these schools claimed to aim for “better quality jobs” ie “jobs which will more fully use and develop their potential”. Both referred to the need to train dancers who can communicate with an audience through high levels of technique. One made the following distinction:

“I don’t rate a dancer on a cruise ship the same as I rate a dancer who has a much broader range of technique and skill to communicate with an audience It’s the difference between enjoyment because you are being entertained and enjoyment because you are being moved out of yourself and your space or you are learning ...”

This school aspired to graduates working in National (or nationally-respected companies) or a West End shows directly on graduation – saying that work on a cruise ship (however good) would prevent later entry to the more highly-respected dance companies.

The second of these two schools, talked of graduates “finding a level that is appropriate” – as did a third school - so although performance in a west End show or a respected company would be primary aspirations, “good cruise ship work” would make a good start for those with “lower technical ability” or “interpretative quality”. This school aspired to prepare graduates for longevity of career, foregrounding project/company management, administration, technical support skills, rehearsal scheduling and budgeting to ensure maximum employment potential:

“You have to be multi-talented ... and steeped in theatre ...[to have a sustainable career] ... there is no such thing as being just a dancer anymore, it doesn’t exist because your career as a fulltime dancer stops and you need other skills to be able to stay in theatre... We try to prepare them for longevity ...”

Range of Dream First Jobs

“A dream job is being treated well and paid well, having the opportunity to learn and grow and build the reputation among those who will provide further work.”

The range of dream first jobs encompassed: principal and chorus parts in West End shows or reputable touring musical theatre shows, placement in major ballet, contemporary or jazz dance companies, placement with selected cruise lines and placement with national pop tours.

Four of the five schools placed a principal role in a West End show at the top of the destination hierarchy. They also pointed out that this was relatively rare. Most directors sought a degree of maturity as well as extremely high levels of acting, dancing and singing talent. Securing work as a chorus dancer in a West End show was also a highly desirable first job but once a performer was “pigeon-holed” as a chorus dancer (however good), it could be difficult for them to be considered as principal and even more so as an actor. The same four schools drew attention to the need for most graduates to find a context for learning essential professional work skills in a protected environment before risking their embryonic reputations in the highly public context of a West End show. Equally, early high profile success in the West End or in the commercial entertainment sectors could be very difficult for young performers to handle.

Three schools identified placement in a high profile company (ballet, contemporary, jazz) as a potential dream first job.

All schools agreed that a dream first job would offer (not necessarily in this order):

- A good contract and working conditions.
- A chance to learn essential professional skills
- An opportunity to learn more about and develop strengths/interests
- Reputation-building among those who will provide further work.

All interviewees stressed the fact that what might be a dream job for one graduate might be a nightmare for another. Some graduates need the directed, structured and supported environment of a company, others needed freedom to take artistic control. Some graduates need more time to develop physically, emotionally or artistically before taking on certain types of work.

A dream first job included a *good* employer. Good employers invest in the development of a graduate, offering roles and choreography which will stretch him/her as well as safe working environment. Good and bad employers exist in all employment sectors including respected companies, musical theatre touring, cruise lines, commercial (pop tour) managements, hotels and holiday camps. Good level of pay and working conditions agreed in advance in a contract are indicators of good employers but beyond that it is a matter of up-to-date knowledge of the employer and particularly the choreographer who is currently working for them. All schools stressed the importance of a good choreographer who will develop the dancers through good choreography. The trust networks of colleagues and former students yield up-to-date information about employers.

A good cruise ship company was considered a dream first job by three of the schools, a good first job for a less talented graduate by another and a very career limiting start by another. For these three schools, the cruise ship offered [1] good pay and a chance to pay off student debts [2] good working conditions ie good hours and dance rather than other entertainment duties such as “nannying” [3] extensive pre-cruise rehearsal time (preferably in the USA) to learn a wide variety of parts in up-to-date prestigious ex-West End shows and [4] a chance to work with top-class musical theatre choreographers.

The same three schools identified touring musical theatre shows with a reputable production company as a dream start for some students aiming for the West End.

Two schools commented that for graduates wanting to develop as entrepreneurial choreographer/dance artists, a dream job might be in a small company with creative opportunities and a support structure or it might be the setting up of a project company to do choreographic work from the start.

Notions of First Destinations to be Avoided

The jobs to be avoided are those with poor or unsafe working conditions (ie inadequate physical environment, very low pay, overlong hours and non-performance duties such as nannying). One school pointed out that these conditions could be found in fringe contemporary dance as well as foreign nightclubs or holiday clubs. All but one school commented on the dangers of overseas work in holiday contexts where female dancers might be at risk, under pressure from management to “go topless” for example.

Beyond this there is work with smaller companies (including Mediterranean cruises) where inexperienced choreographers do not stretch the dancers to their full ability. “I wouldn’t want the

College's ex-students to be in a small hotel, just doing a twirl, or in a place which doesn't reflect their professionalism. I would want them to be working at the standard of fitness they have trained to."

Opinions are divided on the reputation-damaging potential of some early work. The majority of interviewees were of the opinion that (apart from the unsafe jobs described above), graduates should take more or less any relevant performance work that was offered to them. But two principals were very concerned that some first destinations could limit the direction of the subsequent career:

"if you start with so-called *lesser* ballet companies, European Ballet companies or say you have been working in cabaret or on cruise ships or in one of the not-so-good musicals and you send your CV to a large Ballet Company, you will not even get an audition ... because of peoples' preconceptions .. which are based on their experience of the normal level of talent within a field."

A second principal commented that if the first five years are spent specialising as a dancer then directors will not risk a cross-over into broader performance – especially into serious acting. Equally, a graduate who began a career in West End performance and/or acting would find it difficult to get back into serious contemporary dance – no matter how talented. This makes it difficult to advise multi-talented students – as their careers develop they find it more and more difficult to make use of their multi-faceted expertise.

Early Career Paths and Notions of Career Progression

On the whole, early career progression was seen as one or a combination of the following processes:

Increasing profile:

corps de ballet → principal ballerina
chorus → principal
unknown company → renowned company
commercially surviving company → commercially successful company
competent dancer → artistically renowned dancer
competent dancer → commercially renowned dancer

Increasing responsibility:

chorus member to senior → taking rehearsals → rehearsal director
company member → occasional choreography → resident choreographer
company member → dance captain → manager
dancer → project manager → producer
dancer → choreographer → dance director

Career development means increasing reputational/commercial value to secure:

better pay
more choice of work
more artistic control
higher profile
more chance to build reputational value.

“As soon as you take your first job you take on building your reputation ... as a good company member ... choreographers will then ask to work with you again.”

One interviewee felt that graduates must accept any work to start with but that good choices become more important later. Once the graduates have reached a level of principal work they need to be more aware of how they are seen by the industry – they cannot be seen to be going backwards ie taking chorus jobs.

Another principal felt that In general, graduates do not progress from small to large companies but go directly into the larger companies.

Notions of a Good Start

All schools agreed that a *good start* was relative to the age, abilities and maturity of the graduate. There were some generic features of a good start:

- good working conditions
- good pay
- a chance to learn, develop and grow
- professionalisation opportunities
- reputation-building potential
- network-building potential

Some starts offered more of these features in combination and therefore were better than others. Notwithstanding, there were some students who were not ready on graduation for the really reputation-building work of a high profile company. Equally there were graduates who would “find their level” and secure career longevity without ever working in the West End show or the National company.

It could be said that a good start was also relevant to the graduate’s career development aspirations but there are conflicts here since it seems that only a very few graduates have any degree of choice over their first job.

Ways of Securing First Work

Graduates either secure work through:

College agency

College recommendation to director/choreographer/casting agent

Open audition (advertised in *The Stage* or similar)

Direct contact with professional choreographer/director working in school

Agent/casting director seeing school showcase

Two of the schools have an attached agency which places graduates and former students with associated casting agencies.

The others all make recommendations informally to known choreographers, artistic directors and casting agents. Four of the five schools noted the fact that their schools had become known amongst a network of employment brokers and employers for providing a certain type of dancer and trust networks had been built up over the years because schools were able to recommend

appropriately when asked for specific types. All commented on the importance of these networks in securing work for students.

Agents (in the sense of representing artists' interests) were seen as a mixed blessing by all the schools. Most schools felt that it was better to work for a year or two to create a CV before appointing an agent. Agents who would be personal managers were valued, large agencies with many dancers on their books were not.

Conclusion

There is some commonality across the sampled schools with regard to what constitute desirable/undesirable first destinations and some agreement around what makes a good career start. The commonalities and differences warrant further investigation and further testing across the range of providers. Nevertheless, there is evidence here that the constructing of an evaluative framework will be both possible and useful as an evaluative tool.

Analysis of available Destination Data

Two of the five schools provided destination data for the 2003 graduates (whole cohort). Four schools provided data for the 1999, 2000, 2001 and 2002 graduates but it is not clear whether they are reporting whole or partial cohorts. The 2003 data show first destinations at September 2003 and therefore are a useful snapshot. They can be looked at alongside the school's mission statement, aspirations and notions of dream jobs to provide a crude measure of the schools performance against its own objectives.

First Destinations 2003

Two providers presented first destination data for the 2003 cohort. It can be said of [1] that:

[1]

The first destination data for the 2003 cohort is clearly presented and easy to read. 46 of the 48 students graduated on two courses A & B. 20 on course A (18 female, 2 male) and 26 on course B (15 female, 8 male, 3 unclear first names).

By September 2003, 40% of the A cohort: 6/18 females (33%) and 2/2 males (100%) had found employment.

By September 2003, 65% of the B cohort: 10/15 females (67%), 7/8 males (87%) and 0/3 others had found employment.

In terms of the school's hierarchy of valued first destinations:

No students achieved what the school principal identified as the most desirable destination - a West End destination, 3 (6%) achieved places in UK companies, 5 (11%) went into musical theatre touring and 14 (30%) into cruise ship entertainment. Of the latter 10 were with what the principal had identified as top cruise lines (P&O), Celebrity Cruises & Cunard) and 4 were with the less well paid Costa cruises. Therefore 47% went into second and third level of desired jobs.

And of [2] that:

By September 2003, 11/15 females (73%) and 5/10 males (50%) of the 2003 cohort had found employment:

Twenty-eight per cent achieved what the school principal identified as the most desirable first destination ie national companies. Other listed (European) companies are not clearly classified as “national” so it is not possible to know if they can also be categorised as most desirable first destinations. If they prove to be so, then the school has achieved 44% in “Dream” first destinations.

Work History Data

The data for 1999, 2000, 2001 & 2002 are less helpful [1] because it is not clear if they represent the whole cohort and [2] because they are not kept up-to-date as work records ie with order, length of job and overall timescale. It is not even clear if some of these are simply first destinations. Nevertheless, they yield some information about patterns of destination for individual institutions.

	1999				2000				2001				2002			
School Number	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Associated national ballet company		1				2				2				1		
British national ballet company		2								2				2		
Far East national ballet companies						2				3						
Other international ballet company						1				1				2		
Far East touring company						2										
European national ballet companies		2				6								1		
European ballet companies		3				3				1						
Other ballet company		2				2								3		
European dance company		1			2	1	1	2		4		2	3	1		1
UK Contemporary Companies	1	6	2			1	1		2	1	4		2			
West End shows	3	3	2		3	1	1		4	1	1	1	2	1	1	
Musical theatre touring	14	1			12		1		5	1	1		7	2	6	
Cruise ship	7				13			1	5				8		2	1
TV																
Showgirl								1								1
Commercial dance/pop video/tour	4				1	1			1	1			3			
Cabaret					3				2				1		1	
Tribute band																
Pantomime			1		1			1	1				2			
Holiday camp/park									2							
Promotional work					1				2				1			
Commissioned project company																1
Self-generated project	1								3		3		1			
Choreographic commission						1				1						
Teaching		1	1		2			3	2			2	2		2	
Opera dance														2		
Arts administration	1															
Further training/study	1				1				3		1		1		2	
Auditioning										1		1	1	0	2	
Injured																1
Career change					2			1				1	1	4		
Unknown			1				1	1						5	1	

Conclusion

This study confirms the evaluation team's earlier findings that current destination is not sufficiently complete to provide a useful basis for evaluation or self-evaluation. This is not helpful when a case needs to be made for the effective use of DADA funding. Nor is it helpful to schools seeking to plan for increased employability of their graduates.

