



Centre for Educational Development,
Appraisal and Research



DANCE AND DRAMA AWARDS SCHEME

EVALUATION PROJECT – PHASE II

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Introduction

This is the final report of the second phase of the DADA Awards evaluation project. The report is divided into concise sections with appendices of data supported by Technical Papers, which provide the more detailed evidence base and analyses on which this report is based.

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Technical Papers:

The following Technical Papers are available in PDF format together with earlier papers at www.warwick.ac.uk/fac/soc/cedar

TP49 Analysis of the 2005 entrants to professional dance and drama training courses
TP50 Providers Exit Interviews
TP51 New Performers' Working Lives: A Survey of Leavers from Dance and Drama Schools
TP52 Evaluation of Flexible Provision projects
TP53 Becoming a Professional
TP54 An Economic Perspective on Emerging Evidence

1. The Context and Operations of the Dance and Drama Awards

1.1 The LSC Dance and Drama Awards are offered to exceptionally talented performers and stage managers as a capped scholarship scheme (the DADA scheme), which provides access to the highest quality post-16 vocational training. In addition to the payment of fees, the Awards also provide means tested contributions to maintenance, residential and child care costs. In essence, the scheme uses public money to purchase training places in the independent vocational training market in the performing arts of dance, musical theatre, drama and stage management.

1.2 The scheme was introduced by DfES and DCMS Ministers in 1999 to replace the Interim Funding Scheme (IFS) established by Arts Council England in 1999 in response to recommendations made in the Dearing Report into *Higher Education in the Learning Society*, which specifically recommended that government provide for the advanced training needs of highly skilled performers. The DADA scheme adopted the pool of 29 independent providers established by the IFS as approved providers for the Awards. 17 of these original providers are still involved in the scheme.

1.3 The core objective for the Awards is to support the continued growth and development 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; and to contribute to future developments in the sector based on the effectiveness of the current scheme.

1.4 In effect the Awards have three purposes:

1.4.1. To provide access to training in the independent market for suitably qualified applicants regardless of their ability to pay for such training.

1.4.2 To use the leverage offered by the Awards to drive up standards in the independent market and make it more accountable and responsive to other key social objectives related to widening participation and raising aspiration

1.4.3 To bring some financial stability and professional identity to the independent market and to effect wider changes in the provision of differentiated pathways into training and employment in the performing arts.

1.5 Since the inception of the Awards in 2000, 8917 Awards have been given at a total cost of £60.5m. For the first three years of operations the scheme was jointly managed by DfES and HEFCE and Awards were allocated to independent providers at both FE and HE funded institutions. As a direct result of their involvement in the DADA scheme, HEFCE took the strategic position to create 1000 f.t.e places in the maintained sector partly through the creation of a new Conservatoire for Dance and Drama consisting of five of the independent providers in the DADA scheme plus a Circus skills provider. From 2004 the Awards have only been offered in FE providers offering Level 4 Trinity Qualifications (now designated at Level 6 in the NQF). In 2005, the management and operation of the scheme was transferred to the LSC.

- 1.6 Since the inception of the scheme, the DfES, HEFCE and more recently the LSC have used the Awards to reform and modernise the sector so that it provides the quality, transparency and equity of provision which underpins the rationale for the scheme. This reform has been based in continuing dialogue with providers and other stakeholders including quality assurance agencies, employers and others. It has been a successful model of private and public partnership, which has included the following notable achievements:
- 1.6.1. 100% occupancy rates for the Awards against 72% under the IFS
 - 1.6.2 A new tailor made qualifications regime to ensure that all students in the sector graduate with a nationally recognised qualification as opposed to the 87% who finished training without any recognised qualification prior to the Awards in 1999
 - 1.6.3 A good working relationship with the national professional associations Council for Dance Education and Training (CDET) and the National Council for Drama Training (NCDT) who have: issued codes of practice to ensure that audition processes are more equitable and transparent; reviewed their own accreditation processes to ensure that courses are rigorously assessed against industry standards of excellence; acted as an information and intelligence conduit between the industry, government and the providers; increased their responsibility for the routine collection of data relating to widening participation and the employment patterns of graduates.
 - 1.6.4 All providers are subject to periodic review by OfSTED to ensure that: standards of excellence are maintained and further developed; claims for the efficacy of the training are based on robust performance data.
 - 1.6.5 DfES/LSC have ensured that where weaknesses are identified, providers are supported through an action planning process and access to further training in, for instance, management, leadership and widening participation.
 - 1.6.6 Offering Award holders access to substantial and continuous maintenance support in current FE practice in England
 - 1.6.7 Improved marketing and communication to potential students and targeted approaches to under represented groups, which is beginning to have an effect on the profile of the cohort in training
 - 1.6.8 The implementation of a variety of approaches to increasing participation from under represented groups, which have included: grants towards the costs of outreach work done by providers; the production of publicity and other materials which are more representative of the diversity of the UK population; the provision of a marketing officer post to encourage participation.

- 1.6.9 More recently the LSC has managed a flexible provision programme to support employers of disabled performers in providing tailored training for students with sensory, physical and mobility disabilities and students with learning difficulties. This work is of international significance and represents the commitment of the scheme to creating a more equitable and representative cohort of performers through its investment in the training market.
- 1.6.10 Introduced a triennial competition for the allocation of Awards, through a Review process, which ensures that the Awards go to the highest achieving providers in terms of the quality of training and the outcomes of training. The Review also serves as a mechanism for funding and encouraging new providers, regional representation and an appropriate balance of art forms.
- 1.7 In the final report of the first phase of the evaluation of the DADA Awards in 2003, the evaluation team concluded: “that the Awards have been effective in moving towards achieving their core objective within the limitations of time and resources and that it should continue in its present form for a further three year period”. The evidence in this and earlier reports during the second phase of the evaluation shows that the Awards continue to be an effective and very well managed scheme which ensures that there is a commitment to both excellence and equity in the independent performing arts market.
- 1.8 This continuing standard has been achieved despite the potential for disruption resulting from the transfer of the scheme from the DfES to the LSC and changes in key civil servants working on the scheme.
- 1.9 In the second phase of the Awards scheme there have also been real achievements related to widening participation and access to training to individuals and groups who are under-represented in the private training market for the performing arts. We report on these achievements more fully in section 5.0 of this final report.
- 1.10 However, there are a number of outstanding issues, which now deserve attention.
- 1.10.1 The requirements and terms of the Awards state that providers should give Awards on merit to the best candidates irrespective of their ability to pay. Providers are generally in favour of means testing the Awards. In similar schemes, such as the Music and Dance Scheme and the Talented Athlete Scholarship Scheme, appropriately talented applicants are means tested.
- The evaluation team recommend that the LSC review this inconsistency.***
- 1.10.2 The map of providers and courses supported by the Awards is the result of historical factors rather than being a planned programme of provision, which addresses the future needs of the industry and the training sector. Since the inception of the scheme, there has been a migration of

providers to HE and the creation of a new HEFC Conservatoire. There are fewer drama and ballet providers involved in the scheme, the majority of courses in 2005-2006 are for Musical Theatre and professional dance. There is no provision for public funding of accredited musical theatre courses beyond the DADA providers. There are only a few DADA providers located outside of the London and South East area and there are no providers for contemporary dance, or other than European performance heritages. In addition, there may be providers currently offering simultaneous courses at both FE and HE levels to the same cohorts in training which would be in breach of statutory limitations.

In the view of the evaluation team, there should now be a review of the sector which analyses the current provision of providers and courses and future industry needs in terms of ensuring equity and excellence of provision for all those who are appropriately talented.

- 1.10.3 In addition, the training market is more fragmented than it was in 2000. There are a number of different pathways into vocational training other than through the independent dance, drama and stage management providers. There is also evidence which shows that there is a need for intervention at the pre-vocational stage in order to ensure that a more representative pool of exceptionally talented performers access the highest levels of training. The LSC manages a wide range of performing arts provision which is potentially differentiated by levels of ability and with different expectations for employment outcomes in the industry.

In the view of the evaluation team the LSC should map out its own differentiated provision in vocational performing arts training in the context of other pathways funded by DfES and HEFCE so as to ensure that the DADA Awards are consistent and coherent with LSC strategy.

- 1.10.4 Although there is evidence that the scheme has increased the numbers of men training for musical theatre and dance and evidence that there has been an increase in the numbers of students from low income families, progress has been slower in increasing representation from Black and minority ethnic students and students with certain disabilities. There is further discussion of the continuing issue of under representation in 6.0 of this report. There needs to be a comprehensive and coherent 'talent ladder' which clearly maps out the diverse and differentiated steps to advanced training in the performing arts which would identify potential and support the pre-vocational training needed to access the Awards. The DCMS has, for instance, established such a 'talent ladder' for athletes.

