

ACCESS AND PARTICIPATION PLAN 2026/27 - 2029/30

1. Introduction

The Place is a vibrant centre for dance that brings together artists, students, dancers, and audiences from across the world—united by a shared belief in the power of dance to transform lives. Since 1969, The Place has played a pioneering role in shaping contemporary dance, including through its flagship organisations: London Contemporary Dance School (LCDS) and the renowned London Contemporary Dance Theatre (1967–1994).

As a founding affiliate of the Conservatoire for Dance and Drama (CDD), LCDS helped ensure access to publicly funded higher education for students. In 2022, it became an independent provider registered with the Office for Students and began a new academic partnership with University of the Arts London, reflecting a shared vision for creative education.

Today, The Place remains a creative hub where innovation flourishes. It operates as both a performing arts organisation and a higher education provider. Under its legal name - London Contemporary Dance (The Place) Limited (Contemporary Dance Trust Limited until 1 August 2025) - it delivers world-class training through LCDS and a wider programme of performances, artist development, and community engagement.

In this submission, we refer to 'LCDS' when discussing our higher education provision. This sits within the wider context of The Place, whose broader activities continue to enrich the student experience and set LCDS apart as a leader in UK dance training.

Course Offer

LCDS is a small and specialist provider delivering a specialist portfolio of higher education programmes: CertHE Preparation for Contemporary Dance, BA (Hons) Contemporary Dance Performance, MA Dance: Participation, Communities, Activism, MA Dance: Performance and MA Screen Dance.

These courses provide a structured progression route from foundational study to postgraduate specialisation in dance, supporting diverse career pathways within the dance sector.

Student Body

LCDS provides intensive contemporary dance education to a student body of approximately 256 students, supported by 46 staff members. On average, 65 students enrol each year on the BA (Hons) Contemporary Dance Performance course.

The undergraduate student population is notably diverse. Over the past four years **64%** of students were from the UK, with **36%** from 25 other countries; **25%** came from more disadvantaged backgrounds (Index of Multiple Deprivation (IMD) Quintiles 1–2); **12%** were eligible for Free School Meals. Across the student body, approximately **35%** of students disclosed a disability and **29%** of students identified as being from the Global Majority.

Institutional Information

LCDS is an integral part of The Place, located just off Euston Road in Central London. The building houses both the School and a commercial dance theatre, creating a vibrant and immersive environment at the heart of the UK's dance ecology.

The Place is a **National Portfolio Organisation (NPO)**, funded by Arts Council England (ACE). NPOs are recognised leaders in their fields and share a collective responsibility to develop and sustain the national arts and cultural landscape. The Place’s public programmes include a varied theatre programme for a range of audiences and support for professional dance artists through a comprehensive artist development programme; and an inclusive range of classes, courses, and youth dance companies, enabling children, young people, and adults to transform their lives through dance.

Additionally, The Place is one of ten **national Centres for Advanced Training (CAT)** in dance funded by the Music and Dance Scheme, providing world-class specialist pre-vocational training for young people aged 11–18.

This context means The Place offers LCDS students a unique chance to engage with all stages of the dance industry, from early training, education and creation to production and performance. Immersed in a professional environment, students gain valuable experience through collaboration, networking, and roles such as teaching and library assistants, theatre crew, or bar staff, supporting their studies while building industry-ready skills.

Mission and Vision

LCDS shares its mission, vision, and strategic direction with The Place, united in the goal to develop, nurture, and celebrate dance locally, nationally, and internationally. We champion equity, participation, and unlock potential through teaching, research, co-creation, and innovation, while building sustainable, resilient models. The shared vision is of a world with more dance, where people from all backgrounds engage with the artform throughout their lives. Dance is recognised as a catalyst for innovation, connection, wellbeing, and community transformation; and cultural activism and entrepreneurship are central to ensuring continued impact and relevance.

The Place’s mission is to **power imagination through dance**, in collaboration with international partners. Our strategic priorities include positioning dance as essential to wellbeing, health, social cohesion, and personal growth; expanding access, awareness, and investment; and diversifying participation. From 2024 to 2029, The Place and LCDS aim to broaden reach and deepen engagement through this Access and Participation Plan (“Moving People”), achieving excellence in education, creative practice, and research (“Moving Dance”), and ensuring sustainability, quality, and resilience (“Moving with Care”).

Key Achievements

LCDS holds a long-standing global reputation for excellence in contemporary dance education. For over a decade, this was formally recognised through Institution-Specific Targeted Allocation funding from HEFCE, awarded via the CDD. In 2022, LCDS was the only dance-specific institution to receive the new **World-Leading Specialist Provider funding** from the Office for Students, recognising its sector-defining teaching, graduate impact, and international standing. Further affirming this status, in 2023 LCDS was awarded Silver, with Gold for Student Experience in the Teaching Excellence Framework and in 2025 secured major funding from the Leverhulme Trust enabling LCDS to financially support students with their chosen course of study.

LCDS graduates consistently shape the future of dance on a global scale. They go on to win major accolades such as **Olivier Awards** and **National Dance Awards** and take up leading roles in internationally renowned dance companies, creative organisations, and higher education institutions. Many pursue successful portfolio careers,

combining performance, choreography, teaching, and interdisciplinary collaboration, reflecting the versatility and resilience fostered through LCDS training.

Equity, Diversity and Access

At The Place, equity, diversity, and access are central to our mission. We believe in dance as a transformative force and are committed to ensuring equitable access to its benefits. Through targeted outreach and partnerships, we work to remove barriers to participation, locally, nationally, and internationally, particularly for underrepresented communities. We strive to widen access to dance education and promote equality of opportunity. Our work is driven by shared values across our community of artists, learners, and partners, and supported by committed staff and Governors.

We recognise the ongoing impact of structural inequalities, including those within our own institution, and we are actively addressing these issues through a sustained commitment to listening, learning, and acting, holding ourselves accountable as we build a more inclusive and representative organisation.

Inclusive Practice

A central priority within the 5-year strategic plan is **Moving People** which seeks to widen access and participation. LCDS is committed to inclusive admissions that reduce barriers and empower all young people to apply with confidence. To support equitable access, LCDS offers travel bursaries, regional auditions, and, unlike many other conservatoires, a free admissions process. Access support is available for disabled and neurodivergent applicants, and pre-prepared interview questions are offered to ease anxiety. Contextual offers also recognise applicants' potential beyond academic achievement, promoting a fairer and more inclusive admissions process.

Through the **National Partnership Programme**, LCDS has built strong, strategic relationships with schools, colleges, and dance organisations across the UK to close access gaps for underrepresented and underserved communities, particularly those with limited access to dance. The programme offers tailored workshops and performances for young people aged 14+, visits to The Place, tickets to performances, and summer school scholarships. It also provides application support, opportunities to perform curtain raisers, and meaningful engagement with current student ambassadors and alumni, who serve as relatable role models and mentors.

Our Creative Learning programme – supported by ACE and primarily working with Camden primary schools - and our Children & Youth Dance programmes with bursaries available, act as pipelines into CAT (below), youth dance initiatives, and youth companies and into our undergraduate degree. Our Dance Centre for Advanced Training (CAT), part of a national Department for Education funded Music and Dance Scheme offers pre-vocational training for young people aged 11–18, with funded bursaries available through means testing. Every year, over 80% of the CAT students at The Place receive grant-funded bursaries. LCDS supports CAT students in experiencing undergraduate-level study through initiatives like audition toolkits and experience days.

Teaching, Learning and Curriculum

LCDS delivers an inclusive curriculum that reflects London's **cultural diversity**, embedding Hip Hop related practices, South Asian and African practices together with Euro-American contemporary and ballet practices. This approach affirms students' cultural identities and challenges traditional hierarchies in dance education. Students

gain embodied and contextual understanding of diverse practices, developing their artistic voice through critical engagement with multiple movement traditions. LCDS students also have opportunities to collaborate with a range of international guest artists and work in partnership with institutions including Wimbledon College of Arts, Guildhall School of Music & Drama, the National Centre for Circus Arts, Sadler's Wells and Central Saint Martins

Pedagogical and dance science research informs the curriculum, including the use of **periodisation** - a workload management approach that optimises students' physical and mental health by balancing intensity and recovery. Training is designed around performance peaks, allowing space for reflection, research, and independent creative development. Learning also includes dance psychology, with tools for reflective practice, motivation, and goal-setting, supporting students' wellbeing and resilience.

LCDS prepares students for **portfolio careers** in a dynamic cultural sector, equipping them to combine roles across performance, creation, teaching and producing. Emphasis is placed on developing independent artistic vision, adaptability, and creative problem-solving, key for long-term success in the evolving dance landscape.

Student Support and Development

LCDS offers a holistic and responsive student support model built on five core pillars; mental health and wellbeing, physical health and injury prevention, disability and learning support, accommodation support, and financial support. The first 3 of these pillars are embedded into the curriculum to provide proactive, continuous support throughout each student's learning journey. This includes integrated learning in dance science, psychology, and wellbeing, equipping students with tools to sustain long-term careers in dance and the wider creative industries.

Support at LCDS is underpinned by ongoing research. Since 2019, a longitudinal Health and Wellbeing study has shaped both support strategies and curriculum design. Findings from this research have been shared nationally and internationally, including at TASO, SEER, and the International Association for Dance Medicine & Science (IADMS), and have informed best practices beyond our institution including professional companies such as Shechter II. This evidence-led approach positions LCDS as a sector leader in student wellbeing and support.

The nature of dance training means that disabled and neurodiverse students may require tailored support beyond the Disabled Students' Allowance. In response, LCDS has developed the Studio Assistant Programme, which places recent graduates in the studio to support first-year students with specific access needs as well as the wider cohort with their transition into Higher Education. This initiative also offers meaningful employment and feedback opportunities for graduates, reinforcing a cycle of support that strengthens both the course and the community.

LCDS further supports graduating students through the Arts and Humanities Research Council-funded *ArtsCross* programme, which offers final-year students the opportunity to engage in international choreographic exchange and to present their work to an international audience; *Choreodrome*, our artist support programme which includes targeted support for four graduate students each year; and *Resolution*, a UK-wide, professional choreographic platform for over 30 years, where they can showcase their work alongside professional artists. Students receive mentoring and support on these programmes to transition from student to professional.

Our Access and Participation Aims

Our ambitious Access and Participation Plan addresses the risks to equality of opportunity that we have identified and prioritised. Our key objectives are to increase enrolment numbers for those in more disadvantaged backgrounds (Indices of Multiple Deprivation Quintile 1 and 2), those from the Global Majority, and those who identify as Male. To achieve these goals we will implement tailored outreach programmes and provide financial assistance in order to tackle structural barriers. Rigorous evaluation will assess the impact of these initiatives to ensure meaningful progress.

2. Risks to equality of opportunity

Based on an assessment of our performance, drawing primarily on the OfS Access and Participation data dashboard and average performance over the past four years - and including other relevant data sources such as the SEER dashboard, HESA, internal data, and subject or sector-specific datasets—we have identified three key indicators of risk to equality of opportunity which have been prioritised within this plan.

Our selection has been made in reference to the Equality of Opportunity Risk Register (EORR) and in the context of our institutional environment. Additional indicators of risk identified during our performance assessment are listed in Annex A, along with commentary explaining why they have not been prioritised at this juncture.

The potential risks to equality of opportunity that we have identified are:

ACCESS

1. There is a risk that learners from the most socioeconomically disadvantaged backgrounds, those from Global Majority communities, and those who identify as male may encounter inequitable access to pre-entry dance provision, information, advice and guidance. Furthermore, they may have limiting perceptions about higher education dance pathways.

We have identified three indicators of risk which suggest this may be occurring:

INDEX OF MULTIPLE DEPRIVATION (IMD) 2019

In the six years between 2017-18 and 2022-23, LCDS enrolment of students from the most disadvantaged backgrounds (IMD Quintile 1) have fluctuated considerably, averaging 8.5% in our 4- and 2-year data aggregates. In the 4-year average (2019-20 to 2022-23), the gap between IMD Quintile 1 and Quintile 5 was 16.3pp, and it rose to 17.2pp in the 2-year aggregate (2021-22 to 2022-23). The sector gap is inverse, indicating higher enrolment rates for IMD Quintile 1 students: -2.8pp (4-year aggregate), reducing to -3.8pp (2-year aggregate)

For IMD Quintile 2 entrants there is a 10.9 percentage point gap compared with students from IMD Quintile 5 during the same 4-year aggregate period suggesting those in IMD Quintiles 1 and 2 are both affected by a risk to

equality of opportunity, rather than just those from IMD Quintile 1. We will include both IMD Quintile 1 and IMD Quintile 2 as a target percentage.