The analysis above shows how fuller data might be used to measure each school's effectiveness against their own very specific employment goals. Indeed a self-evaluative commentary/self-assessment attached to the figures could form the central plank of performance assessment in this area.

In order to be useful, provider destination data needs to:

- Represent whole cohorts, including categories for unknown", "unemployed", "sector-related" and "non-sector" employment.
- Indicate the length of contracts undertaken and show periods spent "unemployed", and in "sector-related" and "non-sector" employment.
- Be updated annually to generate a work history for each graduate and the whole cohort – over an agreed number of years.
- Have an attached commentary and self-assessment against stated self-generated goals and targets.



Centre for Educational Development
Appraisal and Research



Technical Paper 036: New Performers' Working Lives: A Pilot Study of Leavers from Dance and Drama Schools (Rhys Davies)

***New Performers' Working
Lives: A Pilot Survey of
Leavers from Dance and
Drama Schools***

October 2003

1. Background

This paper presents results from a pilot study undertaken as part of a programme of research to assist in the evaluation of Dance and Drama Awards (DADA Awards). The DADA Award scheme currently constitutes 525 scholarships funded by the Department for Education and Skills (DfES) that provide subsidised tuition fees and assistance with maintenance costs for students attending leading private Dance and Drama schools. Courses that attract DADA Awards offer qualifications at National Diploma and National Certificate level. Although vocational in their orientation, the Qualifications and Curriculum Authority (QCA) have recognised these courses as falling within level 4 of the National Qualifications Framework (NQF); they are deemed to be equivalent to a first degree.

It is worth considering the DADA Awards scheme in the context of other recent developments in mechanisms for student support. Within the Further Education sector (FE), recent developments in student support have focussed upon the piloting and introduction of the Education Maintenance Allowance (EMA). The EMA provides financial support, typically for a period of 2 years, to encourage 16-19 year olds to stay in post compulsory education and to attend school sixth forms, six form colleges and FE colleges. However, these courses will generally be at level 3 of the NQF and include qualifications such as A-levels, and GNVQs. Indeed, many students who enter private Dance and Drama schools will already possess such qualifications. Within the Higher Education (HE) sector, the introduction of tuition fees and the replacement of Student Grants with Student Loans has shifted the burden of costs for level 4 HE qualifications away from the state and towards students and their families.

It is more than just curiosity that motivates this research. Previous analysis conducted by Davies and Lindley (2003) and Davies, Galloway, Lindley and Scheibel (2002) indicate that while employment within cultural occupations increased during the 1990s, the relative earnings position of those employed in these occupations declined. From the point of view of potential entrants to Dance and Drama school, these more difficult labour market conditions underline the importance of the provision of good quality up-to-date information on their likely prospects following the completion of their course in order that informed choices can be made.

Information about the early careers of students from Dance and Drama schools could also provide information to inform the debate as to whether the DADA Award scheme represents good value for money. This shift in the burden of costs of HE towards students and their families has been justified on the basis that the possession of degree is associated with increased levels of employment and higher levels of lifetime earnings. However, if students

from Dance and Drama schools have career profiles that are interrupted by spells of unemployment or low paid work in non-performance activities, it is less obvious that a students' decision to study at Dance and Drama school should be viewed as a financial investment. If the expected financial returns from attending Dance and Drama school are found to be low, the argument for some form of financial assistance also becomes more persuasive on the grounds of 'equity'; i.e. ensuring that students from poorer backgrounds are encouraged to attend Dance and Drama school.

Finally, an important issue to be addressed by this survey relates to the definition and measurement of the 'employability' of students from Dance and Drama schools. Schools within the scheme become more increasingly scrutinised in terms of their performance (e.g. termly monitoring reports). Important among a range of performance indicators that will assist in the planning and delivery of Dance and Drama courses could be those that relate to and derive from information on the subsequent career paths of graduates. However, the collection of good quality comparable destination data would be a complex resource intensive exercise. A detailed understanding of the early careers of students from Dance and Drama schools will inform decisions as to what measures of employability can be implemented in practice (if any) and assist in defining what may be considered to be sensible benchmarks (if any) against which to judge performance.

2. Aims of the Pilot Study

Previous analysis conducted by Davies and Lindley (2003)¹ and Davies, Galloway, Lindley and Scheibel (2002)² for the Arts Council of England has provided important insights into some of the labour market characteristics of those employed within cultural occupations. Analysis of national survey data (e.g. Labour Force Survey, New Earnings Survey) has indicated that particular cultural occupations are characterised, among other things, by an increased incidence of self-employment, under-employment, multiple job holding and non-permanent forms of employment. However, in conducting these analyses, it has become apparent that information from national statistical sources has serious shortcomings in attempting to provide a

¹ Davies R. and Lindley R. (2003), *Artists in Figures – a statistical portrait of Cultural Occupations*. Research Report 30. Arts Council of England.

² Davies R., Galloway S., Lindley R. and Scheibl F. (2002), *Artists Labour Markets and the Tax and Benefit System*. Research Report 29. Arts Council of England.

comprehensive picture of those employed in performance related occupations. Most significantly:

- National surveys rely upon a market place criterion in defining those employed in cultural occupations. For example, such surveys ask the respondent what was their main job within a given reference period or what was their main source of income. If an individual was not active in a performance activity during that period, they would not be classified as a performer, even if they regard themselves as such.
- Secondly, many of these surveys do not ask particular questions of the self-employed (e.g. earnings). Given that the self-employed comprise such a high proportion of those employed in performance occupations, this represents a significant gap in our knowledge.
- Finally, these data sources only provide a 'snap shot' picture of the labour market characteristics of those employed in cultural occupations. Considering only a single point in time, these surveys do not capture information on the dynamic aspects of those employed within cultural occupations. For example, relatively high levels of earnings recorded in the survey reference week may give a misleading picture of the 'real' earnings position of those employed in cultural occupations where individuals may experience frequent spells of unemployment.

The first objective of this study was therefore to design and implement a survey tool that would adequately capture information about the early careers of individuals who had recently completed their studies at Dance and Drama schools. There were two key requirements of this survey. Firstly, to provide at least the potential for making comparisons with data from other sources, it had to embody key basic questions, for example about the current employment status of the individual that followed national statistical conventions. For example, the coding of occupational information to the Standard Occupational Classification is discussed in the following section. Secondly, and unlike sources of national survey data, it had to incorporate questions that would be better able to capture the realities of the working lives of those engaged in performance activities. Most importantly in this respect, it needed to contain questions that enable respondents to provide a detailed dated account of activities undertaken since leaving Dance and Drama School. The pilot survey is shown in Annex 1 of this report.

For the purpose of the pilot study, questionnaires were sent to people who completed their studies at a dance or drama school during Summer 2002. The addresses for this sample of potential respondents were identified through those students who had previously completed a

'final year student questionnaire' before completing their studies in May 2002. In this questionnaire, 177 respondents supplied contact details and indicated that they would be willing to take part in a further follow-up study. Questionnaires were mailed to these people during the second week of July 2003. The deadline for the completion and return of the questionnaire was given as the 31st August 2003. As an inducement to completing the questionnaire, those who returned the questionnaire were entered into a prize draw. Reminder letters were also sent out during the second week of August. Of the original sample of 177 potential respondents, completed questionnaires were received from 72 leavers from dance and drama schools; a response rate of 41%.

The remainder of this report presents a preliminary analysis of the information collected from the 72 respondents to the pilot questionnaire. Not all questions are covered in this report. It is important to note that the purpose of presenting this information is to provide an **overview of the type of material that was collected by the pilot questionnaire and to provide an early demonstration** of the type of analyses that can be conducted based upon the information supplied by respondents. Based upon information supplied by just 72 respondents, **the actual values contained in this report should not be considered as providing an accurate picture of the early careers of graduates from Dance and Drama Schools.**

The results from the pilot survey are encouraging. Some questions in the questionnaire were of necessity complex in their design. Other questions could have been considered as obtrusive in their content. Despite these concerns, the response rate was higher than our initial expectations. The quality of responses was excellent, with only a couple of respondents failing to grasp what was required in some areas. However, **the degree to which we can feel confident that information collected from respondents is representative of the whole cohort will require many more students from Dance and Drama schools to complete this questionnaire.** Similarly, to repeat some of the analyses that follow for different groups of survey respondent (e.g. by gender, age, social class, receipt of DADA Award etc) will also require the survey to be answered by a larger and broader sample of students from Dance and Drama schools. However, the questionnaire could prove to be an important tool in assisting in the evaluation of DADA Awards.

3. Performance Activities and the Standard Occupation Classification

The Standard Occupational Classification (SOC) provides a national standard for categorising occupational information. SOC forms the basis of occupational classification in a variety of national surveys that collect statistical information such as the Labour Force Survey (LFS), New Earnings Survey (NES) and the Census. In addition to the production of statistical information, other examples in the everyday use of SOC include the registration of deaths and the matching of job seekers and vacancies by the national employment service.

Occupational information is currently coded to the 2000 vintage of the Standard Occupational Classification (SOC2000). At its broadest level, the Major Group structure of SOC consists of nine occupational categories that are designed to be useful in bringing together occupations that are similar in terms of qualifications, training, skills and experience commonly associated with the competent performance of work tasks. Occupation is most often determined by reference to a person's main job at a reference time. Defined as a set of tasks to be carried out by one person, jobs are primarily recognised by their associated job title. Within SOC, jobs are classified into groups according to their skill level and skill content. The concept of 'skill' is operationalised in terms of the nature and duration of the qualifications, training and work experience required to become competent to perform the associated tasks in a particular job.

A majority of cultural occupations are located within Major Group Three of SOC2000: Associate Professional and Technical Occupations. Occupations within this Major Group are generally associated with the attainment of a high-level vocational qualification, often involving a substantial period of full-time training or further study. Beneath the Major Group structure, occupations can also be classified in one of 25 sub-major groups, 81 minor groups and 353 unit groups. Within this hierarchical structure, Minor Group 341 is called Artistic and Literary Occupations. The Unit Groups that fall within this category are shown in Table 1. Of particular importance to the present study is the employment of graduates of dance and drama schools within Unit Groups 3413: Actors and Entertainers and 3414: Dancers and choreographers and 3416: Arts Officers, Producers and Directors (stage managers are classified to this Unit Group of SOC).

Table 1: Contents of Minor Group 341: Artistic and Literacy Occupations

Unit Group Number	Unit Group Title
3411	Artists
3412	Authors, writers
3413	Actors, entertainers
3414	Dancers and choreographers
3415	Musicians
3416	Arts officers, producers and directors

Due to the relatively small numbers upon which this pilot survey has been conducted, it is not practical to make distinctions between these 3 Unit Groups of SOC. In presenting material from the pilot survey, we will therefore classify those graduates working in either of these 3 Unit Groups as being engaged in performance activities. Furthermore, as an aggregate statistical classification, even at the most detailed level of SOC, some Unit Groups are characterised by what could be considered to be a selection of jobs that are quite different in terms of their associated tasks. Of particular importance to the context of the present enquiry, SOC also classifies dance instructors to Unit Group 3414. However, currently it is not practical to distinguish between those graduates who work as dancers and those who employed as dance instructors. With a larger number of responses to the questionnaire, it will become feasible to distinguish between different performance activities, both between and within different Unit Groups of SOC.