The evaluation team recommend that LSC review how to connect the Awards to other government initiatives which support excellence and widening participation in the performing arts so as to create a clearly defined, inclusive and transparent 'talent ladder'.

2.0 The Providers and Courses

- 2.1 The joint DfES/HEFCE DADA Awards scheme began in 1999 with a pool of 29 providers in the independent sector in both FE and HE funding streams, offering courses in dance including ballet, acting, musical theatre and stage management. 17 of the original pool are still within the scheme. 10 providers moved into HE when the scheme became FE only in 2004. 6 of this group formed the new Conservatoire for Dance and Drama. 2 of the original providers withdrew from the scheme following poor OfSTED inspections in 2003. 1 school closed and 1 school briefly joined the scheme in 2003 and left in 2005. 3 new providers were brought into the scheme in 2003. (see Appendix One – Figure One for detail.)
- 2.2 The pool of twenty providers offering Awards in '05-'06 must satisfy certain benchmarks of excellence and accountability in order to continue to be eligible for the scheme. These requirements include an excellent or very good grading from OfSTED inspection and satisfying the professional vocational criteria required for industry based qualifications awarded by Trinity College London which have recently been tagged at Level 6 in the NQF (equivalent to Honours Degree in the FHEQ). There are 3 dance schools which are not accredited by CDET, all the drama courses are accredited by NCDT. The required levels of industry relevance in the qualification regime together with course accreditation from either CDET or NCDT ensure that the courses offered by providers are clearly differentiated from other performing arts courses available outside the independent market. The only providers offering a similar level of training in the maintained sector are either in the Conservatoire for Speech and Drama or elsewhere in the maintained HE vocational provision. There is no similar provision at this level in the LSC maintained offer at present.
- 2.3 100% of the schools have achieved 2 or higher in OfSTED inspections in the current cycle. This is a remarkable and consistent standard of quality in the sector. The evidence clearly shows that the current pool of providers are offering training at an exceptionally high standard of teaching and management.
- 2.4 In addition to providing training at the highest levels, providers must also adhere to other requirements which include: satisfying a financial inspection; providing access and support to a diverse range of students including those who are disadvantaged, have disabilities and are from Black and minority ethnic populations.
- 2.5 Providers have private or charitable status and not more than 58% of a school's full cohort may be DADA award holders. A DADA Award does not, in any case, cover the full cost of training, so in effect providers are required to subsidise the costs of training for their Award holders by charging higher fees to non-DADA students. The costs of training vary across the providers from £5496 to £10811 (including the student's contribution of £1175). The capping of Awards to providers at 58% of their places and the requirement that providers subsidise Award holders is inconsistent with similar government schemes, such as the Music and Dance Scheme, which for instance provides funding for 95% of the places for the Royal School of Ballet at full costs of training. Independent

- providers are at a further market 'disadvantage' in comparison to those providers who now form the maintained Conservatoire for Dance and Drama, which is premium funded by HEFCE at rates in excess of the cost of training required by the independent providers.
- 2.6 The government's reliance on the independent training market in the performing arts to provide high quality vocational training has a long history. Since the 1998 reports on the costs and efficacy of the independent performing arts training market by John Myerscough prepared for DfES and by John Hosier for HEFCE, the policy assumption has been that the independent market comprising a diversity of small 'high quality' vocational providers continues to offer the best arrangement for the advanced training of actors, dancers and stage managers. In 2003, this view was challenged by HEFCE who brought 1000 ftes into the maintained sector and stopped purchasing HE places in the independent markets. In fact the providers in the current pool are of various sizes and 7 large providers attract 52% of the Awards whilst 14 small providers share the remaining 48% of Awards.
- 2.7 In the first instance, Awards allocations were reviewed and distributed on an annual basis in order to ensure that there was opportunity to bring in new providers of quality or who offered an area of need and to remove under-performing providers. The annual review was moved to a triennial cycle in order to give providers longer periods of financial stability and forward planning in 2001. The review cycle has created some inward and outward movement in the pool since 2000 as we have noted in 2.1 above.
- 2.8 However, as a result of changes in the scheme brought about by the migration of schools and courses to HE and other factors resulting from the review of allocations there has been a considerable change in the pattern of providers and courses which has not resulted from any systematic review of the sector in terms of supply, demand for different art forms and regional access. (See Appendix One – Figure 2 for detail). Since 2000 the number of ballet courses has dropped from 5 to 3; from 11 to 8 for professional dance; from 9 acting courses to 5; from 5 stage management to 2 and the number of regional providers has fallen from 9 to 6. In 2000 the majority of Awards were allocated to drama. In '05-'06, 67% of Awards went to dance related courses.
- 2.9 In addition to satisfying QA, qualifications and other requirements, providers are also expected to demonstrate through their graduate destination data that courses are effective in terms of graduates finding sustained and successful employment in the industry. The evaluation team note that the collection of destination data on the whole cohort graduating has still not been done in a systematic way which would allow for claims about the efficacy of training against the scheme's objectives to be tested. In 2004 the DfES commissioned a very rudimentary telephone poll of selected graduates from NCDT and CDET. The results of this poll based on a simple measure of whether the respondent has in any capacity worked in the industry in the last twelve months are crude and inconclusive. In the 2nd Interim Report of this phase of the evaluation project, the evaluation team set out a more rigorous method for routinely capturing employment data in terms of employment contexts and numbers of contracts. This methodology has not been introduced into the scheme. NCDT have

developed this methodology successfully as part of their own course accreditation processes and the methodology has now also been adopted by Skillset as a measure of the efficacy of training in the crafts of TV and film.

- 2.10 Further and more detailed discussion of the outcomes of training and the complexity of understanding the vagaries of the labour market in the performing arts are more fully discussed in 4.0 of this report. There is evidence from the work of the evaluation team discussed in 4.0 that the providers are successful in training new performers for sustainable careers in the industry. Further confirmation can be found in a 2005 survey of Equity members undertaken by Skillset, the sector skills council for the recorded and electronic arts. Membership of Equity and securing Equity contracts are generally accepted proxy indicators of a professional performer's success in the musical theatre, professional dance, acting and stage management labour market. A high proportion of the respondents to the Equity survey were graduates of the scheme or of the Conservatoire for Dance and Drama. Of the 84% of respondents to the survey who *had* worked in the UK performance industry, just one in ten (12%) had worked for 40 weeks or more. Again a high proportion of this 12% were trained by providers currently in the scheme or at the Conservatoire. This seems to the evaluation team to be a strong indicator that the providers' claim to prepare students for a successful and sustainable career in the industry is justified. The Equity survey also suggests that a graduate's opportunity to secure employment in the industry is enhanced by training at an CDET/NCDT accredited dance or drama school.
- 2.11 In TP50 we analyse the findings of telephone interviews with 20 providers in September and October 2005. Amongst the positive responses towards the Awards we have noted the following:
- 2.11.1 The Awards have positively impacted on the recruitment and retention of highly qualified students and staff
 - 2.11.2 The Awards have brought a measure of financial stability to the providers which has allowed for more strategic forward planning
 - 2.11.3 The Awards bring credibility and distinction to training and ensure that all students graduate with a nationally recognised qualification
 - 2.11.4 The Awards and other related initiatives have increased the numbers of male students and students from low income families. They are beginning to change the numbers of students with disabilities and from Black and minority ethnic populations
 - 2.11.5 Providers report that the overall standard of applicants has risen and that there is a wider pool of talent to select from
- 2.12 Providers also raised issues and concerns, which LSC needs to address in the next cycle of the Awards. It is important to note that these and or similar concerns were raised in 2003 at the end of the first phase of the evaluation of the Awards and that some concerns relate to a confusion about the purpose and focus for the Awards. In other words, some providers look to the Awards as a

means of providing financial stability and security for their institution. They would, in any case, prefer to receive a block grant to support all of their students rather than a set number of Awards restricted to 58% or less of the cohort.

2.13 This view is supported by the recommendations of the Dearing Review in 1997, the Hosier and Myerscough reviews of 1999, which urged government to directly intervene in order to prevent a financial meltdown amongst the group of small independent providers in the performing arts training market. In fact the Awards are provided for individual students to access training rather than to provide institutions with financial stability. As the standards of training and training providers rise, there is an increasing tension between the needs of the providers at an institutional level and the purpose of the Awards which is to ensure that exceptionally talented applicants can access training at the highest level irrespective of which provider has given a place and an Award. The more new providers who are brought into the scheme the smaller the pot of Awards each provider receives. The number of Awards is reducing because of a standstill budget for the scheme and because of increases over time in the costs of training. Few of the providers see the Awards as a permanent and long term solution to their problems.

