

Technical Paper No. 49

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

Geoff Lindsay

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Executive summary

This technical paper reports on the entrants to professional dance and dramas training courses. The data are derived from surveys of dance and drama students carried out by the Council for Dance and Drama Training and the National Council for Drama Training 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, 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.

Headline findings

- About three quarters of dance students are female compared with just over half drama students, a gender distribution similar to that identified at the end of the first evaluation
- Given the larger proportion of female students, more DADAs went to females but *proportionately* male students were more likely to receive a DADA
- 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.
- The numbers of students with long term illness or disability remains low overall.
- Overall, both dance and drama students are more likely to come from more socially advantaged homes compared with entrants to higher education in general or those covered by the LSC's programmes.

Detailed findings

Dance

- More DADA holders than non-DADA students among ballet students (58.8% v 41.2%)
- Although most awards went to female students (because there were more of them) a higher proportion of male students had awards (68.3% v 56.1%)
- More DADA than non-DADA students were White (White British, White Irish or Other White): 81.5% v 76.2%

- Black Caribbean students were more likely to have a DADA than not have a DADA: 3.2% v 2.1%
- There were no students of Indian, Pakistani or Bangladeshi heritage.
- There was a substantial minority of students of Mixed heritage: 5.2% DADA v 3.9% non-DADA.
- 7.8% of the dance students claimed a long term illness of disability
- There were no differences in the proportions of DADA and non-DADA students with respect to the occupational status of the main provider, overall: 65.9% employees, 30.0% self employed, 4.1% not in work.
- There was no difference between DADA and non-DADA students with respect to the status of the main providers' job; e.g. 18.9% DADA higher management/higher professional v 17.6% non-DADA
- The overall distribution compared with university entrants was similar except for the high numbers of parents in the category 'small employer or own account holder'.
- A higher proportion of dance students come from families living in more affluent areas and a lower proportion than entrants to higher education.
- Dance students had a good level of academic achievement overall prior to their training, e.g. on average each had about two A* - A GCSE passes

Drama

- Musical theatre students had a higher likelihood of having a DADA (22.0%) compared with 17.4% of acting and only 6.3% stage management students.
- Male students were more likely to have a DADA than female (20.2% v 11.8%).
- There were similar proportions of White British students with or without DADA: 79.8% v 80.5%.
- Across all three White groups there were fewer DADA students: 83.8% v 89.7%
- Black Caribbean students were similar with respect to DADA compared with non-DADA: 2.0% v 1.7%.
- Unlike dance these were (very small) numbers of students of Indian and Pakistani heritage, similarly distributed with respect to DADA: 1.0% v 0.8% (Indian and Pakistani combined).
- There were no Bangladeshi students
- There was a substantial minority of students of Mixed heritage: 7.0% DADA v 3.6% non-DADA.

- Similar numbers of DADA and non-DADA students claimed a disability or long-term illness: 5.1% v 6.8%.
- There were no differences in the proportions of DADA and non-DADA students with respect to father's occupational status. Overall: 65.7% employees, 28.60% self employed, 5.6% not in work.
- There was no difference between DADA and non-DADA students with respect to the status of father' occupation e.g. 15.8% DADA higher management/higher professional v 16.8% non-DADA
- The overall distribution indicated a higher level of parental occupation compared with university entrants and, as with dance students, high numbers of parents in the category 'small employer or own account holder'.
- Similarly to dance students, a higher proportion of drama students come from families living in more affluent areas and a lower proportion than entrants to higher education.
- Drama students had a good level of academic achievement overall prior to their training, e.g. on average each had about two A* - A GCSE passes, and a third had at least one A*-A at A level.