4. Personal Characteristics of Survey Respondents

Table 2 provides an overview of the personal characteristics of the 72 respondents to the pilot study. The average age of respondents is 22.6 years. Women predominate in the sample, with 72% of respondents in the sample indicating that they were female. Ninety-three percent of the sample were white. In terms of qualifications held prior to entry into Dance or Drama school, 37% had no passes at A-level. However, almost half held 10 or more A-level points, with approximately 25% having attained 20 or more A-level points³. In terms of the qualifications studied while at Dance and Drama school, approximately 70% of respondents had studied for a National Diploma while 30% had studied for a Bachelor of Arts degree. While attending Dance and Drama school, 63% were in receipt of a Dance and Drama award.

The concept of disability is difficult to measure using personal surveys that rely on self-reporting and utilise different definitions of disability. Definitional issues include whether the effect of the disability is on work and/or other activities; whether the effect is long term or not; and how the individual views the seriousness of their health problem. Cousins *et al.* (1998) note that disability prevalence rates (amongst the working age population) estimated from personal surveys vary between 12 and 20%⁴. These variations reflect differences in the 'restrictiveness' of definitions utilised. The present questionnaire asks *Do you have any long term illness, health problem or disability which limits (or may be perceived to limit) the work you can do?* Approximately 4% of respondents indicated that they had such a long term illness or disability.

³ The A-level points system commonly utilised by University admissions system allocates points to different A-level grades; A=10, B=8, C=6, D=4. E=2, F=1.

⁴ Cousins C., J Jenkins and R Laux. (1998). Disability Data from the LFS: Comparing 1997-98 with the past. *Labour Market Trends*, June, 321-325.

Table 2: Personal Characteristics of Survey Respondents

	Percentage (unless specified)
<i>Age</i>	
Average Age (years)	22.6
<i>Gender</i>	
Male	28.2
Female	71.8
<i>Social Class Background when Respondent was 14:</i>	
Higher managerial, professional	10.1
Lower managerial, professional	21.7
Intermediate occupations	31.9
Small employers and own Account worker	20.3
Lower supervisory, craft	7.2
Semi-routine occupation	4.3
Routine occupations	2.9
Not working or unemployed	1.4
<i>Ethnicity</i>	
White	93.1
<i>Long standing disability or illness</i>	4.2
<i>Qualifications on entry to Dance and Drama School:</i>	
No A-levels	36.5
0-10 A-level points	15.9
10-20 A-level points	23.8
20+ A-level points	23.8
<i>Qualification studied at Dance and Drama School</i>	
Bachelor of Arts Degree	30.5
National Diploma	69.4
<i>Received Dance and Drama Award</i>	63.4
Total sample	72

The social class origin of survey respondents has been classified according to the National Statistics Socio-Economic Classification (NS-SEC). The NS-SEC is an occupationally based classification. NS-SEC has been constructed to measure employment relations and conditions of occupations. Conceptually these are central to delineating the structure of socio-economic positions in modern societies and helping to explain variations in social behaviour and other social phenomena. The information required to create the NS-SEC is occupation coded to the unit groups of SOC2000 and details of employment status. To provide information about social

class background, survey respondents were therefore asked to provide information about the occupations held by their parents when they were 14 years old. It is estimated that approximately 64 per cent of survey respondents were from classes 1 and 2 of the National Statistics Socio-economic Classification; managerial and professional occupations. Less than 15% of respondents came from classes 5, 6, 7 and 8.

5. Early Career Profiles

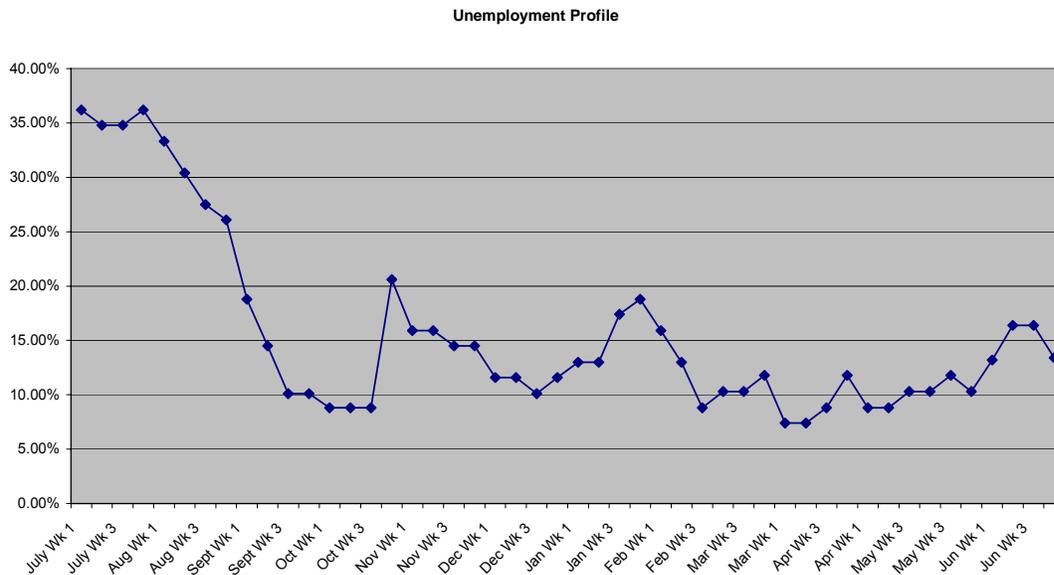
Previous experiences of analysing statistical information indicates that focussing solely upon a single reference date fails to capture the dynamic changes that take place in the careers of those employed in artistic occupations. Such experiences may include spells of unemployment, employment in occupations not related to the main artistic activity, fluctuations in earnings, changes in status between self-employment and employment. Without the utilisation of survey tools that provide a detailed dated account of the activities undertaken (often referred to as work history or event history data), including the recording of information on employment status and earnings, quantitative analysis will not be able to reflect accurately the circumstances of those employed in cultural occupations.

The pilot questionnaire therefore incorporated a work history section. Within this section, respondents are asked to provide a dated account of their activities undertaken since completing their studies. Research undertaken for graduates that has utilised detailed work history data revealed that survey respondents generally take care to complete this information accurately. However, while graduates take time to become assimilated into what could be considered as being traditional graduate jobs, their work histories may be expected to be less complex than those of graduates from Dance and Drama schools. It was therefore not clear whether respondents to the present enquiry would be able to accurately complete this section of the questionnaire. However, out of the 72 people who responded to the questionnaire, only 3 failed to provide an accurate account of their time over the previous 12 months.

Unemployment Following Dance and Drama School

Figure 1 shows the unemployment profile of students following graduation from Dance and Drama school. It can be seen that unemployment falls rapidly immediately after graduation as respondents move from full time education into employment. Immediately after finishing their studies, unemployment among respondents to the pilot questionnaire is approximately 35%. The rate of unemployment then falls sharply during August and September. Due to the relatively small number of respondents to the pilot study, we must be careful not to read too much into changes in the slope of the unemployment profile over the remaining period of analysis. For example, an increase in the number of employment opportunities around the Christmas period may lie behind the apparent dip in unemployment during December and January. After the high incidence of unemployment immediately following Dance and Drama school, the incidence of unemployment generally remains between 10 and 15%.

Figure 1. The Profile of Unemployment Following Dance and Drama School



Employment Following Dance and Drama School

Figure 2 shows the profile of participation in employment (full or part time) following Dance and Drama School. As would be expected in light of the unemployment profile shown in Figure 1, Figure 2 shows that the employment rate among survey respondents increases rapidly during the three months following Dance and Drama school, reaching a peak of almost 90% during October. The employment profile indicates that most students move very quickly into paid employment following their course. Indeed, Figure 2 indicates that approximately 55% are already in paid employment in and around the time that their course finishes.

Figure 2: The Profile of Employment Following Dance and Drama School; Performance and Non-Performance Activities

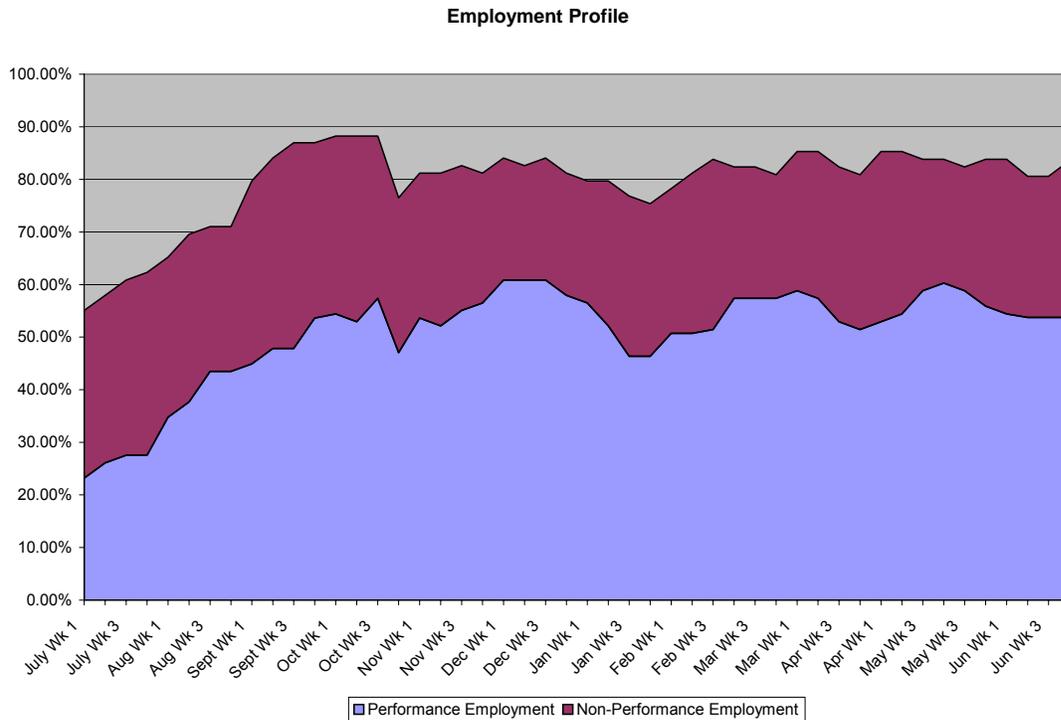
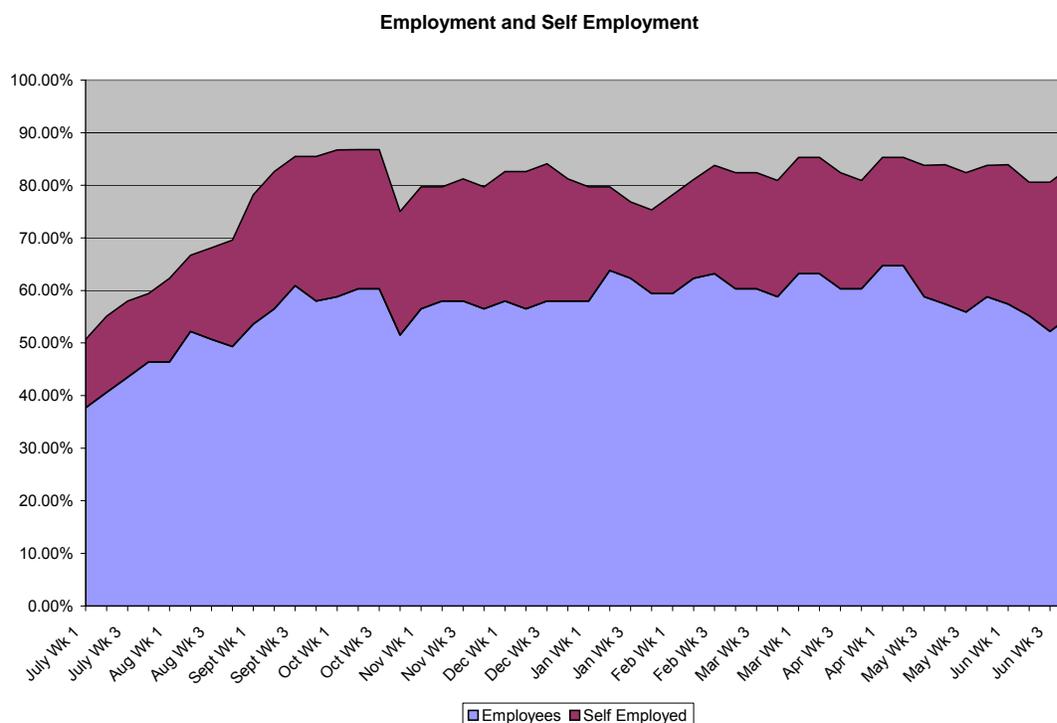