2.13.1 As noted earlier in 1.8.1, the majority of providers are in favour of means testing the Awards. In their view, it is often impossible to make fine distinctions of exceptional talentedness amongst their intake and in any case most providers argue that the Awards should go to those in greatest financial need. They also have concerns about a system, which requires that students who are equally talented but who do not get an Award then have to subsidise the costs of training for those who do get one. Providers also are concerned about the long term effects of accommodating the shortfall between the value of an Award and the actual cost of training. Related issues are concerned with the lack of incentive for entrepreneurial activity, which has a negative effect on tariffs and anxieties about securing funding for capital and infrastructural development.

The evaluation team recommend that the LSC commission a full economic costing survey of the providers to identify the effects of the continuing shortfall between tariff and costs and an estimate of the other related costs of training which are not transparent from previous reviews by PriceWaterhouse Coopers for instance.

2.13.2 Whilst acknowledging the importance of the review cycle in ensuring that standards are maintained and that suitably qualified new providers can access the scheme, the majority of providers have concerns about the triennial review. There is a concern that even those providers who achieve the very highest OfSTED grades and successfully satisfy every other criteria for judging the quality of provision must go into the review process without any certainty of retaining their current allocation and with the real possibility of a reduction in their allocation triggered by the acceptance of new providers into the scheme, as happened at the last review in 2003. Some providers would prefer to see fewer and better

funded schools with the financial and other forms of security enjoyed by the schools making up the HEFCE funded Conservatoire.

The evaluation team recommend that LSC review the Awards scheme and test the underlying policy assumption that the independent market offers a higher quality training and more effective route to employment in the light of the recent significant changes in the composition and location of training in the performing arts market with a view to making key decisions on whether there needs to be some maintained high quality provision at FE level to match the HE Conservatoire. We also recommend that there be a critical review of the objectives of the review cycle and how to reduce the tension of fewer Awards being spread ever more thinly amongst an increasingly large pool of appropriate independent providers. In any case the LSC should clarify with providers that the Awards are designed to support individual students not the institutions they attend.

- 2.13.3 The providers are generally supportive and pro-active in engaging with issues of under-representation and widening participation whilst also remaining 'realistic' about the extent to which unilateral action within the sector can be effective unless it is supported by similar initiatives in both the pre-vocational sector and in the labour market for the performing arts. Providers draw attention to the fact that, despite the small scale outreach work funded by DADA 'access' projects, they can only audition those applicants who present themselves suitably prepared on the day. They also draw attention to the fact that performers from Black and minority ethnic populations and with disabilities are in less demand in the labour market. This view is supported by evidence from the Equity survey which showed that 72% of those from Black and minority ethnic populations spend time unemployed in the industry against 59% of those from white ethnic groups, and that Disabled respondents were also less likely than members who were not disabled to have worked in the performance industry in the past year (70% and 85% respectively). Disabled members who had worked during the past year did so for an average of 15 weeks. This was lower than the 19 weeks worked on average by members who were not disabled.

The evaluation team recommend that the LSC consider how best to intervene in and influence the quality, access, diversity and support required at the pre-vocational stage, which may mean LSC diversifying its pre-vocational offer or identifying and kitemarking high quality, regionally based advanced training providers in both the maintained and independent sector. Through DCMS and DfES, similar arrangements are already in place to support athletes and young musicians in particular.

3.0 Analysis of the 2005 entrants to professional dance and drama training courses

- 3.1 TP49 reports on the entrants to professional dance and drama training courses in 2005. The data are derived from surveys of dance and drama students carried out by CDET and NCDT respectively during the autumn term 2005. These data, from 525 dance and 651 drama students who replied, have been analyzed with respect to type of course within dance (musical theatre/professional dance, ballet) and drama (acting, musical theatre and stage management/technical theatre); and with respect to those holding a Dance and Drama Award (DADA) and those without the award.
- 3.2 The gender distributions between dance and drama reflect similar disparities identified at the end of the first evaluation (CEDAR, 2003). About three quarters of dance students are female compared with just over half drama students. Given the larger proportion of female students, more DADAs went to females but *proportionately* male students were more likely to receive a DADA than were female students. The proportions of males to females in dance and drama are consistent with the Equity 2005 Workforce survey.
- 3.3 There have been some small increases in the numbers of students from ethnic minorities, and the numbers of White British students reflects the national average. However, the lack of students of Indian, Pakistani or Bangladeshi heritage remains, especially for dance.
- 3.4 There are also interesting differences between the various dance and drama related pathways. The overall distribution of dance and drama students was similar with 78.9% dance and 80.4% drama students categorized as White British, a similar number to the LSC's record of all 2005 students of 79.2%. In the three White categories combined there were 89.6% dance and 89.4% drama students (Table 1), which is higher than the proportion of accepted applicants to higher education overall according to UCAS data who report only a single category, White, which for 2004 was 76.9%. They are significantly higher than for all students registered for HND courses, equivalent to Trinity Diploma qualifications, where only 67.8% are from White ethnic groups.
- 3.5 These figures, representing about 10% of students from a minority ethnic heritage, may also be compared with the 2005 Equity Survey which reported 6% of those in the performance industry came from minority ethnic groups.
- 3.6 All other groups were low and can be reasonably described as showing similar distributions for dance and drama students. Comparison with the 2002 data in the Final Report of the 1st phase of the DADA Awards evaluation (CEDAR 2003) suggests some shift to a small increase in non-White students. For example, in 2002 91.2% of the total cohort was White British compared with about 89% now. Black Caribbean students have increased from 1.3% to between 2.5% and 3.0% for drama and dance respectively.

- 3.7 The distributions across ballet compared with musical theatre, however, indicated a number of differences. For example 80.9% of musical theatre students were White British (62.3% ballet) but only 5.4% were Other White compared with 23.0% of ballet students. The high proportion of Other White might reflect the high numbers of international students in ballet training. In drama the percentage of students in White British, White Irish or Other White categories were 95.1% stage management/technical theatre and 98.0% musical theatre. Only in acting (85.8%) was there a more substantial proportion of students from ethnic minorities.
- 3.8 The evaluation team note in that musical theatre courses in both dance and drama categories and stage management have the highest percentages of White ethnic groups. The reasons why this should be the case need further understanding.
- 3.9 The numbers of students with long term illness or disability remains low overall. Comparison with national data is difficult as LSC and UCAS use different systems. It should also be noted that the present data do not include those students with significant difficulties who have attended the flexible provision courses funded under the DADA and reported on in 5.0.
- 3.10 Overall, 7.8% of the dance students claimed a long term illness of disability. Of these 31 students, the largest group (n =11) noted a learning difficulty which, judging from earlier surveys in the first phase of the evaluation, is probably dyslexia. The other main difficulties were hearing impairment and stress/depression (4 each) and mobility (3).
- 3.11 The NCDT survey did not ask for details of the student's difficulties but, overall, 6.5% of the students claimed to have some form of long term illness or disability, with similar numbers of those with or without a DADA. However, a significantly greater proportion of the stage management students (10.5%) reported this compared with 5.3% of acting/musical theatre students. There were no differences between acting and musical theatre students in reports of long term illness or disability.
- 3.12 Only 3 of the 31 dance students claiming long term illness or disability reported receiving a disability student allowance and just 16 of the 42 drama students. There were no significant differences between dance or drama students having a DADA or not, or by type of dance or drama course.
- 3.13 In comparison, the LSC data for 2005 indicate 9.8% of students considered they had a learning difficulty, and a further 4.9% reported having some form of disability, while 5.0% of entrants to higher education report a disability. (N.B. As each category system differs care must be taken in comparing these results.) However, the Equity Workforce Survey suggests that 8% of performers in the industry have a disability.
- 3.14 The analysis of the social background of the cohort used three different methods; a geo-demographic study based on parental postcodes; a study of parental occupations using the National Statistics Socio-Economic Classification (NS-

- SEC) and an analysis of the Educational Maintenance Awards from data provided by Manchester LA. With respect to socio-economic status, the results indicate that overall more dance and drama students come from more socially advantaged homes compared with the national data concerning entrants to higher education or those covered by the LSC's programmes.
- 3.15 Appendix Two Figure 1 presents a further analysis of the socio-economic data. This compares both the dance and drama students with the data from the University and Colleges Admissions Service (UCAS) data on successful applicants for full-time undergraduate degrees. (N.B. The 'not in work' category for drama students (2.1%) have been reclassified as 'unknown' for this figure). Figure 1 provides a broader perspective in the socio-economic status of students entering dance and drama schools compared with university entrants. The proportion of dance students whose parents are in either higher or lower managerial and professional occupations (43.7%) is similar to the national picture for university entrants (43.2%) with substantially more drama students in this category (53.1%).
- 3.16 Examination of the other end of the distribution reveals the combined percentages for those whose parents are in semi-routine and routine occupations are 13.0% dance, 12.8% drama and 15.2% UCAS. It is also noteworthy that there are substantial differences in the proportions in the small employers and own account workers category: 24.9% dance, 19.5% drama and just 6.0% for university entrants as a whole. Hence, apart from the high number of unknowns for the dance students, which reduces the proportions in the other categories, the distributions for dance and drama students are similar, but show a different profile in two respects compared with the national picture of university entrants: a skew to more in the higher occupations and more in the category of small employers and own account holders.
- 3.17 Tables 3-8 in Appendix Three provide a detailed breakdown of the geo-demographic study of parental postcodes. Tables 2 and 4 show that using this measure both dance and drama have 10% higher proportions of Wealthy Achievers than the national average and that students from the Moderate Means and Hard Pressed categories are under represented by about the same percentage. The closest match with national averages is with the Comfortably Off category. However, there are significant differences at course level. In the national average Wealthy Achievers make up 30% of households. In musical theatre and professional dance the figures are 40% but in ballet they are 57%. However, ballet also has the largest percentage of students from the Hard Pressed categories at 17% against a national average of 19%. In acting and musical theatre the percentages are 42% and 44% respectively, but in Stage Management the figure is 53%. The Hard Pressed are significantly under-represented in all drama categories. There is very little difference between the geo-demographic profile of Award holders and non-Award holders as shown in Table 7.