1. Introduction

This report presents data from three sources:

- Surveys conducted by CDET and NCDT, Autumn 2005
- An analysis of post codes using Acorn, Autumn 2005
- An analysis of the Manchester LA data on maintenance awards, 2004/2005

1.1 Surveys

During the first phase of the Dance and Drama Awards (DADA) evaluation a number of surveys of students were carried out. These investigated the characteristics of the students in the schools then in the scheme. These findings were brought together in the final report of Phase 1 (Neelands, Lindsay, Freakley, & Band, 2003) to explore trends over the 3-year period (2000-2003)

Since that time there have been important changes, in particular the move out of the scheme of a number of schools that chose to become HEFCE funded. Also, some schools have entered the scheme having been accepted at the review undertaken by DfES. Furthermore, the Learning and Skills Council (LSC) took over responsibility for the scheme from the DfES in 2004.

The earlier surveys revealed a number of characteristics of the students undertaking training in dance, acting and stage management at that time, including comparison of students with DADA and those without. In particular, the study examined the nature of the students' pre-entry experiences both academic and vocational, as well as ethnicity, gender, disability and degree of social disadvantage. The main aim was to explore one of the key objectives of the DADA scheme, namely to widen access.

The present survey was carried out at the end of the 2nd Phase evaluation, in the Autumn Term 2005. The two national organizations, Council for Dance Education and Training (CDET) and the National Council for Drama Training (NCDT) were commissioned to undertake surveys of dance and drama students respectively. For these purposes *dance* is distinguished into classical ballet and musical theatre (contemporary dance schools are no longer in the DADA scheme), and *drama* is divided into those students studying acting, musical theatre or stage management/technical theatre.

The questionnaires were modified versions of instruments designed by the evaluation team for a survey in 2004. The surveys were distributed CDET and NCDT to the dance and drama schools providing professional training recognised by CDET and NCDT. Responses were received from 15 dance and 19 drama schools. It should be noted that not all of these schools are currently in the DADA scheme, particularly in the drama group.

Analyses have been made of gender, ethnicity, and disability. Further analyses were conducted on socio-economic status using three different measures all related to parental occupation or work status. In this report we present the data from the 3-category and 7-category methods. The former focuses on employment v self-employment whereas the latter uses seven categories of occupation from higher managerial and professional through to routine operations, plus those not in work.

1.2 Acorn analysis of social advantage/disadvantage

An analysis was carried out of the postcodes of all respondents to the CDET and NCDT surveys. This used the Acorn system which works on the characteristics of small areas defined by specific post codes. We present the data in five categories: wealthy achievers, urban prosperity, comfortably off, moderate means, and hard pressed. It can be seen that these focus on the level of disadvantage/advantage whereas the previous analysis focuses on occupation. Having both approaches is useful for triangulation of data, e.g. a parent may be in a high level occupation but of limited means and living in an area characterized by inhabitants who are of moderate means or even hard pressed.

It should be noted that this approach, by categorizing a student on the basis of the characteristics of where they live is not person-level, unlike the occupational analysis which analyses the jobs of the parents of the students in the sample.

1.3 Maintenance Awards

Students in the DADA scheme are eligible to apply for maintenance awards and coverage of fees. This is a scheme run by Manchester Local Authority on behalf of the LSC. The key variable here is the percentage of students granted a maximum award, the amount of which will vary depending on whether they are studying in London (£3715 for 2005/2005), elsewhere (£3150) or living at home (£900).

1.4 Comparison with national data

Where appropriate, the data from our surveys are compared with national databases: that of the Learning and Skills Council (LSC) for all students it funds (2005 data) and the Universities and Colleges Admissions Service (UCAS), 2004 data.

2. Findings

2.1 Introduction

We present findings first for the dance and then the drama students for each topic. We compare, where appropriate, dance v drama, but also within each group. Within *drama* we compare those studying acting, musical theatre and stage management/technical theatre. Within *dance* we compare those studying ballet and those studying musical theatre. We also compare the DADA award holders against non-award holders for both dance and drama separately, and for the two groups of students combined.