Figure 2 also distinguishes between employment in performance and non-performance activities. A description of employment that ‘constitutes performance activities’ as defined by the Standard Occupational Classification was discussed in Section 4. It can be seen that following the completion of their studies, approximately 25% of respondents move into employment within a performance activity, while 30% move into employment within another non-performance related activity. The initial growth in employment is driven by an increased incidence of employment within performance related activities. From October onwards, approximately 50-60% of respondents are employed in a performance related activity at any one point in time.

What is of particular interest in Figure 2 is that the percentage employed within a non-performance activity remains relatively stable during the 12 months following graduation from Dance and Drama School; i.e. at any one point time during this 12 month period, approximately 30% of respondents are employed within a non-performance activity. There appears to be no general movement away from non-performance employment towards employment within performance related activities. This is in contrast to graduates from the HE sector who, in general, over time become assimilated into what can be regarded as traditional graduate occupations. Employment within non-performance related activities therefore appears to be a

constant characteristic of respondents to the pilot questionnaire during the 12 months following Dance and Drama school.

Figure 3: The Profile of Employment Status following Dance and Drama School



Finally, Figure 3 shows the employment status of graduates from Dance and Drama schools during the 12 months following the completion of their studies. It can be seen that immediately following the completion of their studies, almost 80% of those who enter employment do so as employees. This relative incidence of employee status declines slightly as the rate of employment increases. By October when the overall rate of employment increases to above 85%, the incidence of employee status declines to approximately 70%. This will be due to the increased numbers of students gaining employment in performance related activities, characterised by higher levels of self-employment. Beyond this time, the relative incidence of employment and self-employment remains relatively stable.

Summarising the week by week account collected from the work history section of the pilot questionnaire, it is estimated that during the first 12 months of their careers, a *hypothetical*

average student can expect to be in work for 9 ½ months and unemployed for 2 months. Of the 9½ months spent in employment, students can expect to be engaged in performance related employment for 6 months. Of course, in reality there may be some students who are engaged continually in performance related employment, whilst others may be unemployed for the entire 12 month period. With a greater number of responses, more detailed analyses of these patterns will become possible.

6. Current Employment Circumstances

The work history section of the pilot questionnaire provides an overview of the early career profiles of students graduating from Dance and Drama schools. This type of information overcomes the problems associated with asking respondents to provide a 'snap shot' picture of their labour market circumstances. However, the work history data requires respondents to recall details about events over a relatively long period; 12 months in this instance. It is therefore not possible to ask questions about these events in any great detail. Therefore, the pilot questionnaire also asked respondents to provide a more detailed account of their current circumstances. Respondents were asked *Which of the following best describes your situation as of the 1st week of July (Monday 30th June – Sunday 6th July), 2003:* employee (including unpaid work), self employed, further study/training, unemployed or out of the labour force. During this reference week, 51% indicated that they were an employee, 33% were self-employed, 6% were in further study/training and 18% were unemployed or out of the labour force. Note that these percentages add up to greater than 100% as respondents were invited to indicate that they were undertaking multiple activities during the reference week.

Respondents who indicated that they were either an employee or self-employed during this period were then asked to provide more information about this employment. 72% (or 52 respondents) indicated that they were employed or self-employed during the reference week. Given the importance of multiple job holding among performers, respondents were asked to provide information about their main and any second job that they may have held during the survey reference week. Of those who were employed, 29% (or 15 respondents) indicated that they held a second job. Despite the relatively high incidence of second job holding, due to the relatively small number of respondents to the pilot survey, the remainder of this section will focus upon information supplied about main jobs only.

Table 3: Characteristics of Main Job

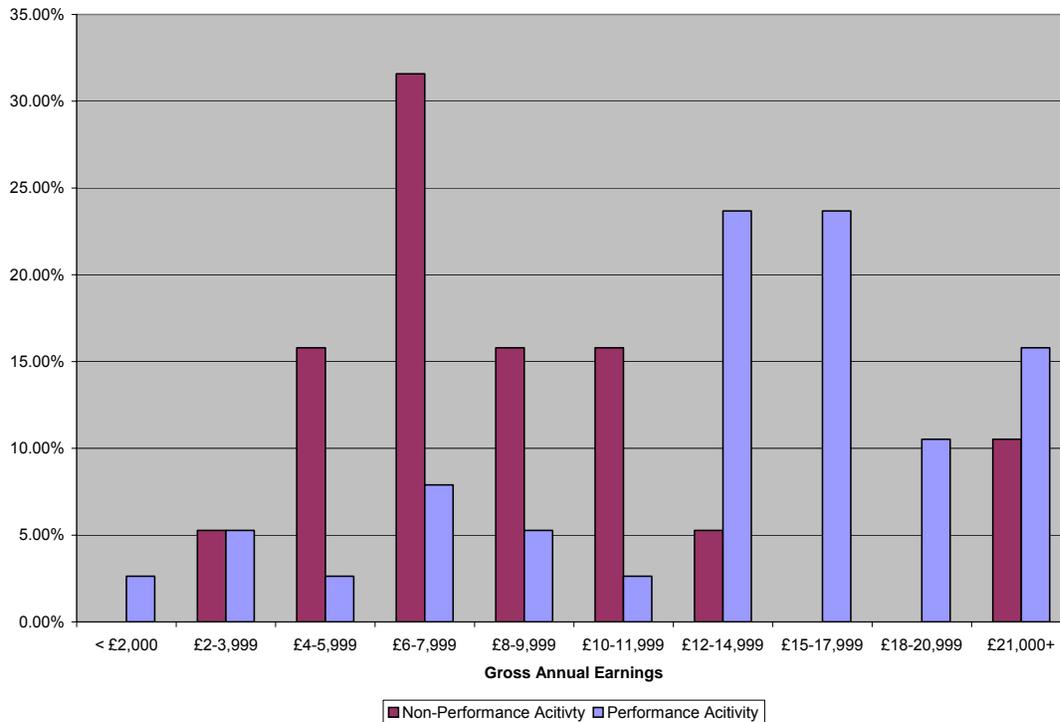
	Percentage (unless specified)
<i>Contractual Status</i>	
Permanent or open ended contract	15.4%
Fixed term contract	44.2%
Self employed	23.1%
Temporary or Casual	17.3%
<i>Occupation</i>	
Performance activity	67%
Non performance activity	33%
<i>Hours Worked</i>	
Average for those in performance activity	30 hours
Average for those in non-performance activity	33 hours
<i>Incidence of Second Job Holding</i>	28.8%
<i>Total sample (All in Employment)</i>	57

Table 3 provides an overview of some of the salient features of the main jobs held by respondents to the pilot survey. The most common form of contractual status are fixed term contracts, held by 44% of respondents. In terms of the occupational composition of employment, approximately two thirds of those employed in the survey reference week are engaged in performance activities (see earlier discussion for definition of what constitutes performance activities). Those engaged in performance activities work 30 hours per week on average, 3 hours less than those employed in non-performance activities.

Figure 4 shows the earnings distribution of respondents engaged in performance and non-performance related activities. Earnings are expressed in terms of gross annual earnings, although when completing the questionnaire respondents were provided with equivalent weekly, monthly and annual amounts for their guidance. Again, due to the relatively small number of respondents to the pilot survey, care must be taken in interpreting the shapes of these earnings profiles. However, in general it can be seen that those respondents currently engaged in non-performance activities earn less than those engaged in performance activities. The distribution of earnings of those engaged in non-performance activities peaks at £6-7,999, equivalent to £115-£153 per week. In comparison, the earnings distribution of those engaged in performance activities is generally more even. A relatively high proportion of respondents to the questionnaire earn between £12-18,000, equivalent to £231-£346 per week. The pilot

questionnaire also asked those who were in employment whether they received income from other sources. Eighty six percent indicated that they had no other sources of income while 9% indicated that they received income from their parents.

Figure 4: Earnings Distribution of Survey Respondents



Respondents to the online questionnaire were asked what factors influenced their decision to take their current job. Table 4 presents responses to these questions for those employed in performance and non-performance activities. Once again, due to the relatively small number of respondents to the pilot survey, care must be taken in comparing responses to these questions. Approximately 70% of respondents who were employed in performance activities during the survey reference week indicated that they took this work because it was exactly the type of that they wanted to do and because it offered interesting work. In contrast, the two most commonly cited reasons cited for taking their current job among those engaged in non-performance activities were ‘it suited me in the short term’ and ‘needed the money’.

Table 4: Reasons for Taking Main Job

	Performance Activity	Non-Performance Activity
It was exactly the type of work wanted	68.4	5.3
Salary level was attractive	31.6	26.3
Other conditions were attractive	31.6	10.5
Wanted to work in this locality/region	39.5	15.8
It offered interesting work	71.1	31.6
It offered job security	39.5	21.1
It suits me in the short term	39.5	52.6
Needed the money	28.9	78.9
Total Sample	38	19

7. Early Career Perceptions

Respondents to the pilot survey were asked to rate how satisfied they felt about different aspects of their careers. Levels of satisfaction are rated on a 5-point scale, with 1 representing 'not at all satisfied' and 5 representing 'completely satisfied'. Responses to these questions are presented in Table 5. It can be seen that respondents to the pilot survey are most satisfied with their careers in terms of the opportunities provided for continual skills development. Respondents are least satisfied with their careers in terms of job security and earnings.

Two dimensions specifically considered satisfaction with performance activities undertaken to date. Again, care must be taken in interpreting these ratings due to the relatively small number of respondents to the pilot questionnaire. However, both in terms of the quantity and quality of performance activity undertaken, a majority of respondents are not dis-satisfied with the quality and quantity of performance work undertaken. Overall, only 20% respondents indicate that they are dis-satisfied with their careers (i.e. responding 1 or 2 on the five point scale). Over half report that they are satisfied with their careers (i.e. responding 4 or 5 on the five point scale), with a quarter indicating that they are completely satisfied with their careers.