- 3.18 During 2004-2005 income assessed student support¹ was available only to those students whose household income was less than £33000 pa; for a full award the limit was £21000 pa. During 2004-2005 66% of DADA students received this income support. Of these, 54% were on full maintenance, which represents 35.6% of the total DADA holders. This is very similar to the 37% receiving full awards in 2002, indicating a stability in this proportion of students from low income families receiving a DADA. As these awards are only available to those with a DADA, care must be taken in drawing conclusions about the student population as a whole. Nevertheless, this is a substantial percentage of the DADA group and given the similarity of distributions between DADA and non-DADA students on other dimensions it is reasonable to conclude that there is likely to be similarity between the DADA and non-DADA students on the underlying measure, namely parental income.
- 3.19 We used three different methods to examine the socio-economic background of the students: income assessed student support (see 3.18), which is based on household income: ACORN, which is based on the characteristics of a small area in which the student lives; and the National Statistics Socio-economic Classifications (NS-SEC), which is based on parental occupation. There are some interesting disparities between the three measures. It appears that overall, students on dance, drama and stage management training courses come disproportionately from more advantaged socio-economic backgrounds. However, over a third are from lower income families. It appears that in some cases the students come from homes where their parents are in higher occupations but on low incomes.
- 3.20 There were no meaningful differences between the DADA and non-DADA students on pre-entry experience and qualifications, but a small number of significant differences by course. Musical Theatre students were more likely to have been a member of a youth dance/musical theatre company and to have had a longer duration of private tuition. Ballet students had been on more summer intensive schools and were more likely to have taken dance grade examinations up to grade 4 and major examinations in dance. There were no meaningful differences between the DADA and non-DADA students on general academic qualifications such as number of GCSE and A-level passes. Neither did the DADA and non-DADA students differ on vocational experience and qualifications. On the other hand, there was a systematic pattern, with just one exception, of students on acting/musical theatre courses having higher levels of vocational experience and qualifications. For example, acting/musical theatre students were more likely to have attended youth theatres before entering drama school, to have taken part in more drama productions (mean 4.21 compared with 2.16), had more audition training, and had more private tuition. The only difference between acting and musical theatre students was with respect that the latter had had more private tuition. However, the stage management students reported having been involved with more amateur theatre productions (mean 8.05 compared with 5.24).

¹ This is the fees and maintenance fund administered by Manchester LA

3.21 The analysis of the cohort in training has pointed up some interesting characteristics at the course level 3 in particular which, in the evaluation team's view, need further consideration by LSC and Ministers.

3.21.1 Although there are more males and more students from Black and minority ethnic and Mixed Heritage backgrounds with Awards, there are surprisingly few other significant differences between award holders and non-award holders. The ACORN analysis shows that the social group, which appears to have gained most from the Awards is the Comfortably Off, rather than the Moderate Means or Hard Pressed categories with ballet being the exception.

The evaluation team recommend that LSC review the dual criteria of talent and economic circumstance used to allocate Awards at provider level and consider how the Awards might be more effectively targeted on under-represented ethnic and socio-economic groups in particular.

3.21.2 There is significant over-representation of the highest socio-economic groups in ballet and stage management courses. The evaluation team were particularly surprised by the over representation in stage management and further work will be needed to establish why this should be the case. It is also noted that ballet has the largest representation of students from the lowest socio-economic groups. Whilst the number of students from Black and minority ethnic groups is higher at nearly 10% than in the Equity Workforce Survey at 6%, both musical theatre and stage management courses had less than 4% representation.

The evaluation team recommend that the LSC researches the lack of Black and minority ethnic representation in musical theatre and stage management courses and considers how marketing and targeted use of Awards might be used to support course recruitment of Black and minority ethnic students to these courses.

3.21.3 The evaluation team also note that musical theatre and ballet students have, without exception had access to substantial private prior training and qualifications and experience which is not universally available to all young people unless they can afford to access it. Given that the majority of courses eligible for DADA Awards are in these areas and given that Black and minority ethnic students and those from low socio-economic groups are significantly under-represented on these courses, the LSC needs to consider how to link the Awards to pre-vocational training schemes in the performing arts which are targeted at students from under-represented groups. Again, we draw attention to the need for the Awards to be placed in a more dynamic relationship with access initiatives in the arts managed by other government departments such as DfES and DCMS.

The evaluation team recommend that LSC make a coherent and comprehensive regional map of the opportunities and pathways provided by both departments to support the aspirations of Black

and minority ethnic, low income and disabled students seeking entry to advanced levels of vocational training.

4.0 The Outcomes of Training and the Labour Market

- 4.1 It is disappointing to note that despite strong recommendations from the 2003 Review meeting, supported by further unequivocal recommendations in the final report of the first phase of the evaluation of the DADA Awards that there has been little progress over the last three years towards establishing a robust and rigorous system for collecting and analysing destination data. In the view of the evaluation team the lack of available data on which to judge the success of the Awards in achieving their objective, guide the Review in making allocations and to assess the impact of access initiatives on the scheme is a weakness of the scheme at present.
- 4.2 In the second Interim Report (IR 06/04) we reiterated the four imperatives for addressing this issue of destination data.
- 4.2.1 There is a need to provide hard evidence of the efficacy of the scheme in terms of its core objective to prepare graduates for successful and sustainable careers in the industry for the next Spending Review
- 4.2.2 These data are also essential to making decisions about the allocation of Awards and the 2003 Review Meeting was particularly critical of the lack of employment and access data presented to the meeting.
- 4.2.3 The data should also be informing rigorous self-assessment processes undertaken by providers as a means of testing their mission statements against the outcomes of their training
- 4.2.4 Robust and concrete destination data represents an important means of differentiating the quality and outcomes of training offered by providers in comparison to other performing arts pathways which may not necessarily be competitive in terms of employment outcomes.
- 4.3 In the same report we set out a methodology for capturing and analysing data at an institutional level. This methodology was established in extensive discussions both with providers and the employers. In the event the DfES decided not to proceed with our model and instead commissioned NCDT/CDET to do a rudimentary telephone sample of recent graduates. These data are presented as a raw number of graduates and a raw number of contracts. There are no percentages or break down into Award and non-Award holders. The results do not add any additional detail to the other sources of evaluation and third party data used in this section of the report.
- 4.4 The evaluation team have, however, made their own surveys of graduates and their employment patterns. The 'New Performers' survey presented as TP51 gives the results of three years of sampling of graduates by postal survey. TP52 'Becoming a Professional', gathers together qualitative data from follow-up telephone interviews with a sample from the 'New Performers' survey and draws on previous technical papers produced for this evaluation project and certain studies which offer comparative background information. The returns for both these surveys is significant but small at 18%, of which 60% are Award holders.

We have also made comparisons with the Skillset 2005 Workforce Survey in the Performing Arts commissioned by Equity, based on a sample of 35% of Equity members. However, the Skillset survey does not include as many dance graduates as drama and also includes some graduates from the Music conservatoires.