LEARNERS FROM THE GLOBAL MAJORITY

The data across ethnic groups is limited with some data points suppressed due to low numbers. LCDS has lower enrolment rates for Global Majority students compared to the sector with, respectively, 21.3% vs. 34.4% (4-year aggregate, 2019-20 to 2022-23).

The enrolment rate of Asian students is particularly low, at 2.2% (4-year aggregate, 2019-20 to 2022-23). Our Black student enrolments, at 3.9% (4-year aggregate, 2019-20 to 2022-23), are near the population parity (4%), but below the sector enrolment rate of 10.6% (4-year aggregate, 2019-20 to 2022-23).

We consider that we have work to do to reduce the risks of equality of opportunity for this group and contribute towards increasing the future makeup of Global Majority professionals within the dance industry.

MALE IDENTIFYING LEARNERS

While not a discrete target group for the national equality of opportunity agenda, the issue of access and participation of male students in our discipline area of dance is an institutional and industry concern, with risks relating to the perception of the discipline, stigma, access to training and lack of role models. Therefore, we consider the male characteristic as relevant in our context for access and participation.

The intake of male learners at LCDS averages 24.6% in the 4-year aggregate (2019-20 to 2022-23) and reduces to 17% in the 2-year aggregate (2021-22 to 2022-23 (Fig.10). For comparison, the sector average enrolment of male learners over the same 4-year aggregate is 43.1%.

LINKS TO THE EQUALITY OF OPPORTUNITY RISK REGISTER (EORR)

Along with education and subject sector evidence, outlined in Annex B, our internal data and student consultations suggest that these differential enrolment rates may be as a result of EORR Risks 1 to 3 and Risk 10. These risks may appear in various combinations and to differing degrees within each identified target group.

- **Risk 1 (knowledge and skills).** Students from the identified groups often lack the knowledge and skills needed for high-level dance training due to ongoing cuts to arts education. Many haven't accessed advanced programs like Centres for Advanced Training (CAT) and are unfamiliar with what dance in higher education involves or the careers it can lead to. Declines in secondary, A Level, and BTEC dance offerings have left costly private schools as the only option for many. In state schools, underfunding has left teachers without the resources or expertise to support aspiring dancers. Additionally, a lack of visible role models—particularly for male and global majority students—further limits engagement. These issues are well documented, including in One Dance UK's *Taking it Higher* report. ([Taking it Higher: Dance in HE | Dance Resource | One Dance UK](#))
- **Risk 2 (information, advice and guidance).** Students from the identified groups often face limited access to appropriate advice and guidance relating to HE pathways, especially in relation to Dance. The

diminishing resource in schools for the arts, coupled with the broader societal shift that prioritises STEM subjects over the creative arts, contributes to this disparity. The issue is further exacerbated by a lack of awareness among teachers, careers advisors and parents/carers regarding entry requirements and potential career routes in dance.

- **Risk 3 (perceptions of higher education).** Perceptions of studying dance in higher education vary, especially in relation to vocational training and the realities of a career in the industry. There is often a perception that the curriculum is biased towards western dance forms, which can create a sense of exclusion for students from diverse cultural backgrounds and those who may have encountered a different dance experience.

Additionally, there is a perception that dance courses primarily lead to careers as performers in established companies, overlooking the wide range of roles and opportunities that exist within the industry. This narrow view can further discourage potential applicants from pursuing training.

- **Risk 10 (cost of living pressures).** The cost-of-living crisis remains a significant barrier to access, particularly for students from the most deprived backgrounds (IMD Quintile 1 and Quintile 2). High rent costs in central London are discouraging many from relocating, leading to an increased tendency to study closer to home. The need to balance part-time employment with the demands of a full and physically intense timetable is an additional challenge.

BROADER SYSTEMIC ISSUES

Small data sets

In identifying the key risk areas addressed in this plan, we have considered our context as a small, specialist provider within the dance industry. Due to our size, the available data sets are limited, which restricts the depth of statistical analysis and reduces the potential for identifying statistically significant trends. We have however conducted analysis and provided assessments where we believe the findings are meaningful. We remain committed to strengthening our evidence base over time to enable more detailed and robust analysis in the future.

The Value of the Arts

We recognise the systemic barriers in dance education and the wider creative industries that threaten equality of opportunity. Cuts to arts in schools and outreach programmes like CAT and the Royal Ballet School have weakened pathways into higher-level training, leaving private, often unaffordable, dance schools as the main option. Within the industry, access remains unequal—especially for individuals from global majority backgrounds in certain roles. These challenges are particularly relevant to our target groups and are addressed in more detail through our intervention strategy in this plan.

3. Objectives

From the assessment of performance (Annex A) and consideration of Risks (section 2, and Annex B), we have identified the following that are our priorities under this Plan:

Target Reference (Annex A table 1)	Objectives	Intervention Strategy
PTA_1	LCDS will increase the proportion of students from IMD Quintile 1 and Quintile 2 areas enrolling on our courses, to a 4 year aggregated target of 32.1% by 2029/30, and to 34% of our intake by 2035/36, which will be reassessed at the end of this plan in 2029/30	IS1, IS3
PTA_2	LCDS will increase the proportion of students from the Global Majority enrolling at LCDS, to a 4 year aggregated target of 26.3% of our intake by 2029/30, and to 28% of our intake by 2035/36, which will be reassessed at the end of this plan in 2029/30	IS1, IS3
PTA_3	LCDS will increase the proportion of students who identify as Male enrolling at LCDS, to a 4 year aggregated target of 15.8% of our intake by 2029/30, and to 18% of our intake by 2035/36, which will be reassessed at the end of this plan in 2029/30	IS1, IS2, IS3

4. Intervention strategies and expected outcomes

We have developed strategies to address risks to equality of opportunity and achieve our objectives. These strategies:

- Outline activities to mitigate risks and meet objectives and targets
- Identify who will design, deliver, and evaluate the activities, along with an estimated cost
- Include an evaluation plan
- Are based on evidence from sector best practices and national insights from students

Summary of publication plan for all Intervention Strategies (IS1, IS2, IS3)

We are committed to sharing evaluation findings. Publication plans are indicative and will evolve as new dissemination opportunities arise. Key outcomes from the evaluation will also inform and guide continuous improvements in practice

Format of Findings	Sharing Findings
We will produce an annual summary progress and review report, which will:	Progress ‘highlights’ of what both works and doesn’t work will be shared annually.

<ol style="list-style-type: none"> 1. Provide insights on the effectiveness and progress of relevant activities across our Intervention Strategies based on the achievement of intended outcomes. 2. Capture learning and insights that inform improvements in practice and any appropriate changes and developments. <p>Highlights and themes from this report will be shared online, for example through The Place website/SEER website.</p> <p>Findings will also be shared internally to relevant committees and forum groups, to inform practice and decision making. See ‘Evaluation Strategy’ section.</p>	
<p>We will produce an Evaluation to Date or End of Project Report (whichever is relevant) capturing all evaluation and findings, disseminated online via our website and the SEER website.</p>	<p>4 years on from Plan commencement (Autumn/Winter 2030) and/or the conclusion of the projects.</p> <p>For Financial Support evaluation, this will be every 2 years, starting from 2027-28 (IS3)</p>
<p>We will contribute at conferences and through workshops and events hosted by networks such as SEER, NEON and GuildHE</p>	<p>At minimum every 2 years, starting from 2026-27</p>
<p>We will contribute to other calls for evidence, such as through TASO.</p>	<p>As they arise, at minimum every 2 years.</p>

Intervention Strategy 1:

National Partnership Programme: outreach programme focused on raising awareness, developing skills, growing aspiration and reducing barriers

Objectives:

To support access and pathways into higher education and to LCDS for students from the lowest socio-economic backgrounds (IMD Quintile 1 and Quintile 2), the Global Majority and Male identifying groups. By doing so, achieve a 4 year aggregated target of 32.1% enrolments from IMD Quintile 1 and Quintile 2; 26.3% from the Global Majority; 15.8% from male identifying groups, by 2029-2030.

We will do this through:

Targeted partnerships with schools, colleges, and dance organisations, offer tailored outreach opportunities that

build young people's skills and knowledge, empowering them to make informed decisions about pursuing higher level study.

Targeted partnerships with schools, colleges, and dance organisations, offer tailored outreach opportunities that equip young people with the information and guidance required to confidently navigate pathways into Higher Education

Targets: Global Majority (PTA_2), Male identifying (PTA_3), IMD (PTA_1) - see Annex A, table 1

Risk to Equality of Opportunity:

EORR Risk 1 – Knowledge and Skills

EORR Risk 2 – Information and guidance

EORR Risk 3 – Perception of Higher Education

Evidence Base and Rationale:

The LCDS National Partnership Programme is an outreach project which offers bespoke activities for schools, colleges, dance organisations and community groups. We take a strategic approach in setting up relationships across the UK, targeting areas where the subject of Dance has been eroded in recent years, where dance activity is thriving and without evidence of students progressing into higher level Dance training, and/or where the student demographic as well as the subjects they offer can lead to studying at a specialist institution such as LCDS.

Evidence shows that disadvantaged students face multiple structural barriers to accessing dance education before higher education (outside the school curriculum), as well as dance-related outreach and admissions activities. These barriers include discrimination, lack of representation and role models, a sense of not belonging, and the high costs associated with equipment, participation, and application processes. Combined with perceptions—held by both students and their parents—that dance is financially risky as a subject and career, and that higher education is too expensive overall, these factors contribute to lower application and enrolment rates in dance degree programs among these students (see Annex B)

The focus of the strategy is to ensure young people from target backgrounds have equal opportunity to access dance activity in order to develop skills and knowledge, receive guidance and support, empowering them to make informed choices about pursuing higher level study in the subject of Dance. Through interaction with each stakeholder, we will develop a tailored programme of activities appropriate to the needs of each organisation, in order to equip both the teachers and young people to confidently navigate pathways into Higher Education. Interventions aimed at aspirations and skills development should begin from an early age, which is why we have targeted our activity from the age of 14+. Evidence suggests that combining different activities into a 'black box' intervention such as this may have a positive effect on the rates of application to HE by the participants (Younger, Gascoine, Menzies, Torgerson. 2018).

Included in this intervention, we have partnered with national dance organisation One Dance UK, on their two-year Young Creatives programme <https://www.onedanceuk.org/programmes/young-creatives> , a fully accessible, fully

funded national programme for dancers over 16. LCDS teaching staff mentor and support learners, whilst offering information and guidance about LCDS, with LCDS student ambassadors supporting activities. This group of learners are mostly from our target groups, and will have struggled to access traditional dance activities, and is therefore a potential pipeline provision for LCDS.

A male mentorship programme is another strand which sits inside this intervention. There is currently a perceived lack of role models in the dance industry, and anecdotal discussions with LCDS male dancers suggest a lack of parental encouragement and support to follow this career path. The strand will include training LCDS male identifying students, who will co create a programme led by an experienced dance psychotherapist. The mentors will then work with partner schools to support young male dancers in order to increase confidence levels, dance skills, and guide and support them in order that they can make informed choices about higher level dance training.

Evaluation: We will evaluate the activity within this intervention strategy to generate OfS Types 1 and 2 standards of evidence, which will establish whether the intended outcomes are being met. More Type 2 standards of evidence will be utilised for more time and cost intensive interventions, with Type 1 deemed appropriate where interventions are a lighter touch. As well as evaluating each individual activity, we will explore how groups of activity within the strategy contribute towards achieving the desired outcomes and, where appropriate, the overall objective. The strategy will begin from 2026-27, with findings published as outlined in Section 4. The table below outlines how we will evaluate each activity with this intervention strategy.