Table 5: Career Satisfaction

	Not at all satisfied				Completely satisfied
	1	2	3	4	5
Job security	19.7	28.2	25.4	16.9	9.9
Opportunity for progression	9.9	11.3	35.2	28.2	15.5
Continual skills development	8.6	15.7	21.4	30.0	24.3
Earnings	16.9	25.4	36.6	16.9	4.2
Hours worked	12.9	12.9	32.9	21.4	20.0
Quality of performance activity	13.0	15.9	20.3	24.6	26.1
Quantity of performance activity	17.4	15.9	20.3	24.6	21.7
Overall satisfaction	9.9	11.3	25.4	28.2	25.4

Results presented in Table 2 indicated that many of respondents to the pilot survey attained grades at A-level that would have been sufficient to secure a place at university; almost half possessed 10 or more A-level points upon entering Dance and Drama school. This suggests that respondents to the questionnaire could have made alternative educational choices, such as continuing in mainstream education to attend university. Respondents to the questionnaire were therefore asked whether, with the value of hindsight, that they would have chosen an alternative course instead of their 2002 qualification. Seventy seven per cent however indicated that, given their time again, they would have done the same course at the same place while 19% indicated that they would do a different course at a Dance or Drama school (either at the same place or elsewhere). Only 5% indicated that, with the value of hindsight, they would not have attended dance or drama school and would have instead continued in mainstream education.

The Influences of Agents

Fifty four per cent of respondents to the pilot survey indicated that they had secured the services an agent by the time of responding to the questionnaire. An early indication into the potential effect of agents upon the early careers of performers is provided in Table 6. On average, respondents to the pilot questionnaire reported that they had attended 13 auditions during the previous 12 months. However, it can be seen in Table 6 that those respondents who had secured the services of an agent had on average attended 18 auditions during the previous 12 months. In contrast, those without agents attended an average of just 8 auditions.

This seemingly positive effect of agents upon the early careers of performers is not apparent in terms of career satisfaction or the proportion of respondents who are engaged in performance activities. It can be seen that those respondents who have an agent appear to report higher levels of dis-satisfaction with their careers. There is also little difference in the proportion of respondents in employment who are engaged in performance activities when comparing those respondents according to whether they have secured the services of an agent. Again, it is important not to place too much significance on these results due to the relatively small number of respondents to the pilot survey. Higher levels of dis-satisfaction among those respondents who have agents could be attributed to raised expectations among this group.

Table 6: Influence of Agents

	With Agent	Without Agent
<i>Auditions</i>	18.3	7.8
<i>Satisfied with career</i>		
Not at all	13.2	6.3
2	13.2	9.4
3	26.3	25.0
4	23.7	34.4
Completely satisfied	23.7	25.0
<i>Occupation in current main job</i>		
Non-performance activity	37.9	29.6
Performance activity	62.1	70.4

Conclusion

The availability of good quality up-to-date information on the employment of graduates from Dance and Drama schools is vital in terms of:

- Assisting potential applicants make informed choices based upon their likely prospects following the completion of their course;
- Assisting the DfES in evaluating whether the scheme represents good value for money.
- Informing discussions as to whether benchmarks of employability against which to judge performance can and should be implemented in practice.

The evaluation team recommends that:

Schools should be required to keep a record of the last known postal and email addresses for graduates. All providers should be required to participate in the distribution of the survey questionnaire during July 2004 to all students who graduated in 2003. This exercise should be repeated in 2005.



Centre for Educational Development
Appraisal and Research



New Performers' Working Lives

This survey covers three main areas: your thoughts about your career since leaving dance or drama school, your current circumstances and a description of your career history so far. The information you provide will be treated in strictest confidence and in conformity with the requirements of the Data Protection Act 1998. No information about individuals will be passed to any third party.

For the questions that follow, please mark relevant boxes with a cross. If you make an error or change your mind, please shade in the incorrectly crossed box. Then insert a new cross in the box that represents your final answer.

If you have any queries in the course of completing the questionnaire, please contact Rhys Davies at the Institute for Employment Research (Email: Rhys.Davies@warwick.ac.uk, Tel: 024 7652 4957)

Section 1: Early Career Perceptions

1. Which type of course did you complete in 2002?

National Diploma National Certificate

BA Honours If degree, please specify class (e.g. 2.1).....

Other Qualification (Please specify).....

2. What was title of your 2002 qualification? (e.g. Stage Management)

.....
....

3. Do you currently have an agent? (Please Circle) Yes No

4. Since leaving college, how many auditions have you attended in the last year?

.....

5. Did you receive a DADA award while studying for your 2002 qualification?
(Please circle. If no go to question 7)

Yes No

6. Do you feel gaining an award has given you an advantage in seeking work? (Please circle. If yes, please explain how in the space provided)

Yes No

7. How satisfied do you feel with the following aspects of your career so far?
(Please rate them on a scale of one to five, where one means not satisfied at all and five means completely satisfied)

	Not satisfied at all			Completely satisfied	
	1	2	3	4	5
Job security					
Opportunity for progression					
Continual skills development					
Earnings					
Hours worked					
Quality of professional performance activity					
Quantity of professional performance activity					

8. All things considered, how satisfied are you with the way your career has developed so far? (Please circle one number only)

Not at all satisfied Completely Satisfied
1 2 3 4 5

9. With hindsight, if you could choose to do your 2002 qualification again, do you think you would:

Do the same course (at the same place)

Do a different performance course at a private

- dance or drama school (same place or elsewhere)

Not attend a private dance or drama school and instead continue

- in mainstream education (e.g. FE College, University)

Not attend a private dance or drama school and enter employment

10. Since July 2002, have you taken or are you taking any further full or part time career related courses? (if no go to question 15)

Classes/Workshops

Professional Qualification

Degree Course

None

Other (Please specify)

.....

11. If so, did you take this/these courses for any of the following reasons? (tick all that apply)

To develop a broader range of skills and knowledge

To develop *more specialist* skills and/or knowledge

To change my career options

I thought it would improve my employment prospects

I had a particular job in mind and needed to take this course

My employer requested/required me to do so

12. Who paid for the fees for your attendance at this course? (tick all that apply)

Self-financed Parents/Family Employer No fees

13. Which of the following best describes your situation as of the 1st week of July (Monday 30th June – Sunday 6th July), 2003: (Please mark all that apply)

Employee (please include unpaid work here)

Self employed

Further study/training

Unemployed or out of the labour force

If you were an employee or self-employed at this time, please go to section 2. If you are not an employee or self-employed at this time please go straight to section 3.

Section 2: Current Employment

In this section we ask you to provide information about your employment as of the 1st week of July, 2003 (Monday 30th June – Sunday 6th July). Please note that we are interested in any employment you undertook during this week, not just professional performance activities. Please provide information about your main job and any second job that you may have held during this week. If you have two jobs, you should consider the job that took up more of your time as your main activity.

**14. What is the contractual basis of your employment?
(Please mark one only for each job)**

	Main Job	Second Job (if applicable)
Permanent or open ended contract	<input type="checkbox"/>	<input type="checkbox"/>
Fixed term contract	<input type="checkbox"/>	<input type="checkbox"/>
Self Employed	<input type="checkbox"/>	<input type="checkbox"/>
Temporary or Casual	<input type="checkbox"/>	<input type="checkbox"/>

15. Please give your job title and briefly describe your tasks:

	Main Job	Second Job (if applicable)
Title.....	Title.....	Title.....
Tasks.....	Tasks.....	Tasks.....
.....		
.....		

16. Why did you decide to take your current job(s)? (Please tick all that apply)

	Main Job	Second Job (if applicable)
It was exactly the type of work I wanted	<input type="checkbox"/>	<input type="checkbox"/>
Salary level was attractive	<input type="checkbox"/>	<input type="checkbox"/>
Other conditions of employment were attractive	<input type="checkbox"/>	<input type="checkbox"/>
I wanted to work in this locality/region	<input type="checkbox"/>	<input type="checkbox"/>
It offered interesting work	<input type="checkbox"/>	<input type="checkbox"/>
It offered job security	<input type="checkbox"/>	<input type="checkbox"/>
It suits me in the short term	<input type="checkbox"/>	<input type="checkbox"/>
I needed the money	<input type="checkbox"/>	<input type="checkbox"/>

17. Did the possession of your dance or drama qualification give you an advantage in obtaining this employment?

	Main Job	Second Job (if applicable)
Yes	<input type="checkbox"/>	<input type="checkbox"/>
No	<input type="checkbox"/>	<input type="checkbox"/>

18. How many hours per week do you normally work? (Please Specify)

Main Job Second Job (if applicable)

19. What is your gross pay including any overtime, bonuses, commissions or tips, and before any deductions for tax, national insurance, pension contributions, union duties etc. Please tick one box for your main and second job (if applicable). The weekly, monthly and annual columns are equivalent and are presented for your guidance.

Main Job	Second Job	Annual	Monthly	Weekly
<input type="checkbox"/>	<input type="checkbox"/>	less than £2000	less than £166	less than £38
<input type="checkbox"/>	<input type="checkbox"/>	£2-3,999	£166-£333	£38-£76
<input type="checkbox"/>	<input type="checkbox"/>	£4-5,999	£334-£500	£77-£115
<input type="checkbox"/>	<input type="checkbox"/>	£6-7,999	£500-£666	£115-£153
<input type="checkbox"/>	<input type="checkbox"/>	£8-9,999	£667-£833	£154-£192
<input type="checkbox"/>	<input type="checkbox"/>	£10-£11,999	£833-£999	£193-£230
<input type="checkbox"/>	<input type="checkbox"/>	£12-£14,999	£1,000-£1,249	£231-£289
<input type="checkbox"/>	<input type="checkbox"/>	£15-£17,999	£1,250-£1,499	£290-£346
<input type="checkbox"/>	<input type="checkbox"/>	£18-£20,999	£1,500-£1,749	£347-£403
<input type="checkbox"/>	<input type="checkbox"/>	£21,000 +	£1,750 +	£404 +

20. Do you receive income from any other sources? (Please tick all that apply)

Parents Partner Benefits

None Other (please specify)

Section 3: Career History Information

This is an important section that shows the main things that you did after finishing your course in 2002. On the following two pages please provide details of your career history from the start of July 2002 and ending with your main activity during the first week of July 2003.

Please account for ALL your time since July 2002, including jobs (including unpaid work), periods you have been self-employed, full time courses, unemployed or otherwise out of the labour market.

In completing this chart, please only provide information about what you consider to have been your main activity at any given point in time. In periods where you were engaged in more than one activity (e.g. if you held two jobs or were in part time employment combined with part time study), you should decide upon which activity you regarded as being the main one. The start date for one activity should follow on from the end date of the previous activity. Please only provide details of those activities that lasted for at least one week.

The first two rows of the chart provide an example for your guidance.

In columns 1 and 2 we ask you to record the start and finish date for each activity. Please indicate the week and month that an activity began and ended. Assume a month consists of 4 whole weeks; week 1, week 2, week 3 and week 4. If you are unable to recall which week an activity began or ended then please just indicate the month in which that activity began or ended.

In column 3, we ask you to state the nature of your main activity.

Column 4 asks for more details about each period of employment (paid or unpaid) or study. Columns 5 only relates to periods of employment (paid or unpaid).