- 4.5 The relevant Technical Papers provide a more detailed analysis differentiated by course and art form. Table 1 below provides a basic breakdown of key findings from the Equity and New Performers surveys (see also data presented in Appendix Three). These data show that the employment patterns of graduates and Equity members are approximate. 66% of the Equity sample, are aged over 30, whereas the New Performers sample has an average age of 23. However, the Equity survey provides an illustration of the employment characteristics of the workforce that providers aspire to train their graduates to join. **In general terms the results of the two surveys are remarkably consistent and this supports the judgment that providers are successful in preparing graduates for careers in the industry.**

Table 1: Comparison of Equity and New Performer Data

	Equity Survey 2005	New Performers 2006
Sample size and response rate	8,377 (23%)	346 (18%)
Employed in industry or teaching in the last twelve months:		
	84%	72%
Not employed in industry or teaching in last twelve months	16%	28%
Average weeks work in industry	18 weeks	23 weeks
Average income from industry	£7,200 (16-24 years)	£6000 (23 years)
Average weeks in other employment	28 weeks	N/A (10-15 hours per week)
Average with periods of unemployment	60%	10%
Ratio of women to men	49%:51%	74%:26%
Disabled	8%	2%
Ratio of Black and minority ethnic to White ethnic groups	6%:94%	6%:94%

- 4.6 In Appendix One of the Equity Survey, there is a table of training institutions attended by respondents to the survey. (See Appendix Three Table 4 for details.) It is important to note that 20 of the top 25 institutions in terms of numbers of employed Equity members are or were providers in the DADA Awards scheme. There is additional evidence in the Equity survey that supports the providers' claims that the independent and accredited sector successfully trains graduates for careers rather than jobs in the industry. The difference being that providers are more interested in the long term sustainable development of graduates rather than in preparing them to secure one off successes after graduation. The Equity survey demonstrates that the average member worked for only 18 weeks, but that 12% of respondents had worked for over 40 weeks. Apart from a significant group of respondents trained in Opera and Music, a high proportion of this 12% were trained by DADA providers or the Conservatoire.
- 4.7 There are two notable differences between the employment profile of the graduating DADA cohort and the Equity workforce. There are significantly more women than men both in the survey of the entrants into training discussed in 2.0 and in the New Performers survey compared with the Equity survey. There are significantly fewer numbers of disabled graduates and entrants into DADA than are represented in the Equity survey. **These differences underline the importance of the widening participation and access agenda for the DADA Awards**
- 4.8 Other findings from the New Performers survey are detailed in TP51 and should be read alongside the findings of TP53 Becoming a Professional. The headline findings from both papers include:
- 4.8.1 Appendix Three, Table 3 shows that male dancers from the highest social groups with extensive prior training including a Diploma and a DADA Award are the most employed and highest earning group in the survey
- 4.8.2 A majority of respondents are generally satisfied with their careers, with three quarters of respondents indicating that, with the value of hindsight, they would have taken the same course at the same institution
- 4.8.3 Levels of career satisfaction were found to be higher among dance graduates compared to drama graduates. Levels of satisfaction were related to the length of time respondents had been engaged in performance activities.
- 4.8.4 The rate of employment within both performance related occupations and teaching occupations is higher among dance (compared to drama) graduates, graduates from higher social class backgrounds and graduates with a National Diploma (compared to a degree)
- 4.8.5 During the reference week of the survey, approximately 60% of respondents had secured the services of an agent. Among Dance graduates, those who had secured the services of an agent had gained 4 weeks longer in performance related employment than those without an agent. At the time of the survey, Dance graduates who had an agent earned on average £90 per week more in performance related

employment than those without an agent. The advantages of securing an agent were less pronounced among Drama graduates. Among both Dance and Drama graduates, those with agents attend a greater number of auditions.

- 4.8.6 The ability to deal with auditions and to make one's way as a performer depends on not only talent and competence but also maturity and prior experience. Those beginning courses with D&DA awards include the 16 year old straight from GCSE, the 18 year old with A levels or equivalent qualification, and someone who already has a first degree (for instance in English and Drama). Alongside these are the occasional mature people who have given up previous careers to embark on training.
- 4.8.7 The need to develop strategies to sustain their professional identity and income through difficult times is recognised by providers as well as by new performers.
- 4.8.8 Recent graduates are still learning how to manage risk and vary in the degree to which they have developed their own patterns of earning income by alternative means. How broad-based their course was will be an issue for some, in enabling them to pursue opportunities in a range of media.
- 4.8.9 The attitudinal aspects of 'becoming a professional' were spelt out by interviewees. There is however no reliable way for the evaluation team to assess either qualitatively or quantitatively how far any individual respondent possesses these qualities. And while tutors can assess their promise as students, this can be affected by the realities of life after college: the potential of a student when starting a course may not always be an indicator of their likely success in employment.
- 4.9 The data gathered here from the quantitative survey on New Performers' Working lives and the qualitative work on Becoming a Professional together with the findings of the Skillset survey provide a rich and detailed map of the labour market and graduates' performance and identity within and outside of it. These data enable schools to assess their effectiveness in terms of recruitment and training and also allow policy makers both to test the claims of the market and also to guide their own judgments in making amendments to the Awards which will maximise the potential of the scheme to realise government's core objectives.
- 4.10 The point must be made again that the data presented here has come from the evaluation team and third parties. It has not been routinely collected, analysed or used to inform planning within the LSC or the scheme as a whole. In the view of the evaluation team it is crucial that the scheme takes seriously the importance of high quality and comprehensive data in terms of both guiding the scheme and also in terms of establishing its efficacy and successes in any future Spending Review.

In the view of the evaluation team, the DfES/ LSC has been remiss in not setting up robust and rigorous data collection. We recommend that this

issue, first raised in the first phase of evaluation, be given a high priority immediately following the 2006 review.

5 Widening Participation and Access to Training

- 5.1 The employment and labour market research discussed in 4.0 also provide data on the social and cultural inequities of the labour market in the performing arts in the sense that successful employment in the industry is differentiated by socio-economic status, gender, ethnicity and disability. The New Performer survey shows that graduates from the highest socio-economic groups who are also non-disabled, white ethnic males have the highest chances of being employed and will earn most. The Equity survey shows that women will earn less and be employed for fewer weeks than men; 53% of women members earn less than £6,000 p.a. for instance. It also shows higher levels of unemployment amongst Black and minority ethnic and disabled Equity members and much lower rates of pay for disabled performers; the average being £6,000 rather than £10,900 for non-disabled Equity members in the 16-24 age group for instance.
- 5.2 The Equity survey in particular shows that despite recent initiatives to widen participation in the labour market such as the Eclipse Report, the Cultural Diversity Network and the Broadcasters Disability Network which have all formally or informally set targets for representation in TV, radio, film and live performance, the labour market does not reflect the plurality of the UK population in terms of socio economic backgrounds, ethnicities and other 'differences' (see final report DADA Awards 1st Phase Evaluation CEDAR 2003). Arts Council England has also targeted and prioritised certain groups in allocating subsidies for performing arts work through schemes such as Grants for Arts which had a 10% Black and minority ethnic target. On the one hand, the BBC and Channel 4 have moved beyond their original targets of 10% on screen representation of Black and minority ethnic performers in series to 25% (ibid.). On the other hand in an audit of six leading national Ballet companies by the evaluation team in December 2005, there were no Black principals, first soloists or soloists employed. The labour market in both ballet and musical theatre, in particular, remain resistant to employing Black and minority ethnic and disabled performers in particular.
- 5.3 We make this point to establish the realities of the labour market that providers are preparing students for. The providers continue to identify the lack of opportunities for Black and minority ethnic and disabled performers in the labour market as a restraint on their own willingness to accept these under-represented groups into training. There is therefore a real tension between the inter-play of the training and labour markets as markets and the present government's desire to widen participation and access both to the training and labour markets and to participation in cultural life more generally. There is a question now, after six years of the DADA Awards, as to the extent to which the training market in the performing arts can be expected to bring about real changes in the production and labour markets. Certainly, in the view of the evaluation team there needs to be much more synergy between the LSC's management and operations of the

Awards and other initiatives managed by DCMS, Skillset, CCI skills and other departments and intermediaries of government.

5.4 However, in the evaluation team's view, the outstanding success of the Awards scheme has been in its determination to address widening participation and access issues particularly in relation to disabled applicants to training. Since the early days of the scheme it has been clear that access to the financial resources required to fund advanced training in the sector has not been the only or major obstacle to widening participation. Evaluation has shown that over the six years of the Awards there has been a complex mix of social, economic, cultural and other factors inhibiting access for certain under-represented groups. This has required the DfES/LSC to do more than administer a simple scholarship scheme. Increasingly there has been a need to translate some of the Awards into funding for access development work in order to address the inequities in the profile of students in training. The DfES increased the global budget for the Awards by £215,000 in 2002 and again by £300,000 in 2004 to fund access related initiatives. In the 2nd phase of evaluation from 2004-2006, the DfES/LSC have acted to ensure that:

- 5.4.1 More applicants are now attracted and audition for Awards than before. Auditions follow the principles set out in the new Code of Practice for Auditions. Providers report higher standards of applicants. 35% of students come from families with combined incomes of less than £21,000 pa. 65% of students came from families with combined incomes below £31,000 pa and receive maintenance and fee support as part of their Awards.
- 5.4.2 The provision of 20-30 special training opportunities for disabled students and those with learning difficulties. There are now 3 specialist companies supporting students with disabilities and establishing links with drama providers although no links have been made with any of the dance providers in the Scheme.
- 5.4.3 Improved information and training for providers together with bespoke training courses has increased the numbers of new trainees with disabilities from around 2% to over 7% if students enrolled in the new flexible provision projects are combined with Award holders.
- 5.4.4 Training and information packs are available to equip all schools for working with students with disabilities.
- 5.4.5 Increasingly targeted and accountable use of small scale access funding to support providers' outreach work.
- 5.4.6 There is a specialist marketing and communications officer with a remit to work with all providers on increasing participation by minority ethnic students and those with disabilities.
- 5.4.7 Access has been made transparent and fair, by the introduction of open auditions for the Awards. The sector also developed a mandatory Code of

Practice for DADA providers and a guide to auditions for applicants. These provide information, briefing and advice for the Awards auditions.