The NCDT survey in particular covered a wider group of students than those attending schools where the DADA scheme was in operation. Indeed, only a minority of the respondents to the NCDT survey had a DADA. Consequently, we are presenting a broader picture than in our earlier reports, e.g. the final report of the 1st Phase of the evaluation (Neelands, Lindsay, Freakley, & Band, 2003) and the earlier report of the present study (Neelands, et al, 2004). The benefit is that we have a more comprehensive picture of the nature of the students in professional dance, drama and stage management.

2.2 The distribution of courses

The majority of dance students were studying musical theatre (84.9%) compared with 15.1% ballet. In total, 249 students stated they had a DADA award, 251 did not and 25 did not give a response. There were very similar distributions for DADA and non-DADA students: 82.6% of DADA holders were studying musical theatre compared with 17.4% studying ballet. However, whereas DADA holders among musical theatre students equaled non-DADA students (50.4% v 49.6%) there were more DADA holders among the ballet students than non-DADA students (58.8% v 41.2%), but these differences were not significant.

The majority of drama students were studying acting (70.2%) with 7.8% studying musical theatre and 22.0% studying stage management and technical theatre. Only 99 stated they

had a DADA compared with 547 who did not (5 did not answer). There were significant differences between courses: 17.4% acting, 22.0% musical theatre and only 6.3% stage management/technical theatre students had a DADA.

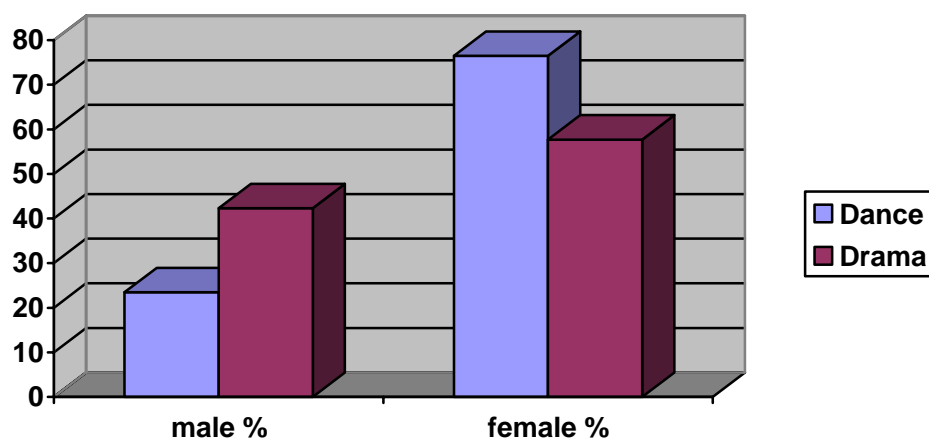
2.2 Gender

Overall, three quarters of the dance students were female (76.5%) and a quarter male (23.5%) (Figure 1). Although most awards went to female students because of their greater number, a higher proportion of the male students had awards compared with female students: 68.3% of male v 56.1% of female students had DADA awards, a significant difference. However, there was no difference between the percentage of male and female students in ballet compared with musical theatre.

Overall, 57.3% of the drama students were female, 41.9% male (Figure 1). A higher proportion of female students were studying acting/musical theatre compared with stage management/technical theatre (74.5% v 25.5%). This difference was even more marked for the male students (82.4% v 17.6%), a distribution that was significantly different from that of the female students. There was no significant gender difference between acting and musical theatre students. These figures may be compared with the recent 2005 Equity Performer Survey which reported 49% of those working in the UK performance industry in the previous year.

There was also a significant difference in having a DADA: 20.2% of the male v 11.8% of the female students.

Figure 1 Gender of dance and drama students



2.4 Age

Data are only available on age for dance students. The average age of the ballet students (17.5 years) was significantly lower, by about one year, compared with those in musical theatre (18.4 years). However, there was no significant difference between the mean ages of the DADA (18.1 years) and non-DADA (18.3 years) award holders.

2.5 Ethnicity

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 ($N = 64970$) 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%. 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.