Activity	Inputs	Outcomes	Methods of evaluation (Standards of evidence denoted at T1, T2, and T3)
NATIONAL PARTNERSHIP PROGRAMME: outreach targeting schools, colleges and dance organisations			
<p>We will offer a programme of bespoke and sustained practical workshops and activities to schools/community partners across the UK, delivered by core staff, alumni and trained outreach graduates. We will strengthen current partnerships and develop new partnerships to enable us to reach more learners from the Global Majority, male identifying and disadvantaged backgrounds as measured by IMD. We will deliver a bespoke programme of activities to these partners, including a series of workshops and day visits to LCDS to support students with skills development and progression pathways. Existing partner activity includes approximately 22 school, college and dance organisation partners per annum</p> <p>Example activity includes:</p>	<p>LCDS alumni Teaching staff Support from partner schools/teachers Administration and resource For inbound activities: LCDS facilities, equipment, teachers, and student ambassadors</p>	<p>Intermediate outcomes:</p> <ul style="list-style-type: none"> • Improved cognitive and metacognitive outcomes. • Improved motivation and engagement in learning. • Improved self-perception about dance abilities and confidence. • Increased sense of belonging in HE/pathways in HE. • Increased knowledge of HE pathways and the HE application process, especially regarding HE dance courses. 	<p>Process Evaluation:</p> <ul style="list-style-type: none"> • Number and % of pupils attending activities with target characteristics (T1). • Output analysis. Number of activities delivered (T1). • End of activity survey on student experience (T2) <p>Impact Evaluation:</p> <ul style="list-style-type: none"> • End-of-year interview with teacher/staff/practitioner (T2). • For short activities an end of event pupil survey will be utilised • For longer activities, start and end of programme pupil surveys will aim to measure impact of programme on confidence, key skills and attitudes towards dance. Additionally, these surveys will measure awareness
Series of Workshops			

<p>A series of classes which usually sit within curriculum for years 12 and 13.</p>		<ul style="list-style-type: none"> • Increased enjoyment of dance 	<p>of LCDS and likelihood of progressing onto a post-16 dance pathway (T2).</p>
<p>Day visit to LCDS A visit to LCDS which could include two workshops in different dance styles, a tour, a Q&A with staff and student ambassadors, observations of classes, and/or tickets to see a show</p>		<p>Longer-term outcomes:</p> <ul style="list-style-type: none"> • Increased progression into post-16 study in a dance pathway. • Improved creative skills • Increased application to HE • Increased offers of places on courses from HE providers • Increased enrolment in HE 	<ul style="list-style-type: none"> • End of programme interviews with teachers will generate insights in to impact of the programme on the above areas. • Data analysis: Number and % of participants progressing onto a post-15 performing arts pathway (T2).
<p>Summer School Scholarships A summer school for prospective students. Full scholarships are offered to partner organisations, with typically two places offered depending on the size of the organisation</p>			
<p>Curtain raiser A chance for groups to perform before a student show in our professional theatre</p>			
<p>One Dance UK Partnership Young Creatives Programme partnership, supporting cohorts via mentorship Regional and National festival presence to raise pupil awareness of LCDS Collaborative CPD teacher and networking events</p>		<p>As above</p>	

<p>Male Mentorship Young male dancers from their home youth groups will be mentored by trained LCDS male identifying students. This programme is designed as a way to address the decline in male identifying students entering LCDS.</p>		As above	
<p>Wider outreach We will also offer a less intensive package of activities to a wider group of targeted schools, colleges and community groups with high levels of students from the most deprived backgrounds. This includes stand-alone workshops, onsite visits, and information sessions.</p>		As above	

The total cost of this intervention strategy over the 4-years of this Plan (2026-27 to 2029-30) is approximately £383,000.

Intervention Strategy 2:

Collaborative Male project: A Collaborative UK-wide project, aimed at addressing the reduction in male identifying students entering higher level dance training

Objectives

To support access and pathways into higher education and to LCDS for male identifying students. By doing so, achieve a 4 year aggregate of 15.8% enrolments from male identifying students by 2029-2030.

Target groups: Male identifying PTA_3

Risk to equality of opportunity:

EORR Risk 1 – Knowledge and Skills

EORR Risk 2 – Information and guidance

EORR Risk 3 – Perception of Higher Education

Evidence Base and Rationale:

Although the OfS EORR does not list male as a risk group, there has been a marked decline in numbers for those enrolling at LCDS and on higher education dance courses. There is currently a perceived lack of role models in the dance industry, and anecdotal discussions with LCDS male dancers suggest a lack of parental encouragement and support to follow this career path. Through conversations with 5 other leading dance organisations, we have identified this is a national trend.

In collaboration with other dance specialist higher education providers, we will programme a day of dance for male identifying young students across the UK, offering workshops and discussions led by staff members and current students, to provide knowledge about higher level dance training, offer information about employment opportunities, and guide participants through admissions processes. This collaborative approach offers a strategic way to address the growing crisis by tackling it collectively as a sector, making more efficient use of resources instead of working in isolation.

Evaluation: We will evaluate the activity within this intervention strategy to generate OfS Type 1 and 2 standards of evidence, which will establish whether the intended outcomes are being met. More Type 2 standards of evidence will be utilised for more time and cost intensive interventions, with Type 1 deemed appropriate where interventions are a lighter touch. As well as evaluating each individual activity, we will explore how groups of activity within the strategy contribute towards achieving the desired outcomes and, where appropriate, the overall objective. The strategy will begin from 2026-27, with findings published as outlined in Section 4. The table below outlines how we will evaluate each activity with this intervention strategy.

Activity	Inputs	Outcomes	Methods of evaluation (Standards of evidence denoted at T1, T2, and T3)
<p>Collaborative activities for male identifying young dancers</p> <p>Partnership project with other dance conservatoires offering male-identifying young dancers the opportunity to find out more about dance at HE. These would be one-off experience days</p>	<p>Positive relationships with other dance conservatoires</p> <p>Administration and resources</p> <p>LCDS studio space</p> <p>LCDS student ambassadors</p> <p>Venue hire costs</p>	<p>Intermediate outcomes:</p> <ul style="list-style-type: none"> • Male-identifying dancer aware that there are options for studying dance at HE • Increased sense of belonging for male-identifying dancers <p>Longer-term outcomes:</p> <ul style="list-style-type: none"> • Increased number of male-identifying dancers applying for dance courses at HE. • Increased gender diversity in dance ecology 	<p>Process evaluation:</p> <ul style="list-style-type: none"> • Data analysis: number and % of male-identifying participants (T1). • Data analysis: number and % of male-identifying students across the sector (T1). • Data analysis: number and % of male-identifying applicants (T1). <p>Impact evaluation:</p> <ul style="list-style-type: none"> • Start and end of programme survey to measure changes in knowledge, confidence and sense of belonging (T2).

The total cost of this intervention strategy over the 4-years of this Plan(2026-27 to 2029-30) is approximately £49,000

Intervention Strategy 3:

Financial Support

Objectives and targets:

To support access and pathways into higher education and to LCDS for students from the lowest socio-economic backgrounds (IMD Quintile 1 and Quintile 2), the Global Majority and Male identifying groups. By doing so, achieve a 4 year aggregate of 32.1% enrolments from IMD Quintile 1 and Quintile 2; 26.3% from the Global Majority; 15.8% from male identifying groups, by 2029-2030.

We will do this by providing students with financial support to help them (and parents and carers) to feel confident that their living, travel, and course-related expenses will be manageable throughout their studies.

Target groups: Global Majority (PTA_2), Male identifying (PTA_3), IMD (PTA_1) - see Annex A, table 1

Risk to equality of opportunity:

EORR Risk 10 - Cost pressures

Evaluation: We will evaluate the activity within this intervention strategy to generate OfS Type 1 and 2 standards of evidence, which will establish whether the intended outcomes are being met. More Type 2 standards of evidence will be utilised for more time and cost intensive interventions, with Type 1 deemed appropriate where interventions are a lighter touch. As well as evaluating each individual activity, we will explore how groups of activity within the strategy contribute towards achieving the desired outcomes and, where appropriate, the overall objective. The strategy will begin from 2026-27, with findings published as outlined in Section 4. The table below outlines how we will evaluate each activity with this intervention strategy.

Evidence Base and Rationale

The LCDS Bursary and Student Fund provide students with financial support throughout their studies. While the LCDS Bursary is means-tested, the Student Fund considers both financial need and personal circumstances. Evidence suggests that providing financial support for application, admissions, and on-course expenses has a positive impact on participation, continuation, and completion in higher education, particularly for disadvantaged students pursuing creative subject (OfS. 2020).

Students, parents and carers are made aware of these funding opportunities at the point of application and during key information events, such as open days, admissions workshops, offer-holder sessions and newsletters. They gain an understanding of the level of support they may be entitled to before starting their studies, enabling them to make informed financial decisions early on. LCDS also clarifies that all student support services are provided free of charge. This constitutes a form of financial support, as the Physical Support (Physiotherapy, Osteopathy etc,) essential to the course and provided by LCDS, goes beyond what is typically offered at higher education level and would otherwise represent a significant cost to students.

Evidence suggests pre-HE entry financial support is most successful when it is easy to understand and apply for, the eligibility criteria are clearly communicated and targeted at prospective beneficiaries (Robinson, Salvestrini. 2020)

LCDS commissioned SEER to review the bursary scheme to ensure it provides the most effective support for students. Following this review, the eligibility criteria for the LCDS Bursary were expanded from those in the previous Access and Participation Plan (APP). Previously, students from households with an income under £42,000 could receive between £500 and £1,500. Under the revised scheme, students from households with an income under £60,000 may now receive between £500 and £1,800.

This change aims to support a broader group of students, including those from lower-income households and those who meet APP targets but may face non-financial barriers to accessing education. LCDS also recognises that students from middle-income households—who typically receive lower maintenance loan amounts—may still struggle to cover the full cost of studying, particularly in London. As a result, students may need to take on additional paid work, which can negatively affect their academic experience.

LCDS provides travel bursaries for applicants who may struggle with the costs associated with applying to different universities, particularly small and specialist dance providers, who often charge an additional "audition fee" to cover the costs of in-person auditions. While LCDS does not charge an audition fee, it recognises that, for many APP target groups, travel and application costs can still be a significant barrier to accessing the application process, which is supported by evidence which suggests our target groups face cost-related challenges around the application process for creative subjects in HE (Comunian, Dent, O'Brien, Read, Wreyford. 2023).

Activity	Inputs	Outcomes	Methods of evaluation (Standards of evidence denoted at T1, T2, and T3)
LCDS FINANCIAL SUPPORT			
<p>LCDS Bursary Bursary to support UK students with a household income under £60k. Funding ranges from £500 to £1.8k per annum. This financial support is target to lower income household where parental support is unlikely of the student is facing other barriers to HE.</p>	<p>Administration and resource</p>	<p>Intermediate outcomes:</p> <ul style="list-style-type: none"> • Reduction of financial barriers, increasing likelihood students continue at LCDS. • Student is less anxious about finances, supporting better engagement. • Student feels supported and valued by LCDS. • Improved student emotional and mental wellbeing, linked to financial security. • Students’ financial needs are supported. • Job/income pressure is reduced <p>Longer-term outcomes:</p> <ul style="list-style-type: none"> • Increased continuation and completion rates for target students 	<p>Process evaluation:</p> <ul style="list-style-type: none"> • Data analysis: Number and % of students who access each fund (T1). <p>Impact evaluation:</p> <ul style="list-style-type: none"> • Application of the SEER Financial Support Toolkit which is an adapted version of the OfS Financial Support Toolkit tailored to small and specialist providers. This toolkit consists of a student survey and focus group or interviews delivered by SEER (T2).
<p>Student Fund Funds that are available to all LCDS students through their studies. This financial support is targeted at students experiencing financial hardship to support them in continuing at LCDS.</p>			
<p>Care Leavers Bursary Funds that are available for UK students who are estranged or are care leavers. This bursary is extra support for students who</p>			

<p>will not have other family support to rely on. Funding is £1k per annum.</p>		<ul style="list-style-type: none"> • Increased Attainment rates for target students 	
<p>Admissions Workshops Travel Bursary A travel bursary is available for applicants who may struggle to pay for travel to Admissions Workshops.</p>		<p>Intermediate outcomes:</p> <ul style="list-style-type: none"> • Increase in number of students from target groups attending Admissions Workshops • Student feels supported and valued by LCDS <p>Long-term outcomes:</p> <ul style="list-style-type: none"> • Student applies for LCDs, is offered a place, and enrolls. 	<p>Process Evaluation:</p> <ul style="list-style-type: none"> • Data analysis: number and % of applicants receiving bursary from target groups (T1). • Offer rates and acceptance for students from target groups (T1). • Short survey asking students about their experience of financial support and if there is any further support LCDS could offer (T2). <p>Impact Evaluation:</p> <ul style="list-style-type: none"> • Data analysis: number and % of students enrolling who received a travel bursary (T1). • Data analysis: comparison of current offer rates and acceptances from target groups with historical data (T2).

The total cost of this intervention strategy over the 4-years of this Plan (2026-27 to 2029-30) is approximately £ £984,000

5. Whole Provider Approach

We take a whole provider approach (WPA) to access and participation, which we have considered under this Plan through our participation in emerging research on the WPA, working with our SEER colleagues and led by Professor Liz Thomas. We have evaluated our current WPA context and identified areas where we can go further, as part of the commitments in this Plan. The following provides a summary against the key domains in the WPA approach.