- 5.4.8 CDET/NCDT and the Conference of Drama Schools (CDS) advertise all Awards places and other opportunities nationally. The LSC provides a booklet and website to support the Awards. These provide information about all schools and their Awards allocations, as well as the requirements on providers of Awards so that anyone can find out about the Awards and seek advice or apply for: an audition, support in preparing for auditions or bespoke courses for those with disabilities.
- 5.5 In TP52, we present a very detailed evaluation and executive summary of the three 'flexible provision' projects commissioned by DfES/LSC in 2003. These projects were initiated in response to ongoing concerns regarding the continuing under representation of students with disabilities in professional dance and drama training, and the recommendation of the evaluation team that a specific objective during this second phase of the evaluation project (2003-2006) should be to establish how the Awards are changing access to students with disabilities and special educational needs.
- 5.6 Guidance for DADA providers issued in the light of these concerns acknowledged that schools are at different stages of addressing the practicalities of integrated training and highlighted the need for preparing schools by building bridges: linking providers' expertise in dance, drama and stage management with that of those engaged in inclusive working practices. Accordingly, a series of three partnership training projects was commissioned with employers of performers with disability. These projects were: 'Missing Piece 4', run by Graeae Theatre Company, 'Staging Change' offered by Mind The Gap and the Foundation Course in Dance, provided by CandoCo.
- 5.7 It should be noted that these three projects are ground breaking initiatives in the sector both nationally and internationally. The evaluation team could not find any comparators either in the HEFCE maintained sector or internationally to compare with the artistically and socially progressive achievements of these projects. The following headlines are amongst other positive features of the projects analysed in TP52:
 - 5.7.1 Establishment of a number of robust partnership relationships between theatre companies and providers
 - 5.7.2 Challenging and changing the normative aesthetic judgements of tutors, students and others to recognise the new aesthetics of inclusive performance
 - 5.7.3 Contribution to building up a momentum towards integrated training by raising awareness of disability issues in the sector
 - 5.7.4 Unique nature of CandoCo's Foundation Course has brought about new levels of understanding of teaching and learning strategies that are dance specific

- 5.7.5 Increasing number of DADA tutors who now have some experience of teaching students with a disability
 - 5.7.6 Tutors at companies and schools observed different approaches to teaching on which to draw for all their teaching
 - 5.7.7 Potential for experience to be taken back into schools
 - 5.7.8 Provision of quality technique training experiences of a wider range than those previously available to the students
 - 5.7.9 Introduction of episodes of integrated learning which have been enjoyed by both disabled and mainstream students as a basis for further engagement
 - 5.7.10 Evidence of the value of episodes of integration in supporting the learning of disabled students and expanding mainstream students' understanding of their own training
 - 5.7.11 Achievement of accreditation for two of the programmes and for the third, identification of steps towards accreditation
- 5.8 There were a number of unresolved issues and tensions arising from these pilot projects. These included concerns about the lack of a clear definition of long term goals for disability projects together with insecurities about ongoing funding from the artists' perspective in general. There is also a need for ongoing professional development in the support skills and teaching styles needed for inclusive training. There is an on-going resistance amongst some providers, particularly in ballet, to the realities of disabled people's entitlement to representation both in training and in the industry. None of the dance providers have been involved in the projects, Candoco has made relationships with HE dance providers.
- 5.9 There is also a continuing need both within the DADA Awards scheme and in the training sector more generally to understand the complexities of insisting on both excellence and equity in the training opportunities offered. It is still the case that some providers and other critics view the move towards a more inclusive cohort in training as necessarily eroding existing 'standards of excellence'. In the view of the evaluation team, arguments about maintaining standards that include the view that only dancers with white skins can maintain standards of excellence in ballet are unacceptable in modern Britain and undermine the positive social and aesthetic work being done in the flexible provision projects by inclusive companies like Candoco who are committed to widening participation for dancers with disabilities.
- 5.10 In TP52 a number of recommendations are made to build on the strengths and experiences of the pilot project. These include:

The LSC should continue to champion the cause of disability training while working with dance and drama schools in ways which are consistent with their strengths towards clearer definition of the goals for disability projects

- 5.11 There is a further concern about the limits of responsibility for the DADA Awards. At present it is clear that the socially and artistically progressive work being done in the scheme is having a positive impact on the wider field of the performing arts training sector, beyond the DADA providers. Many providers outside of the scheme are benefiting from development work funded by the Awards. The Candoco project, based in contemporary dance which is not represented in the scheme, had more effect on HE providers and had very limited impact on DADA providers. Whilst supporting the development of the sector as a whole may be a desirable outcome it does put additional pressure on already limited funds within the Awards scheme.

In the view of the evaluation team, there is an urgent need for LSC to look for other potential partners in this work including private funding organisations and charities, Arts Council England and most particularly the HEFCE premium funded Conservatoire for Dance and Drama. The purpose of this collaboration should be to secure the long term entitlement to tailored and flexible forms of training for exceptionally talented disabled performers.

Appendix One: Profile of Providers and Courses 2000-2006

Figure 1 – All providers and courses 2000-2006

Provider	Joined	Left	Courses	OfSTED '06		Cost of training	Awards '06	New DADA '06
				Teach	Mgt			
ALRA	2000		Acting	1	2	8161	71	31
Arts Ed. (London)	2000		Acting/Musical Theatre	1	1	8195	170	65
Arts Ed. (Tring)***	2000		Ballet	2	1	8971	35	19
Bird College	2000		Musical Theatre	1	1	7161	118	49
B'ham Sch. Of Acting**	2000	2003 - UCE	Acting					
B'tol Old Vic TS*	2000	2003 - CDD	Acting/Stage Management					
C'bridge Perf. Arts at Bodywork	2003		Prof. Dance/Musical Theatre (D) (1	2	5526	63	26
Central School Ballet*	2000	2004 - CDD	Professional Dance/Ballet					
Elmhurst***	2000		Ballet	1	2	8476	56	24
E. N. Ballet School	2000		Ballet	1	2	9811	36	18
GSA	2000		Acting/Musical Theatre Stage Management	2	1	7747	100	50
Hammond School***	2000		Professional Dance	1	2	8974	69	25
Italia Conti	2000		Musical Theatre (dance)	1	2	8224	95	41

Note: Cost of training includes £1175 student contribution (2005-06), some or all of which may be paid by LSC for students receiving fees and maintenance income assessed student support.

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Provider	Joined	Left	Courses	OfSTED '06		Cost of training	Awards '06	New DADA '06
				Teach	Mgt			
Laban Centre**	2000	2003 – Trinity/Laban	Dance Theatre/Contemp. Dance					
Laine Theatre Arts	2000		Prof. Dance/Musical Theatre (D)	1	2	6921	108	38
LAMDA*	2000	2003 - CDD	Acting/Stage management					
L'pool Theatre. School	2003		Musical Theatre (dance)	1	2	7194	49	18
LSCD*	2000	2003v - CDD	Contemporary dance					
London Studio Cent.**	2000	2003 - HE	Dance Theatre					
Merseyside School of D&D+	2000	2003 - Independent	Prof. Dance/Musical Theatre (D)					
Midlands Academy of D&D+	2000	2003 - Independent	Prof. Dance/Musical Theatre (D)					
Mill. Dance 2000	2003		Prof. Dance/Musical Theatre (D)	2	2	5411	75	30
Mountview Academy	2000		Acting/Musical Theatre/Stage Management	1	1	8761	127	72
N. Ballet School	2000		Professional Dance	1	1	6901	62	21
Oxford. School of Drama	2000		Acting	1	1	6729	52	27
Performers College	2000		Prof. Dance/Musical Theatre (D)	1	2	5280	76	25
RADA*	2000	2003 - CDD	Acting/Stage Management					
Rambert School*	2003	2005 - CDD	Ballet/Contemporary Dance					
RAD*	2000	2003 - HE	Ballet Education/Dance Education					
Stella Mann	2000		Prof. Dance/Musical Theatre (D)	2	1	5908	42	14

Provider	Joined	Left	Courses	OfSTED '06		Cost of training	Awards '06	New DADA '06
				Teach	Mgt			
Studios La Pointe	2000		Musical Theatre (D)	2	2	6210	58	22
Urdang Academy	2000		Prof. Dance/Musical Theatre (D)	2	2	6561	95	34
Webber Douglas		2003-Closed	Acting/Stage Management					

*Conservatoire status – HEFCE premium funding

** Migrated to HE

***Also receive Music and Dance Scheme scholarships

+ Withdrawn from Scheme

Figure 2: Changes in the distribution of providers, Awards and courses 2000-2006:

	2000	2006
Total of all providers:	29	20
Ballet	5	3
Professional dance	11	8
Musical theatre (dance)	11	9
Acting	9	5
Musical theatre (acting)	3	3
Stage management	5	2
% of providers OfSTED 1/2	80%	100%
Regional providers	9	6
Awards: dance related	403 (51%)	1037 (67%)
Award: drama related	421 (49%)	520 (33%)

Appendix Two: Figures and Tables Relating to the Analysis of 2005 Cohort in Training

In this section we report the analyses of surveys carried out by CDET and NCDT for the evaluation. These surveys covered the full range of schools providing such training, not just those where there were students with DADAs.