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 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.

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 percentage of students 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.

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

DADA v non-DADA

The distribution by ethnicity for dance students was similar for DADA and non-DADA award holders (Table 1), with 81.5% of DADA and 76.2% non-DADA declaring their ethnic background as White British and a further 1.6% and 4.7% respectively White Irish. Numbers of Black Caribbean (3.2% DADA, 2.1% non-DADA) were similar but there was no student declaring their ethnicity to be Pakistani, Indian or Bangladeshi. The largest other ethnic group comprised Other White, i.e. non-British White.

With respect to drama, the proportion of White British was similar for both DADA (80.5%) and non-DADA (79.2%) students with a further 4.0% and 9.2% respectively either White Irish or Other White. Black Caribbean students were the only sizable minority ethnic group (4.0%

DADA, 2.2% non-DADA). As with dance, there were very few students of Pakistani heritage (only 2 overall, one with a DADA, one without), 3 Indian (all with DADA) and no Bangladeshi students.

2.6 Disability

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).

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.

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.

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.)

2.7 Socio-economic status

2.7.1 Occupational status

Dance

As noted above, measures of socio-economic status have been calculated by three different methods. The first to be presented is by parental occupation on the basis of the student's description of the occupation of the main provider in the household for dance students.

These were described using several category systems. It is important to note that there was a substantial minority of up to 21.1% dance students who failed to complete these items. Consequently, percentages are given of those who did respond. We present data initially using the 3-category system (employees, self-employed and not in work) and then the 7-category occupational analysis (Tables 2 and 3 respectively).

The majority of the main providers in dance students' households were described as employees (65.9%) with 30.0% self-employed and 4.1% not in work; 43.7% reported parents were in either higher or lower management and professional occupations; just 8.2% had semi-routine and 4.8% routine occupations.

There were no significant differences in the socio-economic distributions of DADA and non-DADA students or musical theatre compared with ballet.

Drama

A much better response rate to these questions was produced by the Drama students, the highest *non*-response rate being 4.9% compared with Dance Students' 21.1%. Also, NCDT explored both mothers' and fathers' occupations unlike the CDET survey which addressed the occupation of the main provider in the household.

Most fathers were reported to be employed (65.7%) with 28.6% self-employed and 5.6% not in work (Table 2 provides data split by DADA and non-DADA). There were differences between courses with 64.0% acting, 68.8% musical theatre and 70.1% stage management/technical theatre students reporting their fathers were employees, and the opposite trend for self-employed (24.8% stage management, 32.1% musical theatre and 29.3% acting). However, there were no significant differences between DADA and non-DADA students or those on the different courses.

Mother's occupation, however, while being similar for the DADA and non-DADA students was significantly different for students on different courses: 61.7% acting and 64.9% of musical theatre students' mothers were employed compared with 75.7% of the mothers of stage management/technical theatre students. The distributions of the occupational status of dance and drama students' with respect of DADA are presented in Table 2. (N.B. Table 2 reports the occupation of the main provider in dance students' households and father for drama students.)

Table 2 Occupational status of dance and drama students with our without DADA (%)

	Dance		Drama	
	DADA	Non DADA	DADA	Non DADA
Employee	67.1	63.8	62.0	66.3
Self employed	29.2	31.7	28.3	28.7
Not in work	3.7	4.5	9.8	4.8

Note: N = 443 dance, 629 drama

Further analysis of the occupational status of the students' parents was conducted using the 7 category National Statistics – Socio-Economic Classification (2000 Standard Occupational Classification). There were no significant differences between DADA and non-DADA students or between those on different courses for either dance or drama students. The results are presented in Table 3 for DADA and non-DADA students (N.B. Table 3 reports the occupation of the main provider in dance students' households and father for drama students.) Similar proportions of dance and drama students with a DADA came from homes where the main provider had either higher or lower managerial or professional occupations (41.3% dance, 43.2% drama).