Our institutional journey

Our vision of a 'world with more dance' drives our commitment to widening access and student success. This is shared across the organisation, including the CAT scheme and Creative Learning teams. We've developed targeted support for underrepresented groups, improved retention and progression through enhanced services, and built partnerships to boost diverse recruitment. Looking ahead, we aim to embed widening participation across all areas and strengthen support for student progression and employability.

The previous APP period focused on improving access for underrepresented groups. Over the course of that period, we observed continued progress in meeting our targets for successful course enrolment. Moving forward, we will maintain our focus on access, as once students are enrolled, there are no issues with attainment due to our holistic approach to learning, teaching, and student support.

Institutional and Senior Leadership Commitment

The Governing Body is actively engaged in widening access, ensuring these initiatives are embedded institution wide. This commitment is demonstrated in Board meeting minutes and strategic priorities communicated across departments. Our dedication to student diversity and success is featured in key documents such as the Strategic Plan, Access and Participation Plan, and Equity, Diversity and Access Plan. Senior leadership plays a crucial role in widening participation efforts, with senior managers possessing extensive expertise in these initiatives.

Evidence from committee meetings, such as the Academic Board, Equity, Diversity, and Access, Learning and Teaching and Student Voice Committees, supports this engagement. Resources are allocated strategically to support widening participation initiatives, ensuring adequate funding and staffing, while coordination is maintained across the institution through dedicated working groups, cross-departmental collaboration, and oversight by senior leadership. Students are actively involved in governance, as they are invited to observe and participate in board meetings, ensuring board members gain firsthand insight into student perspectives.

Our WPA student experience: Working across the student lifecycle and experience for all students

LCDS adopts a student lifecycle approach, ensuring support from pre-entry through graduation and beyond. Institution-wide initiatives include mentoring and peer support schemes, inclusive curriculum development to enhance student engagement, holistic student support services, and collaborations with external organisations such as Spotlight Inclusion, Diversity and Ability, Bold Voices, Equaliteach and National Partner Schools to support underrepresented students. Recent interventions focus on targeted financial support for disadvantaged students, expanded employability support, and additional mental health and well-being services.

The institution is structured to support widening access through various dedicated departments and committees. Our policies align with institutional strategies to embed access and participation as a core objective. The Equity, Diversity, and Access action plan and subsequent development aims for inclusivity and equal opportunities across all student demographics and strengthens the connection between equity and student success. The Learning and Teaching strategy and on-going unit review and development integrates inclusive teaching practices and curriculum adjustments, while the Admissions Policy incorporates contextual admissions to support diverse applicants. Our on-going health and well-being research and strategy development focuses on the whole student journey, developing enhanced health, well-being and academic support mechanisms.

Staff and students play an active role in widening participation through advisory panels, student reps, and joint projects. Coordination across key committees ensures effective implementation, while the APP student focus group—made up of students who’ve faced access barriers—helps shape initiatives. Societies like Hidden Rhythms and the African Caribbean Society also contribute. Staff receive training in inclusive teaching and well-being, and students lead peer support and advocacy efforts. Communication includes regular updates, workshops, forums, and co-created programmes, supported by targeted outreach and surveys.

Institutional policies and strategies that support access and participation

Our key policies and strategies are reviewed annually, with an ongoing focus on Equity, Diversity, Access, and Participation. The recent development of our new strategic plan places widening access at its core, shaping the ethos of The Place. Our new Equality, Diversity, and Access Action Plan has been developed collaboratively with students and staff. We have a suite of strategies—including Health and Wellbeing, Learning and Teaching Strategy, and Recruitment (which incorporates marketing)—designed to enhance the student experience. These strategies support both student success and progression for existing students, and equitable access to higher education.

Use of data and evidence

Data-driven decision-making underpins our widening participation strategy, with continuous monitoring and evaluation of student outcomes. Evidence-based interventions ensure targeted support for students most in need, while ongoing evaluation and research inform policy refinement and planning. Regular reporting on access and participation efforts ensures transparency and accountability at all institutional levels. This structured approach ensures that LCDS remains committed to fostering a truly inclusive and supportive environment for all students.

6. Student Consultation

The student voice is an essential component in shaping student experience. We are committed to fostering an environment where students feel empowered to share their ideas, concerns, and feedback. Through regular consultations, surveys, focus groups, and representation on various committees, we ensure that students have a platform to influence decisions and drive positive change.

We recognise that students bring diverse perspectives, and we value their input in the development of curricula, student support, and institutional policies. By actively listening to and engaging with students, we create a dynamic

learning environment that is responsive to their needs, encourages active participation, and promotes a sense of belonging.

This student-centred approach fosters collaboration between students, faculty, and staff which is at the heart of our commitment to continuous improvement in both student experience and access. LCDS gathers student voice through a range of mechanisms and at various points across the academic year. Feedback is collected at least once per term and may also be targeted at specific groups of students through focus groups or bespoke surveys to explore particular aspects of the student experience.

Purpose of Feedback and Consultation

Student feedback is used to shape and co-create aspects of the student experience, including curriculum development, wellbeing provision, and strategic planning. The feedback collected is analysed and, where appropriate, leads to changes or improvements. These are then communicated back to students through established feedback loops such as year group meetings, newsletters, or formal committee updates.

Mechanisms and Modes of Collection

Feedback is collected through:

- **Admissions and Induction Week Survey** – conducted shortly after arrival to understand the admissions and onboarding experience
- **Unit or Term-End Surveys and Reflection Sessions** – inform ongoing and future curriculum development
- **Health and Well-Being Research Survey** – shapes wellbeing strategy and interventions
- **Targeted Focus Groups** – used for areas such as the Access and Participation Plan (APP), health and wellbeing
- **Special Interest Surveys** – on specific topics such as accommodation or the international student experience
- **Student Societies** – such as the African Caribbean Society and Hidden Rhythms (supporting students with hidden disabilities), which provide feedback from their members

There are also informal feedback channels through the Student Support Team, Year Group Coordinators, and Unit Leaders, which can lead to issues being raised through more formal processes.

Student Representation Structures

Although LCDS does not have a formal Student Union (SU), student representation is embedded across the institution's committee structures. Students participate as representatives or observers in key areas, including:

- **Student Voice Committee** – meets once per term
- **Learning & Teaching Committee, Academic Board, and the Place-wide Equity, Diversity, and Access (EDA) Committee** – all meet once per term

LCDS is currently recruiting EDA Representatives, who will receive specialist training to support them in representing diverse lived experiences. All student representatives are trained to ensure they understand their responsibilities and can effectively contribute.

Student representatives also:

- Act as a communication channel between students and the institution
- Review and comment on draft policies and guidance
- Disseminate information on policy changes or key updates to their peers

This structure ensures that student input is integrated into both strategic and day-to-day decision-making.

Access and Participation Plan

LCDS has involved students in the shaping of the APP by establishing an APP focus group, creating paid positions which students applied for. The roles were open to all students with lived experience from a variety of underrepresented backgrounds. A diverse group of 15 students, selected from different year groups, participated in this initiative. We meet with them once each term to discuss their personal experiences with barriers, gather their insights and ideas, and consult on proposed projects and interventions. The discussions are documented in minutes and presented to the Senior Management Team for further consideration.

The meetings are characterised by rich, dynamic discussions, with students openly sharing their personal journeys to LCDS. They frequently highlight barriers they faced—such as limited access to dance opportunities, a lack of awareness around higher-level training and career pathways, low confidence, and varying levels of parental support. Through these honest and thoughtful conversations, students have contributed valuable insights and proposed a range of creative outreach ideas. Their suggestions have informed potential interventions that could strengthen LCDS's engagement with their communities. They also very much support the interventions which have been proposed in this APP.

In summary, student input led to the following inclusions or considerations in this Plan:

- The inclusion of travel bursaries for Admissions Workshops
- Even more student presence during outreach visits
- Better representation of teaching staff and dance styles for all outreach visits
- Clearer guidance on how to apply for partners

For the future, we will implement a rolling system for the APP Focus Group, welcoming a new cohort of first-year students each year. These students will become 'APP Ambassadors', playing an active role in our outreach activities and providing peer support to current students on the course. APP Ambassadors will be integral to the planning, delivery, and evaluation of APP initiatives. We will continue to meet with the group regularly to reflect on ongoing activities, assess their impact, and collaboratively refine and develop new projects. As part of their ambassadorial role, students will also be encouraged to engage their former schools and youth groups in outreach activities.

7. Evaluation of the plan

7.1 Strategic Context for Evaluation

Evaluation and research are central to our whole-institution approach to access and participation. Staff across academic, professional, and leadership teams contribute to monitoring targets and refining strategies, supported by our data team's expertise in designing effective reporting tools. We also involve staff delivering activities and student reps to strengthen evaluation.

Using the OfS self-assessment tool, we've identified as 'emerging' in all areas and are working to embed evaluation into activity design and feedback processes. Through our SEER membership, staff and students will receive training in Theory of Change and evaluation methods. We will work closely with our APP focus group to co-design evaluation relevant to students. SEER also offers access to collaborative projects, training, and events where we can share and develop best practice. We'll also engage with TASO and other sector bodies to strengthen our approach.

7.2 Activity design

As detailed in the Strategic Measures section of this Plan, evaluation has been established at the start. We have built effective evaluation practice into our Strategies by establishing a range of evaluation attached to the individual activities that contribute towards the overall objective of each Strategy. We can therefore build up an understanding of which activities are 'working' and which are not. We have taken a Theory of Change approach to the development of our Intervention Strategies, identifying clear intended outcomes (intermediate and end) and a supporting evidence base that has informed our activity development and challenged assumptions. We will continue to review, develop and strengthen our Theories of Change (ToC), adding to our evidence base as our evaluation findings emerge and developing enhanced activity-level ToCs where required.

7.3 Evaluation design

We have collaborated with SEER and drawn from OfS and TASO toolkits and guidance on effective evaluation approaches. We have considered how the outcomes of activities can be evaluated credibly. Employing mixed method approaches is particularly important, as we will need to rely on qualitative data to support our understanding, or fill gaps, in quantitative data. We will triangulate findings where possible and seek to deepen our insights through qualitative methods. Given the developmental stage of our evaluation practice, the majority of our evaluations are type 1 (narrative), and type 2 (empirical enquiry) of the OfS 'Standards of Evidence'. Given our small size, which requires us to pursue maximum value for money in our activities, we are unable to fund type 3 evaluation at the moment. Further more, access for underrepresented target groups is under such pressure, it is more ethical to ensure as many people as possible from all identified groups receive the APP interventions.

We have however noted that we will explore and consider where type 3 evaluation could be implemented in future.

Our evaluation approach reflects the scale and context of our activities and allows flexibility as we develop partnerships. It is based on the intended outcomes of each intervention, using both process and impact

evaluation to understand effectiveness. Where possible, we will use validated measures and adapt our methods with input from partners. We also plan to explore further research to deepen understanding of target students' experiences and barriers to opportunity—for example, building on student consultation that highlighted limited access to dance activities.

7.4 Implementing our Evaluation Plan

We will collaborate internally across our team and with our strategic partners to deliver our evaluation plan. Our evaluation process will comply with institutional policies and complies with all legal requirements relating to data protection, following ethical, safeguarding, legal and risk considerations. As noted above, we are members of the Specialist Evidence, Evaluation and Research (SEER) service, with whom we will work in partnership to deliver our evaluation plan. A Data Sharing Agreement has also been established. SEER provides us with opportunities to collaborate on various evaluation and research items, including for example the evaluation of the impact of financial support, using the OfS toolkit, and will also provide support in evaluating the Collaborative Male Project.

The design of our evaluation has also been heavily informed by intended and projected standardised outcomes being adopted by SEER across its membership base, which not only increases efficiencies but provides opportunities to increase the sample size and evaluation, mitigating the issue of small datasets identified above. SEER incorporates and draws on TASO guidance on best practices for evaluations. As a practice network, we are able to participate in peer review and share practice and findings. We are also well-placed to respond with agility to interim findings and emerging data. We can be responsive in flexing our activity accordingly to help to keep us on track to achieve our objectives and targets and continuously improve our practice.

7.5 Learning from and Disseminating Findings

We are committed to sharing our learning and findings internally, with our partners, within our close networks and with the broader sector, to develop a stronger and increased volume of evidence about what works and what can be improved. We are pleased to help to grow the evidence base for equality of opportunity in higher education and we will submit evaluation outputs to OfS' repository of evidence as appropriate. In Section 4, we have set out our publishing plan, which includes publishing findings on interim and longer-term outcomes through a range of channels. In developing the format of our communications, we will consider creative and visual methods, and different audiences/purposes. We will ensure that our findings are open access.

We are a member of GuildHE, at which we can share and present findings. It is anticipated that we will actively contribute to conferences, network events and publications. Where appropriate we will draw on existing networks to collaborate and engage with similar organisations.