Table 1. Ethnicity of dance and drama students (%)

	Dance		Drama	
	DADA	non DADA	DADA	non DADA
White British	81.5	76.2	79.8	80.5
White Irish	1.6	4.7	1.0	2.8
Other White	6.0	8.9	3.0	6.4
Black Caribbean	3.2	2.1	4.0	2.2
Black African	1.2	0	2.0	1.7
Other Black	0	0	0	0
Asian Indian	0	0	0	0.6
Asian Pakistani	0	0	1.0	0.2
Asian Bangladeshi	0	0	0	0
Chinese	0.8	0.4	0	0.2
Other Asian	0	2.6	0	1.1
Mixed White/ Black Caribbean	2.4	0	1.0	0
Mixed White/ Black African	0.8	0.4	1.0	0.4
Mixed White/Asian	0.8	0.9	2.0	0.6
Other Mixed	1.2	2.6	3.0	2.6
Other	0	0.9	2.0	0.2
Not known	0.4	0	0	0
Refused	0	0.4	0	0.7

Figure 1: Comparison of socio-economic status of dance and drama students against those accepted for University in 2004 including 'unknown' (%).

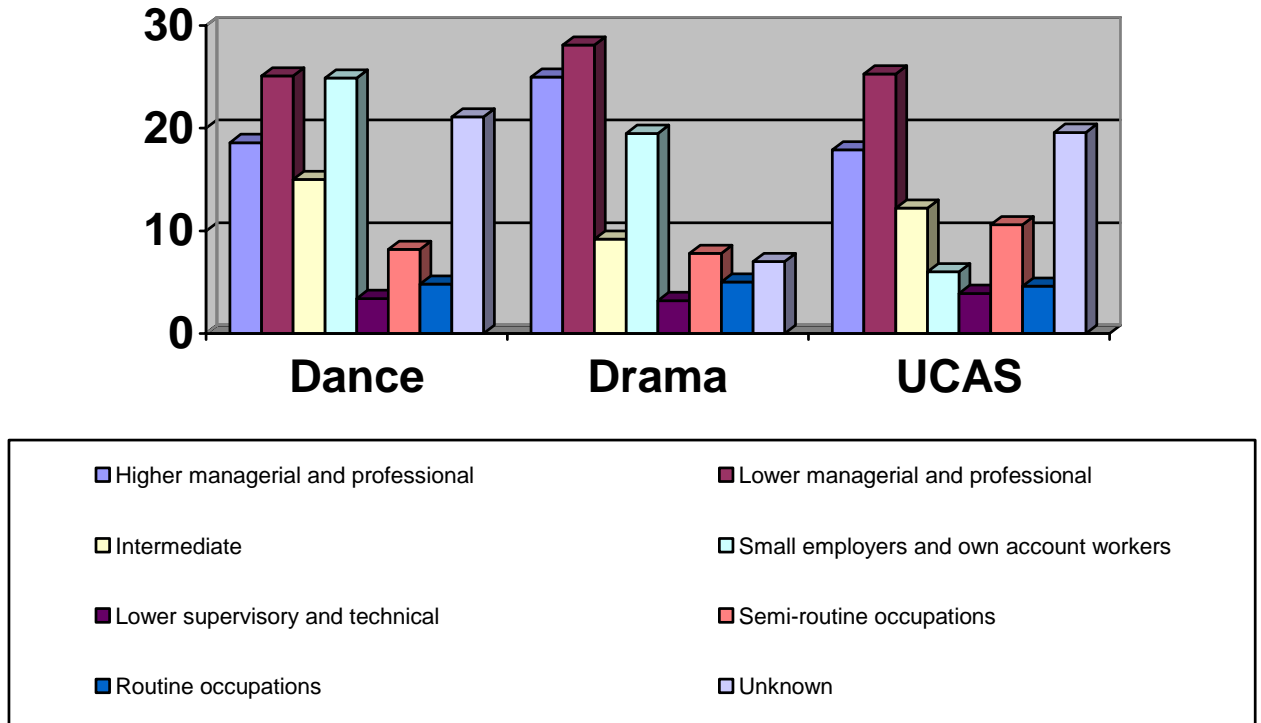


Table 3. Acorn analysis of Dance students (N = 342)

	% dance	% England
1 Wealthy Achievers	41	30
2 Urban Prosperity	11	14
3 Comfortably Off	28	26
4 Moderate Means	12	13
5 Hard Pressed	8	19

Table 4. Acorn analysis of musical theatre and ballet students (N = 302)

	% musical theatre	% Ballet
1 Wealthy Achievers	40	57
2 Urban Prosperity	10	13
3 Comfortably Off	29	10
4 Moderate Means	13	3
5 Hard Pressed	7	17

Table 5. Acorn analysis of DADA and non-DADA dance students (N = 331)

	% DADA	% non-DADA
1 Wealthy Achievers	39	45
2 Urban Prosperity	11	11
3 Comfortably Off	33	23
4 Moderate Means	13	11
5 Hard Pressed	13	4

Table 6. Acorn analysis of drama students (N = 417)

	% drama	% England
Wealthy achievers	44	30
Urban prosperity	17	14
Comfortably off	24	26
Moderate means	9	13
Hard pressed	6	19

Table 7. Acorn analysis by type of drama student (N = 418)

	% Acting	% Musical Theatre	% Stage Management
1 Wealthy Achievers	42	44	53
2 Urban Prosperity	22	8	6
3 Comfortably Off	23	28	26
4 Moderate Means	7	11	12
5 Hard Pressed	6	6	5
N =	(289)	(36)	(93)

Table 8. Comparison of DADA and non-DADA drama students

	% DADA	% non-DADA
1 Wealthy Achievers	35	47
2 Urban Prosperity	10	19
3 Comfortably Off	32	22
4 Moderate Means	13	8
5 Hard Pressed	9	6
N =	(68)	(341)

Appendix Three: Figures and Tables Relating to the Outcomes of training and the Labour Market

Table 1: Comparison of Equity and New Performer Data

	Equity Survey 2005	New Performers 2006
Sample size and response rate	8,377 (23%)	346 (18%)
Employed in industry or teaching in the last twelve months:	84%	72%
Not employed in industry or teaching in last twelve months	16%	28%
Average weeks work in industry	18 weeks	23 weeks
Average income from industry	£7,200 (16-24 years)	£6000 (23 years)
Average weeks in other employment	28 weeks	N/A (10-15 hours per week)
Average with periods of unemployment	60%	10%
Ratio of women to men	49%:51%	74%:26%
Disabled	8%	2%
Ratio of BME to White ethnic groups	6%:94%	6%:94%

Table 2: Personal Characteristics of New Performer Survey Respondents

Characteristics	Dance	Drama	All
Gender			
Male	19	35	26
Female	81	65	74
Age			
Years	21	25	23
Subject studied			
Dance	100	-	53
Performance and Drama	-	100	41
Stage Management	-	-	6
Social Class Background when Respondent was 14			
Managerial and professional occupations	50	44	48
Intermediate occupations	36	37	36
Routine and manual occupations	14	19	16
Ethnicity and national origin			
White	95	94	94
Born in the UK	92	85	89
Long standing disability or illness			
	1	2	2
Educational attainment on entry			
No A-levels	47	24	36
upto 10 points	14	10	14
11 to 20 points	18	30	23
21 to 30 points	16	31	22
31 plus points	4	6	4
Pre-entry training, exams etc	35	35	34
Qualification studied at Dance and Drama School			
National Diploma/Certificate	86	43	64
Degree/Postgraduate Qualification	14	57	36
Received Dance and Drama Award			
	55	59	56
Sample Size			
	160	125	306

Table 3: Percentage of New Performers Gaining Performance Employment Following Graduation