Table 3 Parental occupations of dance and drama students with and without DADA (%)

	Dance		Drama	
	DADA	Non DADA	DADA	Non DADA
Higher Management & higher professional	18.9	17.6	15.8	16.8
Lower Management and professional	22.4	27.9	27.4	28.1
Intermediate	17.3	13.2	13.7	8.4
Small employers and own account workers	23.5	26.5	21.1	19.3
Lower supervisory and technical	2.6	4.4	3.2	3.3
Semi-routine	9.7	6.9	8.4	7.6
Routine	5.6	3.4	6.3	4.8

Comparison with national data

Figure 2 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 2 Comparison of socio-economic status of dance and drama students against those accepted for University in 2004 including 'unknown' (%).

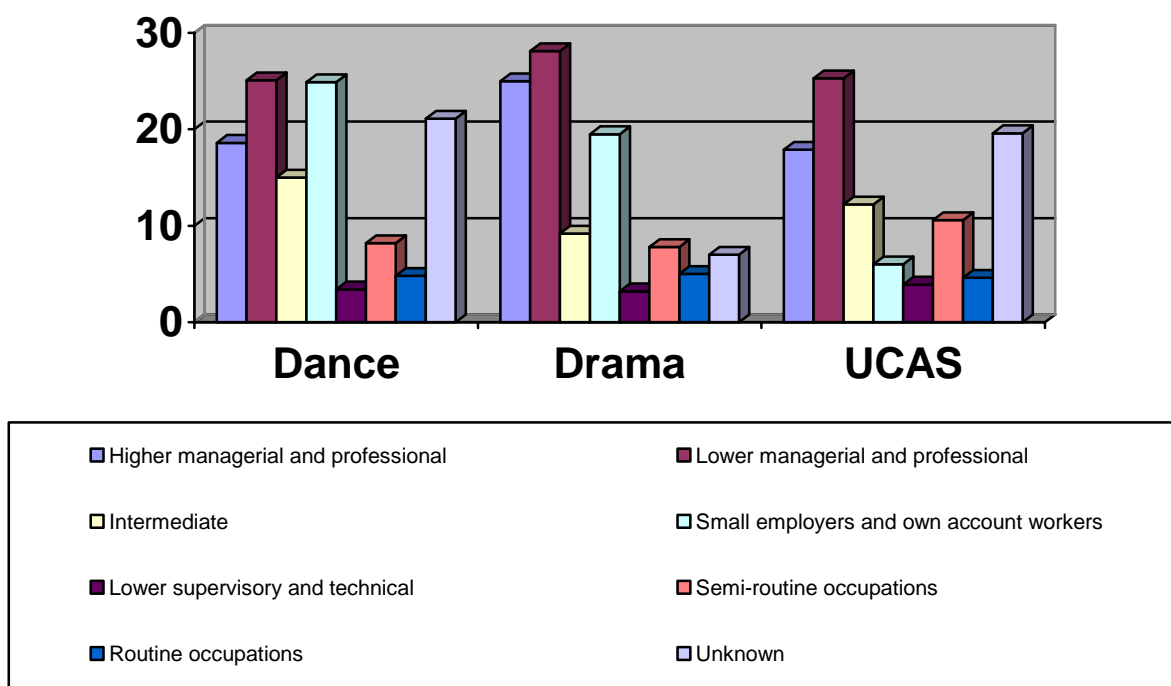


Figure 2 provides a broader perspective in the socio-economic status of students entering dance and drama schools compared with university entrants. The proportion of dance students whose parents are in either higher or lower managerial and professional occupations (43.7%) is similar to the national picture for university entrants (43.2%) with substantially more drama students in this category (53.1%)

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.

2.7.2 Acorn analysis

Dance

The Acorn analysis for dance students is based on 342 of the 525 students due to missing data; consequently care needs to be exercised in making comparisons with other analyses. Table 4 presents the percentages of those actually providing data compared with the national picture. In terms of the total group it is apparent that there are more students from the wealthy achievers category than the national distribution (41% v 30%).