Shared practice across the institution allows for review and feedback on evaluation findings and reports, and discussion regarding the improvements that could be made. More broadly, evaluation findings related to access and participation work will inform other agendas and practice, such as programme review and revalidation, communications and recruitment strategies and community engagement. We will publish the findings of our evaluation activities on our website and with sector bodies as appropriate. Further details about how we will evaluate our intervention strategies is included in Section 4.

8. Provision of information to students

We are committed to publishing clear, accessible and timely information for applicants and students about the courses, support available, fees we intend to charge and the financial support that we offer. All this information can be found on our website. The website also includes signposting for information about securing government funding and the student loan application process, Health and Well-Being, accommodation and Visas. The website is updated every year. More detailed information is available to incoming students through our VLE and dedicated newsletters.

This information is also communicated to prospective students during relevant events, such as open days and offer holder sessions.

Summary of financial support

Financial Support Type	Purpose	Criteria for Eligibility	Number of Awards	Level of Support (£)	Level of Support in Subsequent Years of Study
LCDS Bursary	To support UK undergraduates	UK undergraduate students whose household income is under £60,000.	income assessed through SLC	Sliding scale between £500-£1,800 p.a.	Eligibility is assessed annual through application to SLC.
LCDS Care experienced/estranged students Bursary	To support UK undergraduates who are Care experienced or estranged	Students can self-identify as a care leaver or estranged from their family and can disclose this at any point during the application process or during their studies.	Varies year on year	£1,000 p.a.	Supported annually
Student Fund	To support all undergraduate students	Open to all student through an internal application. Means tested and personal statement	Between 30-50 p.a.	£200-£5,000 p.a.	Supported on application for every year of study.

Annex A: Assessment of Performance

We have conducted a thorough performance assessment based on the latest OfS APP data release (July 2024) which covers up to the 2022-23 monitoring year. We have supplemented this with internal data where relevant and possible, to provide additional insights particularly where datasets are small. From this analysis, we have determined our key Indicators of Risk, which we have explored further using supplementary information, data and evidence from internal and local sources; and, from the wider sector and sector bodies.

We considered performance across all APP measures, at each stage of the lifecycle:

- Access – enrolment
- Continuation – continuing students measured at 1 year and 15 days post initial enrolment
- Completion – students completing their course, up to 6 years after beginning their studies
- Attainment – achievement of a First or 2:1 degree outcome
- Progression – progression into highly skilled employment or further post-graduate study

This assessment presents only the identified indicators of risk areas from our full analysis.

ANALYSIS PROCESS

1. The first layer of analysis explored the whole OfS APP dataset, identifying the Indicators of Risk for further consideration and inclusion in this Annex, as part of our Access and Participation Plan (APP) performance assessment and determination of target areas.
2. Supplementary data (internal and external) and questions are then added to further understand the context for the indicator of risk and the possible occurrence of risks to equality of opportunity.
3. Commentary on our consideration of the risks in the Equality of Opportunity Risk Register (EORR), and whether they are occurring in our context, is then provided.

SUMMARY OF INDICATORS OF RISK AND TARGET AREAS

The following table highlights all the indicators of risk we have identified from the full initial data analysis.

Table 1: Summary of Indicators of Risk and Priorities

Metric /Student Group	IMD Quintile 1-2	TUNDRA	Global Majority (Black and Asian learners)	Disabled	Mature learners (21 & over)	ABCS	FSM-eligible learners	Sex
Access	Priority PTA_1	Recommended monitoring	Priority PTA_2		Gap is present. Small cohorts. Recommended monitoring.	Gap is present. Small cohorts. Recommended monitoring.	Recommended monitoring using IMD Q1 proxy	Priority PTA_3

Continuation							Gap is present. Small cohorts. Recommend monitoring.	
Completion		Gap is present. Small cohorts. Recommend monitoring.						Gap is present. Small cohorts. Recommend monitoring.
Attainment			Gap is present. Small cohorts. Recommend monitoring.			Gap is present. Small cohorts. Recommend monitoring.	Gap is present. Small cohorts. Recommend monitoring.	
Progression		Gap is present. Small cohorts. Recommend monitoring.					Gap is present. Small cohorts. Recommend monitoring.	

PRIORITY TARGET AREAS

We have determined that the following priority areas will be of concern under our APP, with associated targets and milestones.

1. Enrolment of students from the lowest socioeconomic backgrounds (IMD 2019 Quintiles 1 & 2).
2. Enrolment of students from the Global Majority Heritage (Black and Asian students in particular).
3. Enrolment of male students.

1. ANALYSIS - ACCESS

We have identified some risks to equality of opportunity at LCDS at the Access phase of the student lifecycle. Risks are likely the result of multiple factors and complex intersections, including for example, access to pre-entry knowledge and skills, and perceptions of our specialist subject area – dance – as elitist and challenging in terms of career prospects.

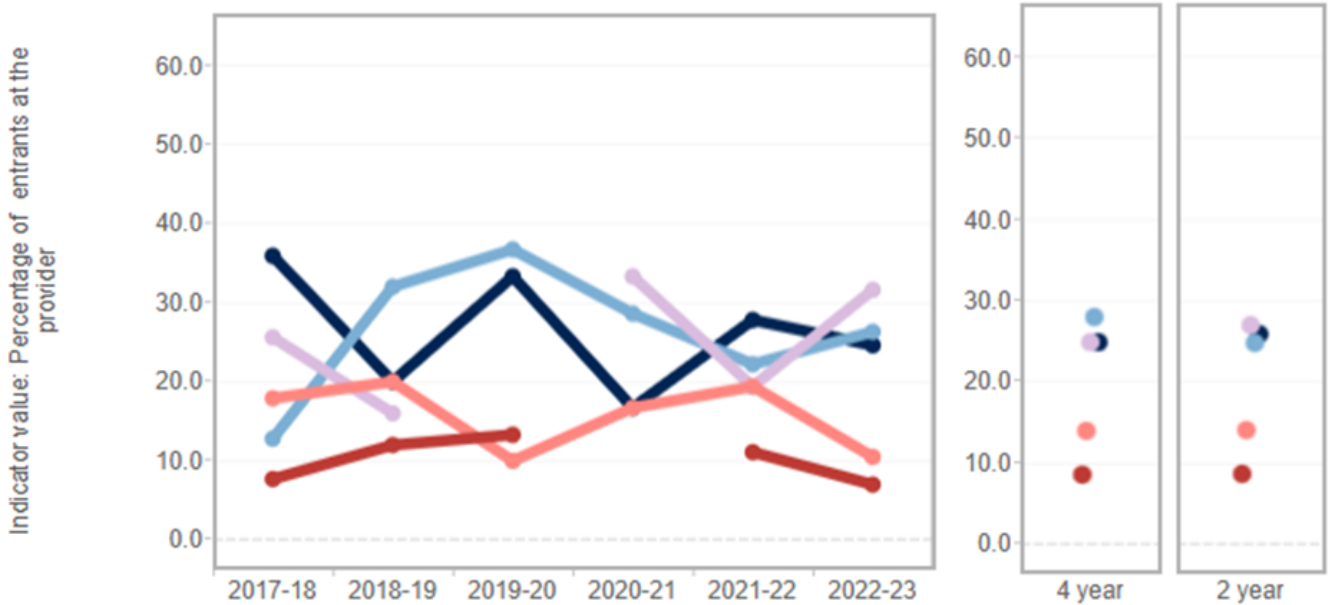
Overall, our entrant numbers have increased from 40 entrants in 2017-18 to 60 entrants in 2022-23.

INDEX OF MULTIPLE DEPRIVATION (IMD) 2019

In the six years between 2017-18 and 2022-23, LCDS enrolment of students from the most disadvantaged backgrounds (IMD Quintile 1) have fluctuated considerably, from a high of 13.3% in 2019-20 to a low of 7.0% in 2022-23 (Fig.1) with recent years below the population (20%) and sector (22.9%) levels, averaging 8.5% in our 4- and 2-year data aggregates (Fig.1).

The difference in percentage enrolment rates between IMD Quintile 1 and Quintile 5 indicates a significant enrolment gap, favouring Quintile 5 students. Although over the 4-year average (2019-20 to 2022-23), the gap was 16.3pp (Fig.2) and has risen to 17.2pp in the 2-year aggregate (2021-22 to 2022-23). The sector gap is inverse, indicating higher enrolment rates for IMD Quintile 1 students: -2.8pp (4-year aggregate), reducing to -3.8pp (2-year aggregate).

Access indicator values for: Deprivation quintile (IMD 2019)



	2017-18	2018-19	2019-20	2020-21	2021-22	2022-23	4 year	2 year
Quintile 1 (most deprived)	7.7%	12.0%	13.3%	[DPL]	11.1%	7.0%	8.5%	8.6%
Quintile 2	17.9%	20.0%	10.0%	16.7%	19.4%	10.5%	13.9%	14.0%
Quintile 3	25.6%	16.0%	[DPL]	33.3%	19.4%	31.6%	24.8%	26.9%
Quintile 4	12.8%	32.0%	36.7%	28.6%	22.2%	26.3%	27.9%	24.7%
Quintile 5 (least deprived)	35.9%	20.0%	33.3%	16.7%	27.8%	24.6%	24.8%	25.8%

Figure 1

- Key**
- Quintile 1 (most deprived)
 - Quintile 2
 - Quintile 3
 - Quintile 4
 - Quintile 5 (least deprived)

Access gap: Deprivation quintile (IMD 2019) – Quintile 5 compared with 1

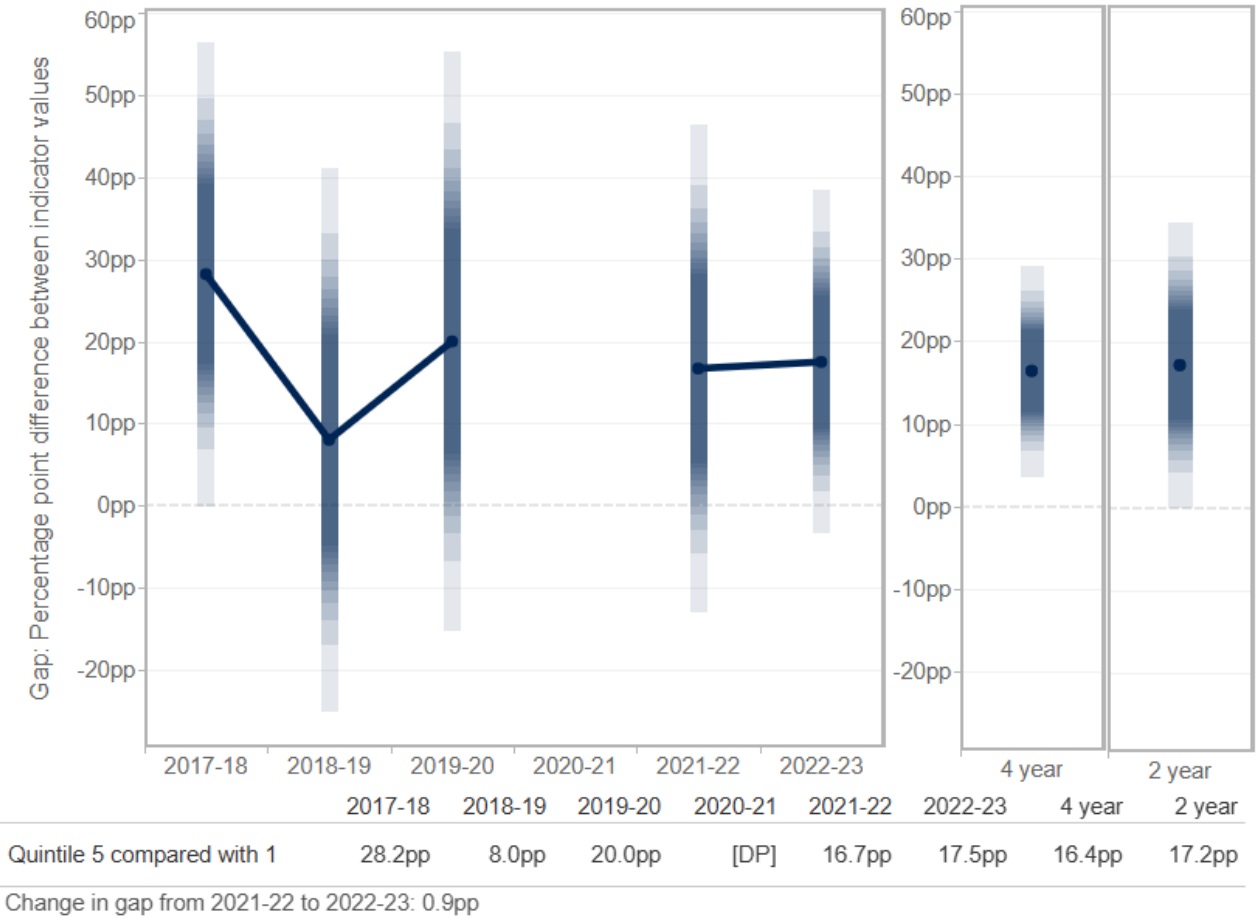


Figure 2

Given that we lag in our enrolment of students from the most disadvantaged Quintiles, the IMD 2019 risk indicator forms one of our priority targets for Access.