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
<i>E.g.</i> Week 1, July '02	Week 2, Sept, 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/> <input type="checkbox"/>	a) b)
1				
<i>E.g. cont.</i> Week 3, Sept, 02	Week 2, Dec, 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) Teaching Assistant b) Coventry College of Further Education
2				Assisting in tuition of drama studies courses
<i>Start Here</i> Week 1, July, 02		Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
1				
		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
2				
		Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
3				
		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
4				
		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
5				
		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
6				

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
7		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	<input type="checkbox"/> a) <input type="checkbox"/> b)	
8		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	<input type="checkbox"/> a) <input type="checkbox"/> b)	
9		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	<input type="checkbox"/> a) <input type="checkbox"/> b)	
10		<input type="checkbox"/> Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	<input type="checkbox"/> a) <input type="checkbox"/> b)	
11		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	<input type="checkbox"/> a) <input type="checkbox"/> b)	
12		<input type="checkbox"/> Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	<input type="checkbox"/> a) <input type="checkbox"/> b)	

Section 4: Personal Details

This final section of the questionnaire deals with aspects of your personal circumstances that may be relevant to your experience of job hunting and career development.

22. Your Age (Please specify):.....

23. Your Sex (Please specify):.....

24. Which of the following describes your ethnic background:

White Bangladeshi Indian Pakistani
 Black African Black Caribbean Chinese Other

25. Where was your place of birth (Please specify)?

Town/City:.....Country:.....

26. Do you have any long term illness, health problem or disability which limits (or may be perceived to limit) the work you can do? (Please circle)

Yes No

27. Thinking back to when you were 14 years old, what occupations did your parents have? (Please write in their job title if relevant, then tick the appropriate box)

	Employee	Self-Employed	Not in Work
My father was: Job title.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My mother was: Job title.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

28. Please provide details in the grid below of 'traditional' school qualifications you possessed before entering dance or drama school.

Qualification	Grade						
	A	B	C	D	E	F	U
Example: A Level			2	1			
A Levels							
S Levels							
SCE Highers							
GCSE/O Levels							

29. Please give details below (i.e. type, subject, grade) of any other qualification you possessed before entering dance and drama school.

.....

On behalf of the research team, thank you for taking the time to complete this questionnaire. Your responses will be treated in the strictest confidence and your

details will not be passed to any third party. Please provide contact details below if you wish to be included in the prize draw.

Name:..... **Address**.....
Telephone number:.....
E-mail address:.....

We hope to carry out a series of interviews that will further explore the issues raised in this questionnaire. If you are willing to participate in this programme, please tick this box.

Please return your completed questionnaire in the accompanying prepaid envelope.

New Performers’ – Qualitative Study Groundwork

Sheila Galloway

1 Introduction

As part of the DADA2 evaluation, the research team seeks to follow up some of those who have recently qualified from dance and drama schools as they move into professional work. The initial statistical analysis of the pilot survey of new performers’ working lives is presented in a separate paper (Davies 2003). The aim of the parallel qualitative research is to improve our understanding of new performers’ experience and the strategies which they adopt in the critical period when they are making the transition to the labour market. One challenge in this phase of the evaluation concerns how to gain access to such individuals. This paper

- explains the methods used so far to reach new performers
- highlights certain issues which can be further pursued in the interview programme
- outlines a model for this component of the evaluation process.

2 Gaining access to individual new performers.

Students in the schools which offered DADA awards had been surveyed and interviewed at key points during the first three years of the project. This was a predictable population and questionnaires were distributed by staff in the schools to the relevant cohort of students. Schools provided a context for interviews with their students and staff helped with practical arrangements.

Once individuals are in the workplace, it becomes difficult to track them. With this in mind, a questionnaire survey of final year students conducted in May 2002 ended by asking whether respondents would be prepared to complete another questionnaire at a later stage, and asked for an address where they could be contacted after graduation.

The ‘New Performers’ Working Lives’ pilot questionnaire was mailed in June 2003 to those who had been final year students in 2002 and who had given contact details. The 2003 questionnaire was a quite substantial form which served as a pilot in that it could draw on existing research by Warwick’s Institute for Employment Research in its surveys of graduates from higher education. This provided a model for eliciting outline work history information from recently qualified performers.

We used the New Performers pilot survey to achieve two things for the qualitative research. It produced a pool of new performers to form the core of the interview programme. In addition, the information on the returned forms provides a wealth of knowledge to the researcher in advance of any interview. The interviewer can then foresee particular issues of importance to a performer, and can probe these as appropriate. We envisaged that very diverse patterns of employment would be recorded, and these are evident in the new performers’ responses (as

exemplified in Annex 1). The ability to pursue particular work histories like these will be an important feature of the in-depth interviews.

Questionnaires were mailed to 177 people who left the schools in 2002. 9 recipients were no longer at the address given. 72 were returned, of which 49 people were willing to be contacted again and also gave contact details. 41 of these are currently living in the UK, and 34 of these had been supported by the DADA Scheme.

The methodological difficulties of this exercise are not trivial, and we recognise its limitations. This approach was adopted as a way of maintaining a connection with students, in particular with students holding DADA awards, as they move from education and training to new working environments. However, the mailing list was already a partial one, based on just those 2002 leavers who had been given questionnaires by their tutors. In 2002, and again in summer 2003, some chose not to respond. Some completed the survey form but did not give future contact details.

We might speculate but we cannot really know as yet whether someone who did complete the form in the summer of 2003 was one of the more successful or more motivated new performers. Nor can we be sure at present how far a nil response is or is not characteristic of all new performers, or of all former DADA-supported students.

Looking ahead, in May 2003 the team again distributed a survey questionnaire via the schools to final year students which also asked for future contact details. This exercise gives an additional cohort of new performers who are currently, in the winter of 2003-2004, beginning their professional careers. We can follow up with this group in due course.

So far the channels used to reach individuals have been entirely dependent on the school as mediator. It may at some point prove necessary or advisable to exploit other routes to access new performers or to consider how to make the existing links more effective.

3 Issues to be considered in the interview programme.

3.1 Issues emerging from the New Performers Survey

The often fragmented nature of employment among performing artists is well known and has been reported elsewhere (Galloway, Lindley, Davies and Scheibl, 2002). Documenting what that means in practice is an important contribution to understanding the employment opportunities and challenges which face recent graduates in the performing arts. The complexity of this is shown in Annex 1 which presents career history information given by four of our respondents in July 2003. (Names of towns, companies etc have been anonymised and some minor notes are given to explain the context.) These data provide insights into aspects of professional life, and show why we wish to pursue certain themes. They should not however be seen as 'typical'.

- The first new performer (Table 1) is a young woman of 25 who gained a BA Honours degree in Acting in 2002. She had not had a DADA Award. In summer 2003 she had an agent and had attended 40 auditions during the previous year. She recorded a mix of retail sector and professional appointments. She gave a postal address in the home counties. At the time of the survey, she was working 30 hours weekly in a job which was exactly the type of work she wanted, and earning at the level of £12-14,999 annually.

- The second new performer (Table 2) is 20 years old, with a Diploma in Musical Theatre. She did have a DADA award while studying. She had an agent and had attended four auditions in the previous year. Her contract from August 2002 to October 2003 was with a cruise ship company. Her postal address was in the home counties and she was earning £15-17,999 per annum.
- Table 3 concerns a young man of 23 with a BA Honours 2.1 in Performance who had held a DADA award during his course. He had an agent and had attended 20-30 auditions. He gave a Midlands postal address and had a varied work record. In summer 2003 he was working 45 hours weekly earning the equivalent of £21,000+ per annum.
- The fourth performer (Table 4) is aged 25, with a 1st class BA Honours degree in the Arts gained prior to his BA in Professional Studies (Acting) for which he had held a DADA award. He had an agent and had attended 10 auditions in the preceding year. His postal address was in the home counties. His work record also shows varied experience, both professional and non-professional. In his most recent post he was working 30 hours weekly and earning at the level of £8-9,999 per annum.

These few examples illustrate how some performers juggle different strands of activity sequentially (and sometimes concurrently). We may presume that they do so from necessity rather than from choice, but this should be treated as an empirical question. Among just these four accounts, there are high spots, recording what seem to be successful starts to employment. Whether this is the same thing as a successful start to a career as a performer is an issue which merits further examination.

Some issues which might be explored with interviewees include:

How did you get this job/engagement?

Why did you take this work?

Why did you leave?

What were the terms and conditions on which you were employed?

How far/in what ways did it contribute to your professional standing?

What was the best aspect of this job?

What was its worst feature?

For jobs which are not 'professional':

Are there ways in which this work connects with your professional activity?

Is this wholly disconnected from the type of work which you do professionally?

For people at the start of their working lives, the opportunity which an employer offers for continuing professional development may be a real attraction. The interviews will seek to explore with individuals whether they see this as important and, if they do, how they are sustaining their learning and development in a working context.

Among the returns to the 2003 survey there is marked variation in audition experience over the past year, that is in the individual's degree of exposure to selection processes. This merits attention in itself. It may also be useful to explore not only a respondent's experience of audition/interview processes, but also to ask whether any preparation or specific learning was required for that. This could mean anything from consulting a web site to polishing particular skills in order to be better placed in the selection process. Is there any sense in which auditions

are themselves an impetus for 'self-managed' continuing professional development during the period when a new performer is working to establish a professional profile?

These recent graduates have a year's experience of the labour market behind them and the interviews will give them the chance to reflect on that and to articulate the strategies which they have found most effective in a) securing work and b) securing 'the right kind of' work. Further prompts would be 'What have been your biggest hurdles in the past year?' 'How did you tackle these?' and 'What have been your most successful moments in the past year?' Looking ahead, they will be invited to describe what they would see as a good outcome in the coming two years and the plans which they have in mind to achieve their medium-term aims.

3.2 Links to the research on providers' and employers' views

This evaluation has begun to address elsewhere the ways in which providers assess the value of different types of job, and also some ways in which schools may operate as brokers between employers and job seekers. In asking recent graduates how they secure their early professional engagements, we would want to be alert to the role of the schools and also of other agencies, and to new performers' experiences of this. The quality of their connections with potential employers is highlighted by some schools (Freakley, 2003a) and it would be useful to document students' views on that.

Similarly, Freakley (*ibid*) discusses what providers see as a 'good start', and it will be valuable to reflect the views and career patterns of those students who are able to achieve what might be termed a 'good start' and those who have not yet managed that. Indeed, we recognise the possibility that the 'good start' as defined by new performers may not align perfectly with the 'good start' as defined by providers (or indeed employers). Again, this is an empirical question to be explored in the qualitative study.

Moreover, in recording individual performers' experience of early professional engagements, we would want to tease out their own assessments of 'value'. This might, for instance, result in compromises between an 'ideal' appointment and one which provides certain opportunities even though it does not meet all the applicant's preferences. Here we would aim to probe what the priorities are for the new performer. This takes us into the area of what they themselves would regard as a 'good employer' and the characteristics which recent graduates might ascribe to such a term.

A few opportunities are available to (relatively) 'untrained' people. Freakley 2003b discusses the BBC's 'Big Talent Search' and Channel 4's selection of people 'off the street' for in-house training, and notes how some in the sector had reservations about the extent to which such individuals could be in tune with usual professional practice and able to integrate with occupational norms on a day-to-day basis. Certainly strategies such as these to address immediate shortages would appear to lack the opportunities for gradual socialisation which are inherent to any formal framework of education and professional training. More generally, we might consider whether or how far the DADA Awards and their use by the schools may be fostering a market for performers who, as well as having natural talent, are well 'qualified' in being soundly prepared in other ways for professional practice and working lives in dance and drama.

It will be useful in the light of comments by providers and employers to identify those skills and competencies which former students feel they acquired during their training which are standing them in good stead as they begin to prove themselves professionally.

Providers also expressed concern about building up the right profile, and avoiding jobs which could undermine that. We might ask in what ways new performers take account of the notion of 'pigeon-holing' discussed in Freakley, 2003b. In addition, within the sector generally, teaching is often seen as a) a valid first destination and b) an appropriate and complementary second job. The Dance and Drama Award Scheme seeks to train performers not teachers, but it is clear from the New Performers Survey that some recently qualified graduates in the performing arts are employed in running workshops or teaching in a relatively informal way. Where this is the case it would be useful to know whether they regard this as a necessary compromise or whether this activity contributes in any way to the development of professional skills or the enhancement of a professional profile.