Table 4. 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 5 presents the data for dance students studying musical theatre compared with ballet. This indicates a higher proportion of wealthy achievers and urban prosperity among the ballet students.

Table 5. 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

Figure 6 indicates that a higher proportion of the dance students with a DADA were in the modest means and hard pressed categories (26% for these categories combined compared with 15% of non-DADA students).

Table 6. 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

Drama

The Acorn analysis for drama students is based on 417 of the 651 for whom we have data; consequently care needs to be exercised in making comparisons with other analyses. Table 7 presents the percentages of those actually providing data compared with the national picture. This indicates that, like dance students, there were more drama students in the wealthy achievers and urban prosperity categories than the national picture, but fewer in the categories of moderate means and hard pressed

Table 7. 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 8 presents the comparison of those drama students on acting, musical theatre courses and stage management/technical theatre courses. Here we see some different distributions. All groups have more in the wealthy achievers than the national average but the stage management group is particularly high (53% v 30% nationally). There are similar percentages of hard pressed, 5-6%, compared with the expected 19% from national data.

Table 8. 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)

As indicated in Table 9, only a minority of respondents had a DADA (N = 68) which reflects the distribution between dance and drama overall. There are indications of differences in the patterns of Acorn categories with DADA students being more likely to be classified as of moderate means or hard pressed and less likely to be classified as wealthy achievers.

Table 9 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
<i>N</i> =	(68)	(341)

Finally, the LSC data indicate that for 2005 23.9% of students were eligible for a disadvantaged uplift as they came from a deprived area, a proportion higher than the figures from the Acorn analyses

Maintenance awards

Across the DADA scheme, 53.5% were in receipt of the maximum award in 2004-2005. This represents a high proportion of those with a DADA and represents an increase compared with the 37% in 2001-2202.

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 high 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.

2.2.8 Prior achievement

Dance

The overall level of general educational achievement of dance students reflects their generally being younger than drama students. An indication of their achievement can be given as follows for the total group (*N* = 525).

- 309 (58.9%) had at least one GCSE/O level A or A*

- the average number of A/A* among this group was nearly four (mean = 3.72) with a quarter (24.3%) achieving six or more.
- 88 (16.8%) had at least one A level at grade A or A*
- the average number of A/A* among this group was nearly two (mean = 1.90) with 22.5% gaining 3 or more.

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.

Students were asked to give details of prior education achievement in terms of GCSE/ O levels and A-levels/SCE Highers, as well as higher education. In addition, students reported experiences and attainment of awards vocationally relevant including attendance at youth theatre, private tuition and drama training together with GCSE, GNVQ, BTEC and grade examinations.

Comparable data for the drama students are as follows:

- 445 (68.4%) had at least one GCSE/O level A or A*
- the average number of A/A* among this group was four (mean = 4.4) with a third (33.9%) achieving six or more
- 232 (35.6%) had at least one A-level at grade A or A*
- the average number of A/A* among this group was nearly two (mean = 1.74) with 21.6% gaining 3 or more.

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).

The large number of drama compared with dance students having achieved A level passes reflects the latter being younger as a group. However, the average number of A/A* and the mean number of passes at A/A* were similar for both drama and dance students.

3 Conclusions

The results of the several analyses have indicated some interesting similarities and differences between the students in the dance category and those in drama. We have examined these two groups more analytically, separating out *acting* and stage management, and *dance* musical theatre compared with ballet. We have also explored where DADA and non-DADA students are similar and different. Finally, we have comparisons with national data.

The gender distributions between dance and drama reflect similar disparities identified at the end of the first evaluation (Neelands et al, 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.

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.

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 access courses funded under the DADA.

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.