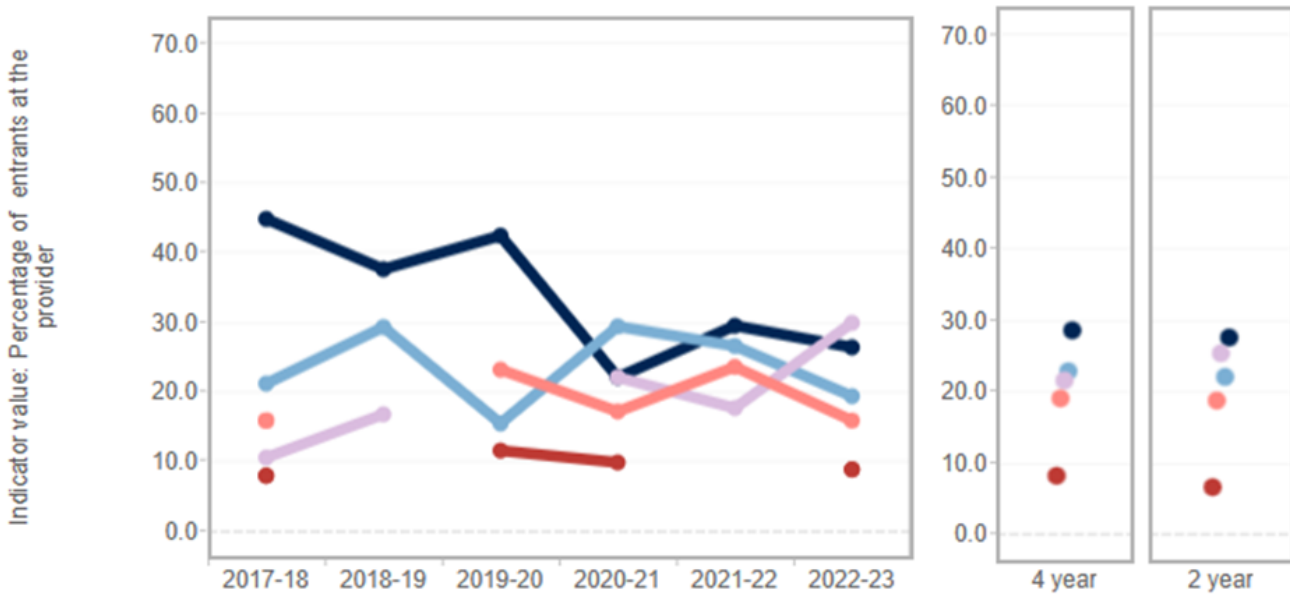
TUNDRA (LOW PARTICIPATION NEIGHBOURHOODS)

LCDS has performed comparably to the sector on this Quintile-based risk indicator of participation in higher education by geographical area, where Quintiles 1 and 5 include students from areas with respectively the lowest and highest participation.

Our average enrolment rate of Quintile 1 students is 8.2% (4-year aggregate, 2019-20 to 2022-23) and 8.8% for 2022-23 the latest aggregate year, both below population (20%) (Fig.3). For comparison, the sector rate of enrolment of TUNDRA Quintile 1 students is 12.2% (4-year aggregate, 2019-20 to 2022-23) and 12.5% (2022-23).

The LCDS enrolment gap between Quintile 1 and 5 students is 20.3pp (4-year aggregate, 2019-20 to 2022-23), in favour of Quintile 5 students (Fig.4). The sector gap is similar – 18.0pp (4-year aggregate, 2019-20 to 2022-23).

Access indicator values for: TUNDRA quintile



	2017-18	2018-19	2019-20	2020-21	2021-22	2022-23	4 year	2 year
Quintile 1 (least participation)	7.9%	[DPL]	11.5%	9.8%	[DPL]	8.8%	8.2%	6.6%
Quintile 2	15.8%	[DPL]	23.1%	17.1%	23.5%	15.8%	19.0%	18.7%
Quintile 3	10.5%	16.7%	[DPL]	22.0%	17.6%	29.8%	21.5%	25.3%
Quintile 4	21.1%	29.2%	15.4%	29.3%	26.5%	19.3%	22.8%	22.0%
Quintile 5 (most participation)	44.7%	37.5%	42.3%	22.0%	29.4%	26.3%	28.5%	27.5%

Figure 3

Access gap: TUNDRA quintile – Quintile 5 compared with 1

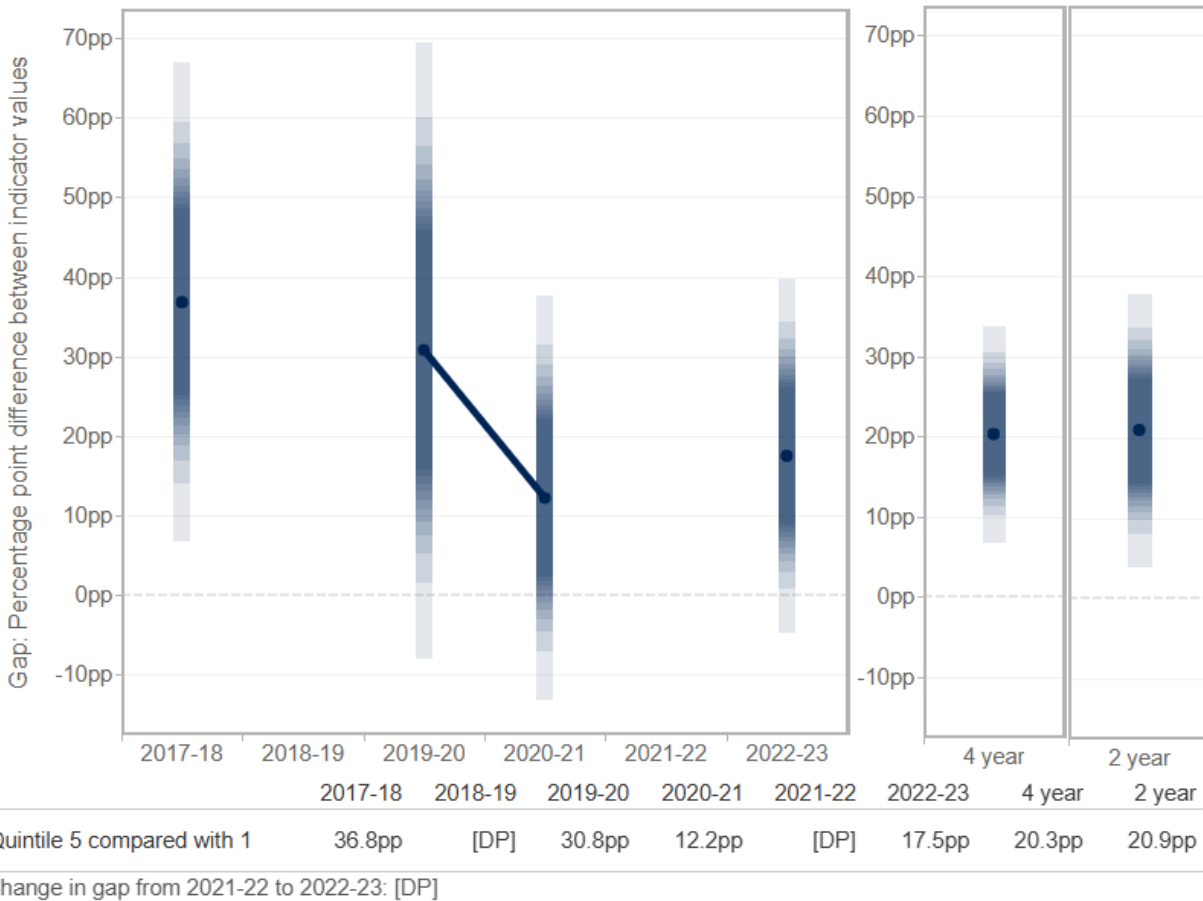


Figure 4

Given our small datasets and our considered focus on the IMD measure, which is somewhat congruous, we have not set TUNDRA as a priority target for Access but will continue to monitor our performance on it.

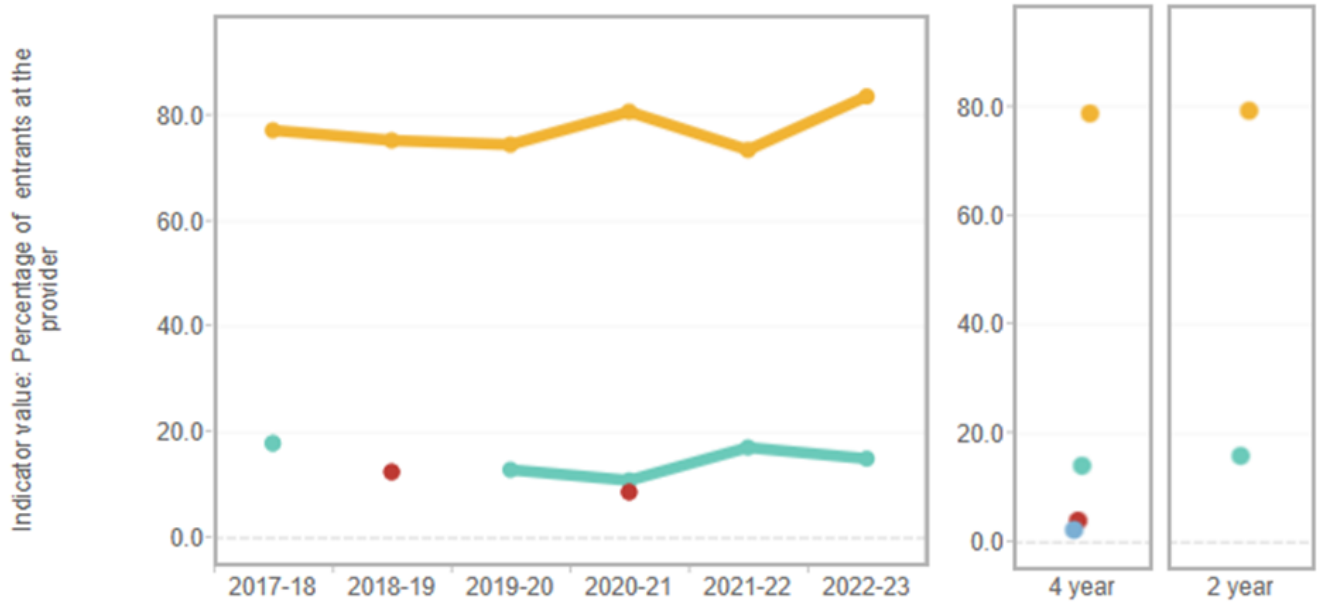
STUDENTS FROM THE GLOBAL MAJORITY

The data across ethnic groups is limited with some data points suppressed due to low numbers. LCDS has lower enrolment rates for Global Majority students compared to the sector with, respectively, 21.3% vs. 34.4% (4-year aggregate, 2019-20 to 2022-23) (Fig.5).

The enrolment rate of Asian students is particularly low, at 2.2% (4-year aggregate, 2019-20 to 2022-23), which is below population parity¹ (9.3%) and significantly below the sector enrolment rate of 15.4% (4-year aggregate, 2019-20 to 2022-23).

Black student enrolments, at 3.9% (4-year aggregate, 2019-20 to 2022-23) of all LCDS entrants, are near the population parity (4%), but below the sector enrolment rate of 10.6% (4-year aggregate, 2019-20 to 2022-23). Only Mixed heritage students, with 14.0% enrolment rate (4-year aggregate, 2019-20 to 2022-23), have higher rates at LCDS than both the population parity (2.9%) and the 5.5% sector rate (4-year aggregate, 2019-20 to 2022-23).