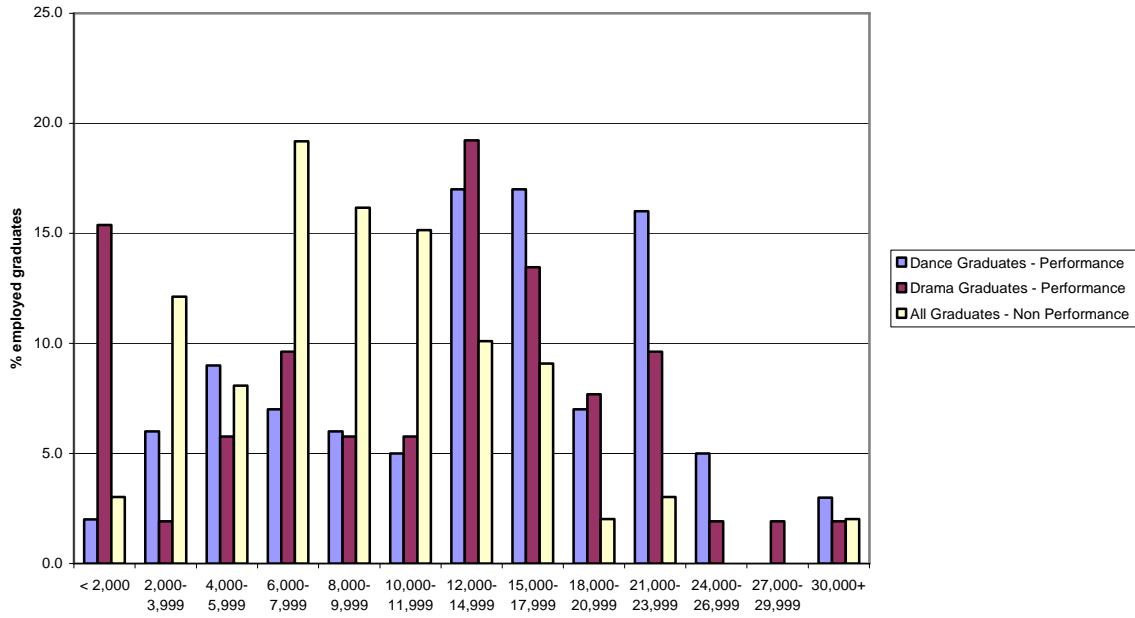
Characteristics	Dance	Drama	All
Gender			
Male	89.3%	72.5%	78.9%
Female	79.7%	71.6%	77.3%
Social Class Background when Respondent was 14			
Managerial and professional occupations	85.9%	80.4%	83.3%
Intermediate occupations	75.0%	61.0%	70.1%
Routine and manual occupations	76.2%	81.0%	77.8%
Pre-entry training, exams etc			
Yes	85.2%	67.5%	76.0%
No	79.4%	74.7%	78.6%
Qualification studied at Dance and Drama School			
National Diploma/Certificate	82.2%	67.3%	77.6%
Degree/Postgraduate Qualification	77.3%	76.2%	78.0%
Received Dance and Drama Award			
Yes	85.2%	67.2%	76.8%
No	75.8%	78.7%	78.2%
Total	81.1%	71.9%	77.4%

Table 4:2005 Equity Survey Respondents' Place of Training (Skillset)

Accredited Industry Drama and Dance School/ College/Academy	Base (performance work)	Worked in performance industry in past year	Worked for 40 weeks+ in performance industry	Base (other work)	Worked in other industry in past year	Worked for 40 weeks+ in other industry
Royal Academy of Dramatic Art (RADA)	288	83%	11%	200	58%	11%
Central School of Speech and Drama	223	82%	6%	186	74%	19%
London Academy of Music and Dramatic Art (LAMDA)	205	86%	6%	166	73%	17%
Guildhall School of Music	205	81%	13%	151	70%	25%
Mountview Theatre School	187	84%	5%	170	83%	25%
Webber Douglas Academy of Dramatic Art	171	86%	6%	141	73%	17%
Rose Bruford College	158	85%	7%	126	74%	24%
Arts Educational School	156	87%	9%	132	83%	27%
Guildford School of Acting	154	88%	14%	135	86%	21%
Bristol Old Vic Theatre School	146	91%	11%	119	69%	11%
Royal Scottish Academy of Music and Drama (RSAMD)	135	79%	13%	108	69%	19%
Birmingham School of Speech and Drama (BSSD)	127	80%	6%	105	84%	28%
Drama Studio London	117	90%	3%	102	86%	24%
Royal Welsh College of Music and Drama (RWCMD)	115	88%	11%	95	72%	21%
East 15 Acting School	93	87%	6%	85	76%	21%
Royal Academy of Music	86	86%	21%	69	71%	12%
Academy of Live and Recorded Arts (ALRA)	82	83%	2%	80	87%	28%
Italia Conti Academy of Theatre Arts	58	79%	14%	49	84%	18%
Royal College of Music	56	70%	11%	44	68%	27%
Drama Centre London	54	85%	4%	46	74%	20%
Royal Northern College of Music	51	88%	39%	39	69%	21%
London Studio Centre	49	78%	10%	45	87%	29%
Oxford School of Drama	29	93%	3%	28	89%	21%
Birmingham Theatre School	26	85%	4%	21	52%	19%
Laine Theatre Arts	26	77%	12%	22	64%	14%
Bird College	23	78%	13%	22	68%	9%
Laban Dance School	22	86%	14%	20	85%	40%
Liverpool Institute of Performing Arts (LIPA)	20	80%	10%	19	100%	47%
Elmhurst Ballet School	19	95%	11%	16	81%	25%
Royal Ballet School	18	94%	17%	9	89%	11%
Other drama/dance schools, colleges & academies	767	82%	9%	618	78%	24%
Other music schools, colleges & academies	60	87%	22%	49	67%	14%

NB: Shaded rows highlight results to be treated with caution due to the low base size (under 50).

Figure 1: 16: Gross Annual Earnings of Dance and Drama Graduates within their Main Jobs



**Appendix Four: Dance and Drama Awards Scheme
Phase II – Technical Papers**

Technical Paper	Author(s)	Report
TP 31 Dance and Drama Awards Review of Providers 2003	Susan Band	1 st Interim Report – January 2004
TP 32 Update on Employment Landscape and Cultural Diversity	Vivien Freakley	1 st Interim Report – January 2004
TP 33 Access Course Provision	Susan Band	1 st Interim Report – January 2004
TP 34 Provider Views on the Methods of Student Destination Data Collection and Valuation	Susan Band	1 st Interim Report – January 2004
TP 35 Evaluating Graduate Destinations – A Pilot Study	Vivien Freakley	1 st Interim Report – January 2004
TP 36 New Working Lives: A Pilot Study of Leavers from Dance and Drama Schools	Rhys Davies	1 st Interim Report – January 2004
TP 37 New Performers – Qualitative Study Groundwork	Sheila Galloway	1 st Interim Report – January 2004
TP 38 Questionnaire Survey of Third Year Students to Dance and Drama Schools 2003	Geoff Lindsay	1 st Interim Report – January 2004
TP 39 DADA – Economic Assessment	Robert Lindley	2 nd Interim Report – July 2004
TP 40 New Performers’ Voices	Sheila Galloway and Susan Band	2 nd Interim Report – July 2004
TP 41 Evaluating Graduation Destinations – Drama and Stage Management	Vivien Freakley and Susan Band	2 nd Interim Report – July 2004
TP42 Dance Employers Consultation Exercise	Vivien Freakley	2 nd Interim Report – July 2004
TP43 The English Model of State Provision for Talented Youth	Jonathan Neelands	3 rd Interim Report – July 2005
TP44 Exits and Entrances: Students’ Stories	Sheila Galloway and Susan Band	3 rd Interim Report – July 2005
TP45 New Performers Survey 1	Heiki Behle and Rhys Davies	3 rd Interim Report – July 2005
TP46 Disability Training Evaluation	Susan Band and Vivien	3 rd Interim Report – July 2005

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	Freakley	
TP47 Flexible Provision; progress Report	Susan Band and Vivien Freakley	3 rd Interim Report – July 2005
TP48 Access funding evaluation	Susan Band	3 rd Interim Report – July 2005
TP49 Analysis of cohort profiling	Geoff Lindsay	Final Report – February 2006
TP50 Providers Exit Interviews	Susan Band and Vivien Freakley	Final Report – February 2006
TP51 New Performers Survey 2	Rhys Davies	Final Report – February 2006
TP52 Evaluation of Flexible Provision projects	Susan Band, Vivien Freakley and Geoff Lindsay	Final Report – February 2006
TP53 Becoming a Professional	Sheila Galloway and Susan Band	Final Report – February 2006
TP54 An Economic Perspective on Emerging Evidence	Robert Lindley	Final Report – February 2006