4. **Summary**

A comparison of DADA holders compared with non-DADA students reveals the following:

Dance

Course:

- equivalent percentages of DADA and non-DADA holders among musical theatre students (50.4% v 49.6%).
- More DADA holders than non-DADA students among ballet students (58.8% v 41.2%)

Gender:

- Although most awards went to female students (because there were more of them) a higher proportion of male students had awards (68.3% v 56.1%)

Ethnicity:

- More DADA than non-DADA students were White (White British, White Irish or Other White): 81.5% v 76.2%
- Black Caribbean students were more likely to have a DADA: 3.2% v 2.1%
- There were no students of Indian, Pakistani or Bangladeshi heritage.
- There was a substantial minority of students of Mixed heritage: 5.2% DADA v 3.9% non-DADA

Disability

- 7.8% of the dance students claimed a long term illness of disability

Socio-economic status:

- There are complementary findings from the three methods of analysis: parent occupation, classification of their home area and the maintenance awards.
- There were no differences in the proportions of DADA and non-DADA students with respect to the occupational status of the main provider. Overall: 65.9% employees, 30.0% self employed, 4.1% not in work.
- There was no difference between DADA and non-DADA students with respect to the status of the main providers' job e.g. 18.9% DADA higher management/higher professional v 17.6% non-DADA
- The overall distribution compared with university entrants was similar except for the high numbers of parents in the category small employer or own account holder.

- Acorn and LSC data indicate a higher proportion of dance students come from families living in more affluent areas and a lower proportion than entrants to higher education or on programmes funded by the LSC.

Prior achievement

- Dance students had a good level of academic achievement overall prior to their training, e.g. on average each had about two A* - A GCSE passes

Drama

Course:

- Musical theatre students had a higher likelihood of having a DADA (22.0%) compared with 17.4% of acting and only 6.3% stage management students.

Gender:

- Male students were more likely to have a DADA than female (20.2% v 11.8%).

Ethnicity:

- There were similar proportions of White British students with or without DADA: 79.8% v 80.5%.
- Across all three White groups there were fewer DADA students: 83.8% v 89.7%
- Black Caribbean students were similar with respect to DADA compared with non-DADA: 2.0% v 1.7%.
- Unlike dance these were (very small) numbers of students of Indian and Pakistani heritage, similarly distributed with respect to DADA: 1.0% v 0.8% (Indian and Pakistani combined).
- There were no Bangladeshi students
- There was a substantial minority of students of Mixed heritage: 7.0% DADA v 3.6% non-DADA.

Disability:

- Similar numbers of DADA and non-DADA students claimed a disability or long-term illness: 5.1% v 6.8%.

Socio-economic status

- There are complementary findings from the three methods of analysis.

- There were no differences in the proportions of DADA and non-DADA students with respect to the occupational status of the main provider. Overall: 65.7% employees, 28.60% self employed, 5.6% not in work.
- There was no difference between DADA and non-DADA students with respect to the status of the main providers' job e.g. 15.8% DADA higher management/higher professional v 16.8% non-DADA
- The overall distribution indicated a higher level of parental occupation compared with university entrants and, as with dance students, high numbers of parents in the category small employer or own account holder.
- Similarly to dance students, Acorn data indicates a higher proportion of drama students come from families living in more affluent areas and a lower proportion than entrants to higher education or on programmes funded by the LSC overall.

Prior achievement

- Drama students had a good level of academic achievement overall prior to their training, e.g. on average each had about two A* - A GCSE passes, and a third had at least one A*-A at A level.

References

- Neelands, J., Lindsay, G., Freakley, V., Band, S., Galloway, Lindley, R. & Davies, R. (2004) *Dance and Drama Awards Scheme Evaluation Project: Phase II 1st Interim report*. Coventry: University of Warwick, CEDAR (123pp).
- Neelands, J., Lindsay, G., Freakley, V., & Band, S. (2003) *Dance and Drama Awards Scheme Evaluation Project: Final Report*. Coventry: University of Warwick, CEDAR (69pp).