Access indicator values for: Ethnicity



	2017-18	2018-19	2019-20	2020-21	2021-22	2022-23	4 year	2 year
Asian	[DPL]	[DPL]	[DPL]	[DPL]	[DPL]	[DPL]	2.2%	[DPL]
Black	[DPL]	12.5%	[DPL]	8.7%	[DPL]	[DPL]	3.9%	[DPL]
Mixed	17.9%	[DPL]	12.9%	10.9%	17.1%	15.0%	14.0%	15.8%
Other	[DPL]	[DPL]	[DPL]	[DPL]	[DPL]	[DPL]	[DPL]	[DPL]
White	76.9%	75.0%	74.2%	80.4%	73.2%	83.3%	78.7%	79.2%

- Key**
- Asian
 - Black
 - Mixed
 - Other
 - White

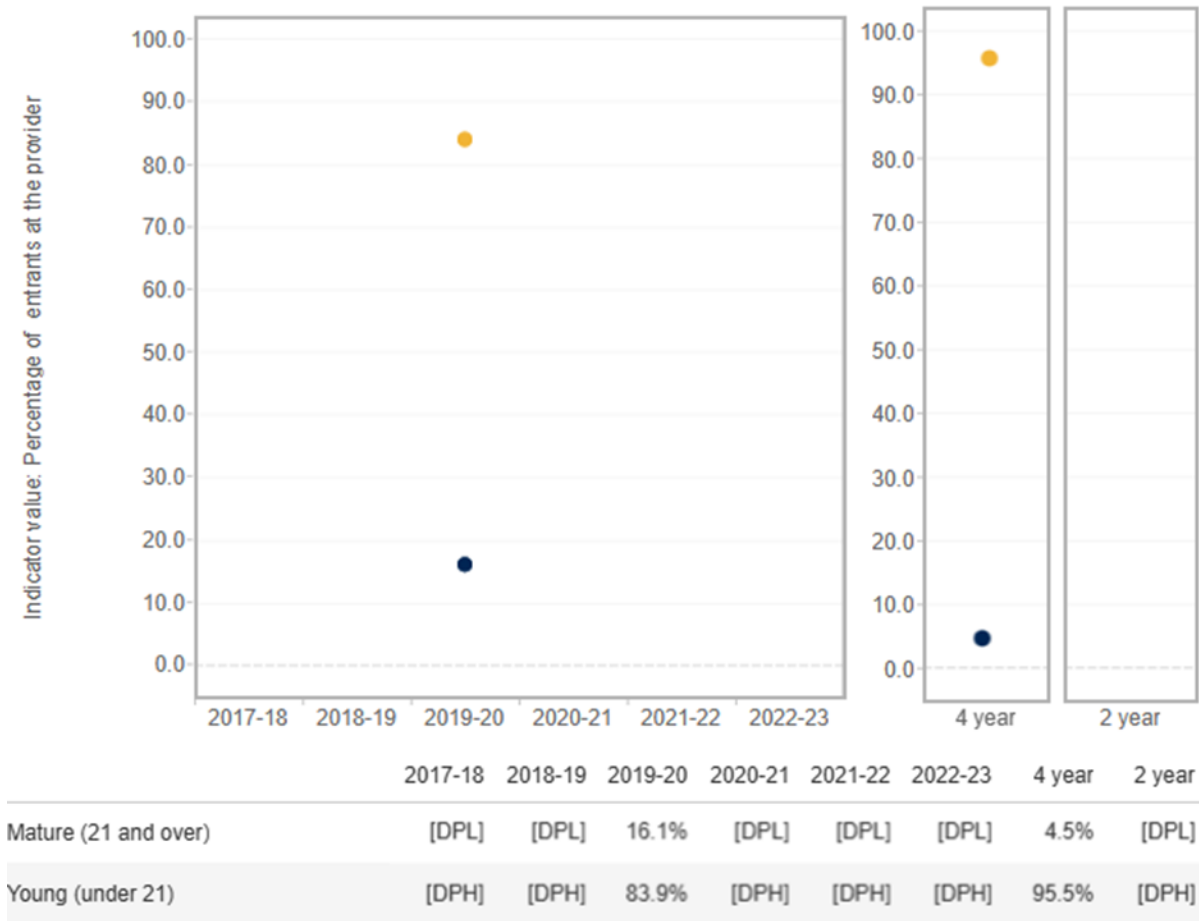
Figure 5

Given our low intake of students from the Global Majority, we have included Ethnicity as a priority target area for Access.

MATURE LEARNERS (21 YEARS AND OVER)

Our data for mature and young learners is limited with some data points suppressed due to low numbers. Our intake of mature learners averages 4.5% in the 4-year aggregate (2019-20 to 2022-23 (Fig.6). For comparison, the sector average enrolment of mature learners over the same 4-year aggregate (2019-20 to 2022-23) is 28.5%.

Access indicator values for: Age



Key
 ■ Mature (21 and over)
 ■ Young (under 21)

Figure 6

While this is a concern, mature learners are not a strategic priority. As well as there being significant challenges to access for mature learners for the courses LCDS offer, most mature learners will have had previous professional dance experience and therefore are better suited to a postgraduate degree where their professional experience is taken into account. We will continue to monitor the enrolment of mature students but will not be including them as a priority target area for Access.

CARE LEAVERS

LCDS enrolled few students categorised or self-declaring as care leavers and care experienced between 2019-20 and 2022-23. As such, our data for Care leavers are suppressed for GDPR reasons. While our intake of students from this target group is low, we are cognisant that students who are care leavers, estranged from families and refugees often face significant challenges in higher education, including lower continuation and attainment rates compared to their peers.

While this risk indicator is not included in our priority target areas for Access, we will continue to monitor our internal data on care leaver enrolment.

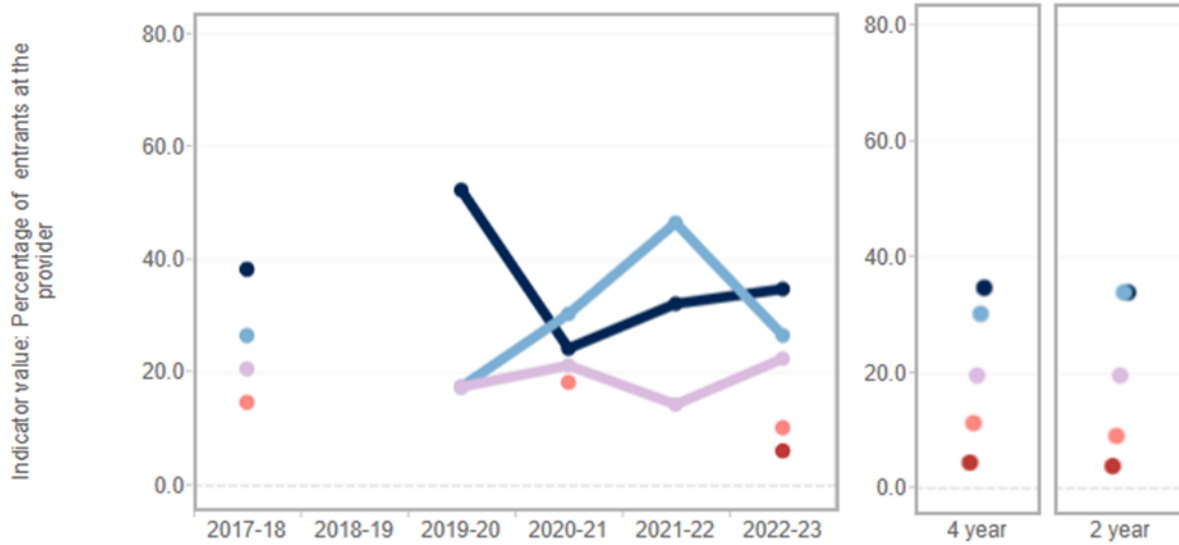
ABCS

The new ABCS (Associations Between Characteristics of Students) measure considers multiple student characteristics including ethnicity, free school meal (FSM) eligibility, gender, income deprivation affecting children index (IDACI) index of multiple deprivation (IMD) and TUNDRA. It is a quintile measure, with ABCS Quintile 1 representing the most disadvantaged.

There is limited access to data available for ABCS Quintile 1 students with some data points suppressed due to low numbers. Where there is data, LCDS enrolled 4.5% of students from ABC Quintile 1 in the 4-year aggregate (2019-20 to 2022-23) - above the sector rate of 7.4% for the same period but below population (20%) (Fig.7).

The LCDS gap in enrolment between ABCS Quintile 1 and Quintile 5 is 15.9pp (4-year aggregate, 2019-20 to 2022-23), which is lower than the sector gap of 26.4pp (4-year aggregate, 2019-20 to 2022-23) (Fig.8).

Access indicator values for: ABCS quintile



	2017-18	2018-19	2019-20	2020-21	2021-22	2022-23	4 year	2 year
Quintile 1	[DPL]	[low]	[DPL]	[DPL]	[DPL]	6.1%	4.5%	3.9%
Quintile 2	14.7%	[low]	[DPL]	18.2%	[DPL]	10.2%	11.3%	9.1%
Quintile 3	20.6%	[low]	17.4%	21.2%	14.3%	22.4%	19.5%	19.5%
Quintile 4	26.5%	[low]	17.4%	30.3%	46.4%	26.5%	30.1%	33.8%
Quintile 5	38.2%	[low]	52.2%	24.2%	32.1%	34.7%	34.6%	33.8%

- Key**
- Quintile 1
 - Quintile 2
 - Quintile 3
 - Quintile 4
 - Quintile 5

Figure 7

Access gap: ABCS quintile – Quintile 5 compared with 1

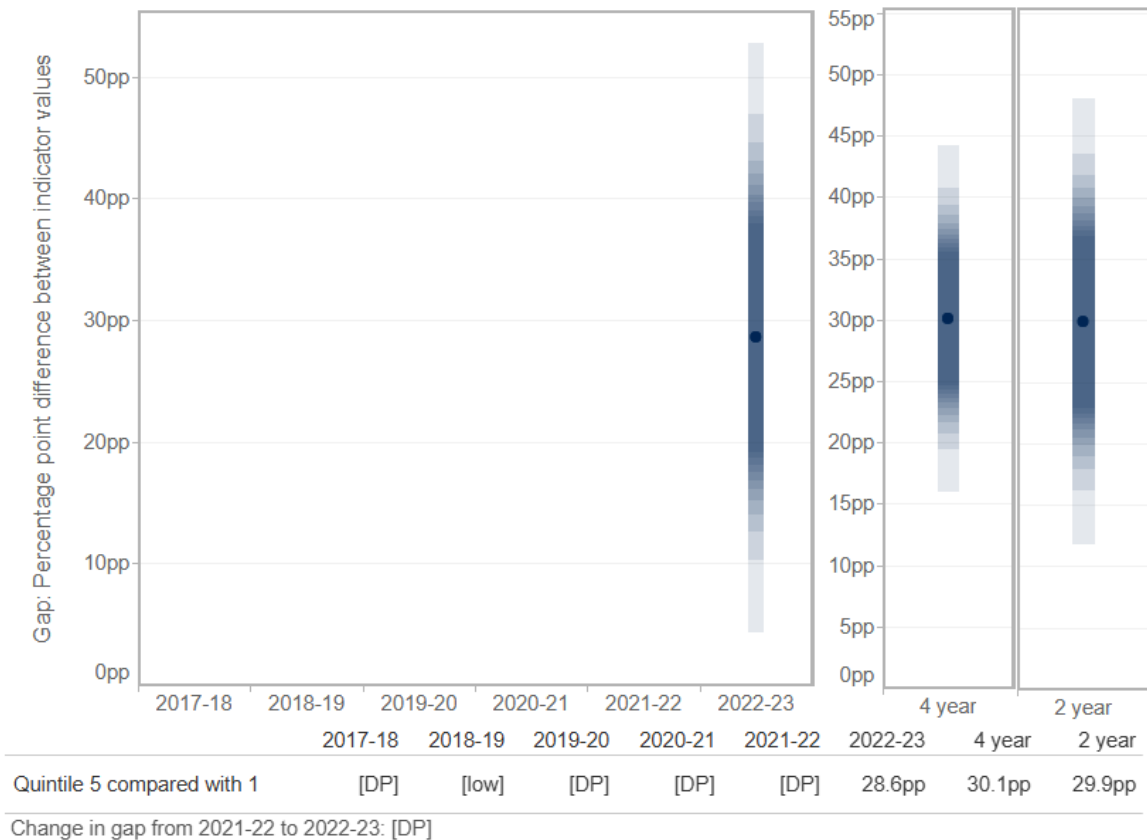


Figure 8

Based on our performance, the newness of the measure, and our small datasets, we will not be designating this risk indicator a priority target area for Access, although we will continue to monitor it closely

STUDENTS ELIGIBLE FOR FREE SCHOOL MEALS (FSM) AT KEY STAGE 4

This measure explores access rates for students who have been eligible for Free School Meals (FSM) at Key Stage 4.