4 The proposed interview programme

Given the information already available on paper, and the statistical analysis of the pilot survey, we propose to start the empirical work with new performers with a programme of telephone interviews with a range of people who qualified in 2002 from a variety of schools which had DADA awards. These interviews will be semi-structured in order to address common issues of the sort outlined above, but they will leave enough flexibility to take account of the particular circumstances of each respondent, as exemplified in the Annex.

The decision to use this method is based partly on the logistical hazards and attrition rates associated with any attempt at group interviews or face-to-face interviews with 'difficult-to-reach' individuals such as these new performers, given the variability of their patterns of life and work. Secondly, and just as important, those research methods are costly in terms of researcher time and travel costs so they have heavy resource implications. A further advantage of telephone interviews is that they will enable us to make contact with new performers who are now based outside the UK.

5 Summary

This paper has set out the methodological considerations which have influenced our decisions about the research targeting new performers and has explained the programme through which we are investigating aspects of the labour market, professional learning and career development of recent graduates.

During 2003 we have begun the process of tracking individuals who qualified in 2002, and set up provisional links with some of those who have qualified in 2003.

This paper does not document the existing literature, but the qualitative study of new performers is informed by it, and also by the New Performers' Working Lives Pilot Survey and the evaluation team's preliminary research with providers and employers. From these various sources an agenda of issues has been identified, and the interview programme will enable us to pursue them in depth. It will draw also on suggestions and priorities from the DADA steering group as we focus more closely on the experience of individuals and the strategies adopted by performers at the start of their professional careers.

References

- Davies (2003) *New Performers' Working Lives: a Pilot Study of Leavers from Dance and Drama Schools*. Working Paper prepared for the Evaluation of Dance and Drama Awards Scheme. October.
- Freakley, V. (2003a) 'Evaluating Graduate Destinations – Pilot Study' Working Paper prepared for the Evaluation of the Dance and Drama Awards Scheme. October
- Freakley, V. (2003b) 'Employment Landscape and Cultural Diversity' Working Paper prepared for the Evaluation of the Dance and Drama Awards Scheme. October.
- Galloway, S., Lindley, R., Davies, R. and Scheibl, F. (2002) *A Balancing Act: Artists' Labour Markets and the Tax and Benefit Systems*, Research Report 29, London, Arts Council England.

Annex 1

Table 1

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
<i>E.g.</i> 1, July '02	2, Sept, 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
1			X	
<i>E.g. cont.</i> 3, Sept, 02	2, Dec, 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	X a) Teaching Assistant b) Coventry College of Further Education	Assisting in tuition of drama studies courses
2				
Week1, July, 02	Week 1 Aug 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	X a) Waitress b)	
1				
Wk1 Aug 02	Wk 1 Aug 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	X a) Acting b)	BBC Radio Services
2				
Wk2 Aug 02	Wk 3 Oct 03	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	X a) Private company b)	Telesales
3				
Wk3 Oct02	Wk 4 Oct 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	X a) Acting b)	Retail Company (food) commercial
4				
Wk4 Oct02	Wk2 Jan 03	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	X a) b)	
5				
Wk2 Jan03	Wk1 May 03	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	X a) Temping b)	Reception work
6				

Table 1 continued:

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
Wk1 May03	Wk1 July03	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input checked="" type="checkbox"/> X <input type="checkbox"/> <input type="checkbox"/>	a) T.I.E. Company b)
7				
8		Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
9		Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
10		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
11		Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)
12		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	a) b)

Table 2

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
E.g. 1, July '02	2, Sept, 02	Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input checked="" type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) b)	
1				
E.g. cont. 3, Sept, 02	2, Dec, 02	Employee <input checked="" type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) Teaching Assistant b) Coventry College of Further Education	Assisting in tuition of drama studies courses
2				
1, July, 02		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input checked="" type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) b)	
1				
Wk3 Aug 02	Ongoing until Oct 03	Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) Singer/dancer XXX Productions Inc b)	Performing as singer/dancer Cruise ship
2				
		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) As above b)	As above
3				
		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) As above b)	As above
4				
		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) As above b)	As above
5				
		Employee <input type="checkbox"/> Self-employed <input type="checkbox"/> Studying <input type="checkbox"/> Unemployed <input type="checkbox"/> Other (Please specify)	a) As above b)	As above
6				

Table 2 continued:

1. Date from: Week, month, year		2. Date to: Week, month, year		3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)		4. a) job title (course title if studying) b) name of employer (institution if studying)		5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)	
				Employee	<input type="checkbox"/>	a)Contracted to XXX Productions until Oct 03			
				<i>Self-employed</i>	<input type="checkbox"/>				
				<i>Studying</i>	<input type="checkbox"/>	b)			
				<i>Unemployed</i>	<input type="checkbox"/>				
7				<i>Other (Please specify)</i>	<input type="checkbox"/>				
				Employee	<input type="checkbox"/>	a)			
				<i>Self-employed</i>	<input type="checkbox"/>				
				<i>Studying</i>	<input type="checkbox"/>	b)			
				<i>Unemployed</i>	<input type="checkbox"/>				
8				<i>Other (Please specify)</i>	<input type="checkbox"/>				
				Employee	<input type="checkbox"/>	a)			
				<i>Self-employed</i>	<input type="checkbox"/>				
				<i>Studying</i>	<input type="checkbox"/>	b)			
				<i>Unemployed</i>	<input type="checkbox"/>				
9				<i>Other (Please specify)</i>	<input type="checkbox"/>				
				<i>Employee</i>	<input type="checkbox"/>	a)			
				<i>Self-employed</i>	<input type="checkbox"/>				
				<i>Studying</i>	<input type="checkbox"/>	b)			
				<i>Unemployed</i>	<input type="checkbox"/>				
10				<i>Other (Please specify)</i>	<input type="checkbox"/>				
				Employee	<input type="checkbox"/>	a)			
				<i>Self-employed</i>	<input type="checkbox"/>				
				<i>Studying</i>	<input type="checkbox"/>	b)			
				<i>Unemployed</i>	<input type="checkbox"/>				
11				<i>Other (Please specify)</i>	<input type="checkbox"/>				
				<i>Employee</i>	<input type="checkbox"/>	a)			
				<i>Self-employed</i>	<input type="checkbox"/>				
				<i>Studying</i>	<input type="checkbox"/>	b)			
				<i>Unemployed</i>	<input type="checkbox"/>				
12				<i>Other (Please specify)</i>	<input type="checkbox"/>				

Table 3

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
E.g. 1, July '02	2, Sept, 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
1			X	
E.g. cont. 3, Sept, 02	2, Dec, 02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) Teaching Assistant b) Coventry College of Further Education	Assisting in tuition of drama studies courses
2			X	
Week1, Jul, 02	Wk1 Jul02	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a)BA (Hons) in Performance b)College	
1			X	
Wk2 Jul02	Oct02	<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a)Deputy Box Office Co-ordinator b)AAA centre (major provincial arts centre)	<i>Overseeing the sale of tickets at AAA Arts Centre</i>
2			X	
Nov 02	Wk1 Jan03	Employee <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a)Jack in 'Jack and the Beanstalk' b)	<i>Lead in Chrustmas show</i>
3			X	
Wk2 Jan03	Wk1 Feb03	<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
4			X	
Wk2 Feb03	Wk4 Feb03	<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a)Box Office Assistant b)AAA Arts Centre	<i>As above (2)</i>
5			X	
Wk1 Ma03	Wk2 Mar03	<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a)Stage Manager b)Small theatre company	Theatre in education Looking after show
6			X	

Table 3 continued:

1. Date from: Week, month, year		2. Date to: Week, month, year		3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)		4. a) job title (course title if studying) b) name of employer (institution if studying)		5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)	
Wk2 Mar03		Wk4 Apr03		Employee		a)			
				Self-employed		b)			
				Studying					
				Unemployed	X				
7				Other (Please specify)					
Wk1 May		Wk4 June03		Employee	X	a)Brand Communicator		Promotional work!	
				Self-employed		b)BBB Company			
				Studying					
				Unemployed					
8				Other (Please specify)					
				Employee		a)			
				Self-employed		b)			
				Studying					
				Unemployed					
9				Other (Please specify)					
				Employee		a)			
				Self-employed		b)			
				Studying					
				Unemployed					
10				Other (Please specify)					
				Employee		a)			
				Self-employed		b)			
				Studying					
				Unemployed					
11				Other (Please specify)					
				Employee		a)			
				Self-employed		b)			
				Studying					
				Unemployed					
12				Other (Please specify)					

Table 4

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
E.g. 1, July '02	2, Sept, 02	Employee Self-employed Studying Unemployed Other (Please specify)	a) b)	
1			X	
E.g. cont. 3, Sept, 02	2, Dec, 02	Employee Self-employed Studying Unemployed Other (Please specify)	a) Teaching Assistant b) Coventry College of Further Education	Assisting in tuition of drama studies courses
2			X	
1, July, 02	Sep02 Wk2	Employee Self-employed Studying Unemployed Other (Please specify)	a)ASM b)CCC Productions	Actor
1			X	
Wk3 Sep02	Wk1 Nov02	Employee Self-employed Studying Unemployed Other (Please specify)	a)Actor b)DDD Films	Actor
2			X	
Wk2 Nov2	Wk2 Jan03	Employee Self-employed Studying Unemployed Other (Please specify)	a)Waitor b)EEE Employment (National employment agency)	Bar and catering manager
3			X	
Wk5 Jan03	Wk3 Feb03	Employee Self-employed Studying Unemployed Other (Please specify)	a)Office worker b)Major UK national health charity	Office work
4			X	
Wk4 Feb	Wk4 April	Employee Self-employed Studying Unemployed Other (Please specify)	a)Actor b)Major National Opera company	Actor
5			X	
Wk1 May	Wk3 June03	Employee Self-employed Studying Unemployed Other (Please specify)	a)Actor b)FFF Production company	Actor
6			X	

Table 4 continued:

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
Wk4 June03	Now	Employee <input checked="" type="checkbox"/> <i>Self-employed</i> <input type="checkbox"/> <i>Studying</i> <input type="checkbox"/> <i>Unemployed</i> <input type="checkbox"/> <i>Other (Please specify)</i> <input type="checkbox"/>	a)Supporter network office b)National heritage institution	Customer care and recruitment
7				
		Employee <input type="checkbox"/> <i>Self-employed</i> <input type="checkbox"/> <i>Studying</i> <input type="checkbox"/> <i>Unemployed</i> <input type="checkbox"/> <i>Other (Please specify)</i> <input type="checkbox"/>	a) b)	
8				
		Employee <input type="checkbox"/> <i>Self-employed</i> <input type="checkbox"/> <i>Studying</i> <input type="checkbox"/> <i>Unemployed</i> <input type="checkbox"/> <i>Other (Please specify)</i> <input type="checkbox"/>	a) b)	
9				
		<i>Employee</i> <input type="checkbox"/> <i>Self-employed</i> <input type="checkbox"/> <i>Studying</i> <input type="checkbox"/> <i>Unemployed</i> <input type="checkbox"/> <i>Other (Please specify)</i> <input type="checkbox"/>	a) b)	
10				
		Employee <input type="checkbox"/> <i>Self-employed</i> <input type="checkbox"/> <i>Studying</i> <input type="checkbox"/> <i>Unemployed</i> <input type="checkbox"/> <i>Other (Please specify)</i> <input type="checkbox"/>	a) b)	
11				
		<i>Employee</i> <input type="checkbox"/> <i>Self-employed</i> <input type="checkbox"/> <i>Studying</i> <input type="checkbox"/> <i>Unemployed</i> <input type="checkbox"/> <i>Other (Please specify)</i> <input type="checkbox"/>	a) b)	
12				

Technical Paper 038: Questionnaire Survey of Third Year Students to Dance and Drama Schools 2003 (Geoff Lindsay)

Introduction

Summary

A total of 412 3rd year students provided information on their experiences in training and destinations.

The main findings are:

- Most students were female (70.9%), with similar proportions for DADA and non-DADA.
- A higher proportion of drama students (41.4%) were male.
- The percentage of students from ethnic minorities was about 8.5%
- 7.1% reported having a long term illness, health problems or disabilities
- Having a DADA award was overwhelmingly seen as advantageous (92.7%).
- 92.3% of students were positive about their course, 60.2% stating it was very good.
- A quarter had secured jobs, often of 6 months or more.
- DADA students were more successful than non-DADA in having secured a post (29.4% v 22.1%).
- Those with jobs were optimistic about achieving their ambitions over the next five years.
- The main work contexts generally differed in relative frequencies for dance and drama students, but with a good deal of overlap.

A questionnaire was sent to third year students, that is, those whose courses began in 2000, at the twenty nine schools in the DADA scheme. Schools were asked in advance to estimate the number of questionnaires required and these were sent out on the 8th May 2003. Reply paid envelopes accompanied the questionnaires to ensure the confidentiality of each student's response. A request was made for forms to be returned by 23rd May, 2003.

The questionnaire responses were analysed firstly as a whole, secondly by whether respondents were from a dance-orientated college or from a drama-orientated college (including drama and stage management students) and thirdly by whether respondents were in receipt of a DADA award or not. Percentages given in the text relate to the number of valid responses unless specified.

The Sample

This analysis is based upon the 412 replies. The sample comprised responses from students from 22 of the twenty nine schools: 255 (61.2%) of the respondents were from dance schools and 157 (38.1%) were from drama schools. This is a substantial return.

Nearly two thirds (59.5%) of the respondents held a DADA award in 2002-3, 36.2% did not hold a DADA award and 4.4% failed to specify whether they had an award or not.

i) Age

The students were aged between 17 and 51. The median age of the sample as a whole was 21. Only 4.7% of the respondents were aged 30 or more. Dance students were younger on average than drama students; the mean age of the drama students was 24.7 years, whereas the mean was just 19.8 for dance students and their modal age was 19.

ii) Gender

Almost three quarters (70.9%) were female. This was true for both DADA and non-DADA award holders. However, a higher proportion of the respondents attending drama colleges were male (41.4% against 21.4% dance).

iii) Ethnicity

The overwhelming majority of students (91.5%) classed themselves as 'White' (Table 1). There were very small numbers of any ethnic minority apart from those classifying themselves 'other' (6.8%). A higher percentage of dance students were white (93.5% against 90.2% drama). Further all but two of the non-white students from the sample held a DADA award.

Table 1: *Ethnicity of respondents*

Ethnicity	Number of respondents	% of sample
Bangladeshi	1	0.3
Black African	1	0.3
Black Caribbean	3	0.8
Chinese	1	0.3
Indian	1	0.3
White	364	88.3
Other	27	6.8

N=412

Respondents were also asked whether they were from the United Kingdom, the European Union or from a country outside the EU. Table 2 summarises the responses.

Table 2: *Country of origin of respondents*

Country of origin	Number of respondents	% of sample
United Kingdom	337	82.4
European Union	34	8.3
Non-European Union	38	9.2
N	412	

N=412

Most (90.7%) of the respondents were from the European Union, with the majority of these being from the United Kingdom. Similar percentages of dance and drama students were from the United Kingdom (81.6% against 82.2% drama). Of those respondents holding a DADA award, most (90.6%) were from the UK. Of those without an award, two thirds (67.8%) were from the UK and 24.2% were from outside the EU, compared with only 0.8% of DADA award holders.

iv. Disability

Twenty nine (7.1%) of the 412 respondents stated they had a long term illness, health problems or disability which limits (or may be perceived to limit) the work they could do. Nine were drama and 20 dance students; also, 20 held a DADA award in 2003. These are higher numbers than in earlier surveys, but the question asked was wider.

v. DADA awards

The overwhelming majority, (92.7%), felt that having a DADA award gave an advantage. The main disadvantage of not having a DADA award was seen as financial (82.3%). De-motivation (26.0%) and damaging to career prospects (16.5%) were less frequently selected. The responses were similar when the sample was divided by dance v drama or DADA v non-DADA.

Table 3: *Number of respondents feeling that the absence of a DADA award disadvantaged them with respect to their finances, motivation, career prospects and other reasons*

Disadvantage of being without an award	Number of respondents	% of sample
Financial	339	82.3
Demotivating	107	26.0
Damaging to career	68	16.5

The Courses

i) Quality of training

Over nine out of ten students (92.3%) reported their training had been good or very good, and indeed 60.2% noted it as very good. The proportions of dance and drama students and DADA v non-DADA students were very similar.

ii) Feelings about the courses

Students were asked to specify in the aspects of the course they had enjoyed the most, so allowing one or more responses. Accordingly, the results have been analysed to take this into account, with the percentages stated in Table 4 representing the total number of students that mentioned this aspect irrespective of the order presented. As with the previous cohort, the most common reference was to one specific element of the course (e.g. tap, jazz, voice, movement) reported by almost half (45.7%)

Table 4: *Most enjoyable aspects of the course*

Most enjoyable aspects	Number of responses	% of sample
1 course element e.g. singing	184	45.7
Performing / working on shows	125	31.0
Practical application of skills	70	17.4
Teaching quality	42	10.4
Breadth of the course	27	6.7
Tours	16	4.0
All course elements	13	3.2
Personal development	9	2.2
Total responses	403	

Students were also asked to note aspects that had caused them most concern. The most frequently reported are presented in Table 5. Specific elements of the course were again noted most often (18.0%) followed by aspects of teaching (15.3%) financial worries (8.5%) were also important more so non-DADA students where about twice as many reported this concern (12.1% non-DADA v 6.9% DADA). It is also noteworthy that 12.6% did not report any concerns.

(NB In practice between 1 and 3 responses were produced per student.

Table 5: *Aspects causing concerns*

Causes for concern	% of sample
None (or left blank)	18.0
1 course element	18.0
Aspect relating to teachers / teaching	15.3
Organisation	10.7
Pressure of work	9.0
Financial	8.5
Balance of course	7.5
Finding work at the end of the course	5.3
Breadth of course	5.1
Injury/Illness	3.4
Exams, theory, written work	3.2
College facilities	2.4
Personal e.g. weight, voice control	1.7

N=412

Preparation for work

i) Success in securing a job

Almost a quarter (26.1%) of the students reported having a definite prospect of work when they left college, with more DADA than non-DADA students replying positively (29.4% v 22.1%). However, this was not a statistically significant difference. Of those that had such a prospect, the majority (60%) reported this was for 6 months or more, with similar percentages of DADA and non-DADA students and of dance and drama students (Table 6).

Table 6 *Length of work contracts secured by students*

Length of work	% of respondents
Up to a week	1.0
Up to a month	14.3
Up to three months	14.3
Up to six months	10.5
More than six months	60.0

N=105

Only one in five (21.2%) secured this through an agent, while over half (52.0%) used a personal application.

The large majority of those who had secured work (70.1%) considered it met their expectations, while 22.8% stated it exceeded their expectations and only 2.2% reported it failed to meet theirs.

Despite these positive comments from this subgroup, a number also reported that the work failed to meet their expectations in some way: 56.3% said it was not their first choice, 34.4% saw little opportunity for progression, and 15.6% were content with the type of work but not its location.

ii) Likelihood of achieving ambitions

These positive findings among the group that had secured work are also reflected in their views on the likelihood of achieving their ambitions over the next five years (Table 7) (The 'unclear' category is inflated by some students who had not achieved jobs also completing this question in error) Over four out of five of those responding provided a positive opinion, with no statistically significant difference between dance and drama student or between DADA or non-DADA students.

Table 7 *Likelihood of the first job after leaving college helping the student to achieve their ambitions over the next five years.*

Likelihood	% dance	% drama
Very likely	35.2	21.3
Likely	50.0	53.2
Unlikely	6.8	8.5
Unclear	8.0	17.0
N	167	157

iii) Nature of work

The nature of the work which respondents had secured was varied (Table 8). The greatest number (88) were to be engaged in dancing with a further 63 being involved in acting. Teaching (n=35) was also popular. The distribution across dance and drama students as shown in Table 8 followed expectation in some respects but note the high number of dance students stating they had achieved acting work.

Table 8:

Nature of work secured by respondents

Type of work	Number of drama students	Number of dance students
Dancing	2	86
Acting	34	29
Teaching	4	31
Promotional work	2	21
Technical Theatre	6	2
Stage management	7	0
Forming own company	5	1
Community/Outreach	1	2
Other	7	6
N	157	255

The context in which the respondents would be working was equally varied. Table 9 summarises the responses. The greatest number overall achieved work in television (16 dance, 22 drama students). However, the second most frequent category cruise ships was overwhelmingly taken up by dance students (31:1). Other destinations which were noted more often by dance students (bearing in mind the total numbers of each group reporting) included cabaret (16:3), summer show (5:1) and to a lesser extent pantomime (15:5). Teaching was also a destination reported more often by dance students (12:1 for state and private schools combined). Drama students were more likely, proportionately, to report national theatre (11:11 but with fewer drama students in total), regional theatre (16:7), and film (13:14) and radio (4:6) but not commercial theatre (8 drama : 14 dance). Radio (at 4) drama to 6 dance students was approximately equally divided.

Table 9: *Context of work secured by respondents*

Context of work	Number of drama students	Number of dance students
Television	16	22
Cruise ship	1	31
Radio	9	6
Film	13	14
Pantomime	5	15
National theatre	11	11
Cabaret	3	16
Summer School	1	5
Private School	1	7
Other	6	6
Regional theatre	16	7
Project company	6	3
Repertory company	10	16
State sector school	0	5
Commercial theatre	8	14
Other		
N	157	255

iv) Work undertaken while on the course

Table 10 shows the numbers of students undertaking work distinguished by whether it was in term time or vacation, and whether or not it was professionally related. For each type of work there was a substantial spread of students. Both the mean and mode (most common number of hours) are reported. For example, the most common number of hours per week on professionally related work was 3 (term time) and 30 (vacation), but the mean number of hours was 14.7 and 49.9 respectively, reflecting the number of students with very high amounts of such work.

Table 10 *Hours worked per week during the third year.*

Type of work	Mode	Mean	N
Term time – professionally related	3	14.7	69
non professionally related	20	14.0	101
Vacation – professionally related	30	49.9	74
Non- professionally related	40	26.2	81

N=412

Conclusions

This is the second cohort of students to have passed through the DADA scheme. The students continue to be generally very positive about their experiences, but concerns about finance are still evident. Also of interest is that this concern is more prevalent among non-DADA students. These were also less likely to have secured the services of an agent (30.3% DADA v 20.9% non-DADA had an agent). Also, while 29.4% DADA students had secured work, only 22.1% non-DADA had done so. This is likely to relate to the question of an agent, but this conclusion must be tempered by the higher proportion that had achieved work by personal application.

This report of the cohort of students that started in 200-1 provides confirmatory evidence to the suggestions of the 1999 cohort that there are some differential outcomes for the DADA students.