Enrolment of FSM eligible learners at LCDS is 7.9% in the 4-year aggregate (2019-20 to 2022-23), which is lower than the sector rate of 18.8% in the same period (Fig.9). The rate of enrolment for FSM eligible students is also below the national percentage of students who are eligible for FSM 24.6% as of January 2024².

Access indicator values for: Eligibility for free school meals (at key stage 4)

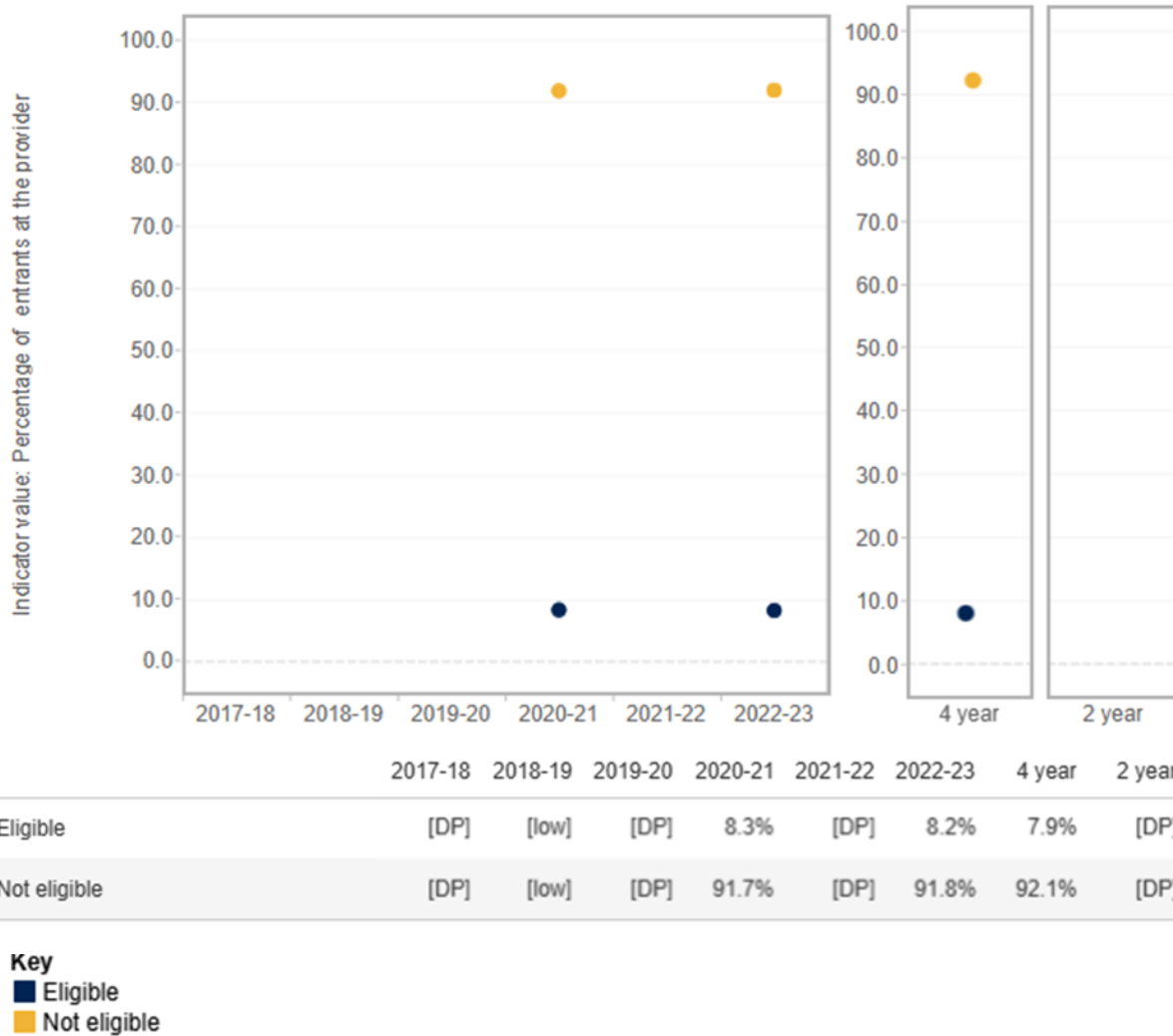


Figure 9

While this area is of concern, as an additional proxy for disadvantage (for which we have already identified IMD), we are not proposing to set a specific FSM target in this Plan. We will however closely monitor this group in the future alongside our target to increase entrants from the most disadvantaged backgrounds using IMD 2019 measures.

SEX

While not a discrete target group for the national equality of opportunity agenda, the issue of access and participation of male students in our discipline area of dance is an institutional and industry concern, with risks

relating to the perception of the discipline, stigma, access to training and lack of role models. Therefore, we consider the male characteristic as relevant in our context for access and participation.

The intake of male learners at LCDS averages 24.6% in the 4-year aggregate (2019-20 to 2022-23) and reduces to 17% in the 2-year aggregate (2021-22 to 2022-23 (Fig.10). For comparison, the sector average enrolment of male learners over the same 4-year aggregate is 43.1%.

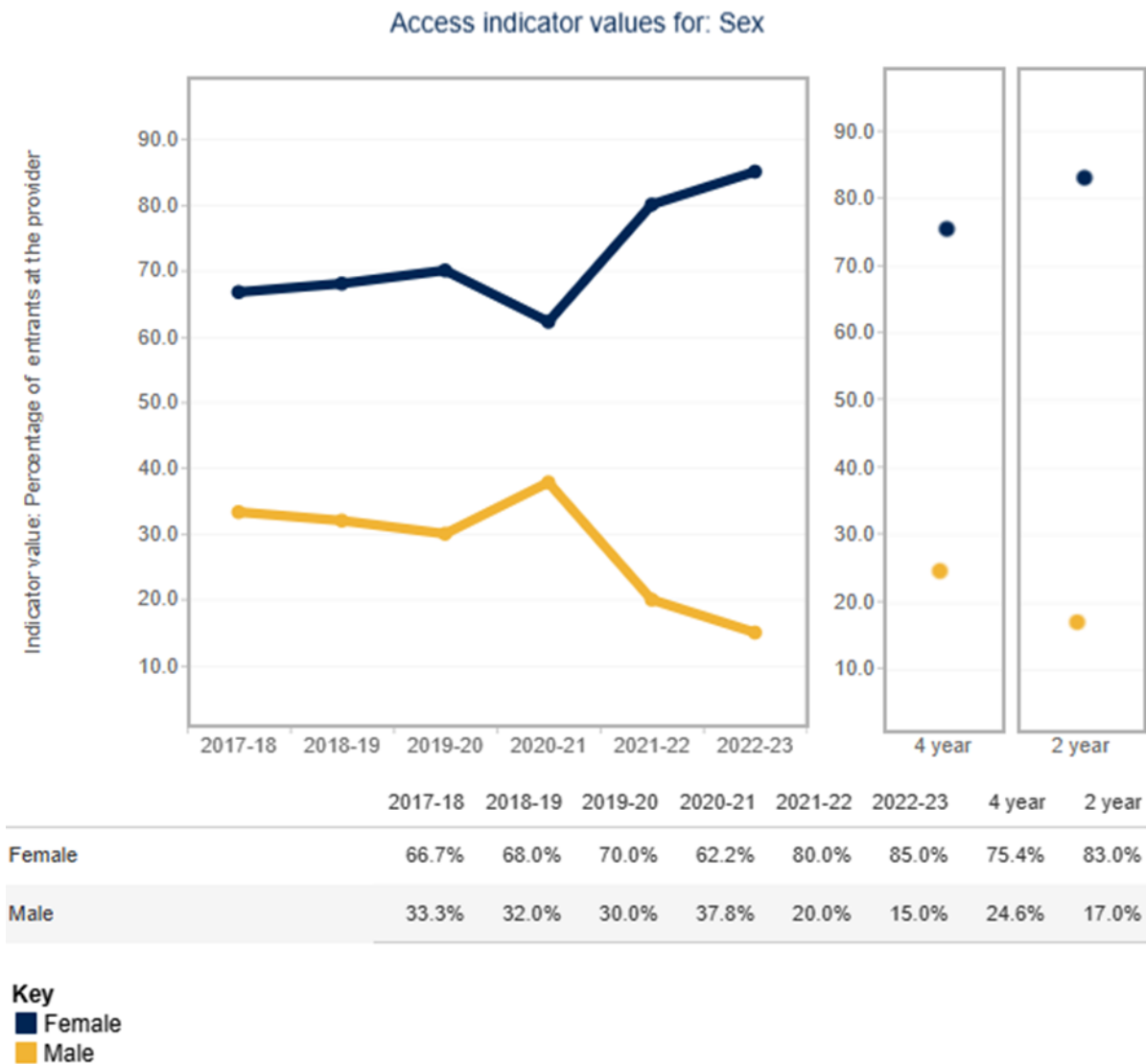


Figure 10

Given our low intake of male students, we have included Sex as a priority target area for Access.

CONTINUATION

This section provides our performance on student continuation against the key risk indicators.

Continuation is measured as the proportion of enrolled students continuing into a second year of higher education study 1 year and 15 days post-enrolment or completing study and leaving with a higher education qualification.

Overall, continuation in the 4-year aggregate (2018-19 to 2021-22) is 94.9%, above the sector rate of 89.3% for the same period. When students do not continue at LCDS, they have varied personal reasons for leaving with two discernible trends in their reasons: for personal health (mental or physical) reasons or because they have decided to take another pathway or change university.

There is limited data available for each risk to equality of opportunity due to small data sets. As such, we will continue to monitor our data but not set any targets for Continuation.

STUDENTS ELIGIBLE FOR FREE SCHOOL MEALS (FSM) AT KEY STAGE 4

Due to small numbers, our data for continuation and FSM eligible students are suppressed over the entire six-year period and aggregates of OfS data. Our individual institutionalised APP data is also suppressed for GDPR reasons.

While this indicator is not included in our priority target areas for Continuation we will continue to monitor our internal data on FSM eligible student continuation.

COMPLETION

This section provides our performance in student completion for the OfS key risk indicators and target groups.

Completion is measured by as the proportion of students completing their course within 6-years from enrolment.

Overall, LCDS students complete their studies at a rate of 91.1% (4-year aggregate, 2015-16 to 2018-19), which is higher than the sector average completion rate of 87.5% in the same period.

- LCDS tracks attainment as part of the B3 conditions and any trends are tracked through Academic board. Support is targeted on an individual basis as the numbers are too small to track any discernible trends. Students who are struggling are therefore directly supported by faculty members, and the relevant support services.

There is limited data available for each risk to equality of opportunity due to small data sets. As such, we will continue to monitor our data.

TUNDRA (LOW PARTICIPATION NEIGHBOURHOODS)

Due to small numbers, our data for completion and TUNDRA Quintile 1, students from the most disadvantaged backgrounds, are suppressed over the entire six-year period and aggregates of OfS data. Our individual institutionalised APP data is also suppressed for GDPR reasons.

Due to small numbers, we will not be designating this risk indicator a priority target area for Completion in our plan. We will continue to monitor our data.

SEX

Completion of male learners at LCDS is 82.6% (4-year aggregate, 2015-16 to 2018-19), compared to the 84.7% in the sector for the same period. The completion gap with the comparator group of female students is 13.5pp in the 4-year aggregate (2015-16 to 2018-19), which is larger than the sector gap of 5.2pp.

Due to small numbers, we will not be designating this risk indicator a priority target area for Completion in our plan. We will continue to monitor our data.

ATTAINMENT

This section provides our performance with respect to the attainment of our students from key target groups.

Attainment is measured as the proportion of students who achieve a 'good degree', i.e., a First (1st) or a 2:1 degree outcome.

Overall, attainment at LCDS stands at 96.7% (4-year aggregate, 2019-20 to 2022-23) - much higher than the sector rate of 87.5% in the same period. LCDS track interim attainment through our Academic board and offer targeted support to students who are struggling academically, with direct support provided by faculty members and relevant support services. Our small cohort sizes means that struggling students are flagged very quickly, and support can be quickly implemented. We also have an open dialogue between our faculty and student support teams, with the student support team attending all faculty meetings so that they have a good understanding of the curriculum and of any students who are struggling. This holistic approach is provided to ensure we support students to succeed in completing their degrees.

We also note a positive gap between mature and young learners, and between male and female learners for attainment.

There is limited data available for each risk to equality of opportunity due to small data sets. As such, we will continue to monitor our data.

STUDENTS FROM GLOBAL MAJORITY

Due to small numbers, our data for attainment and Global Majority students are suppressed over the entire six-year period and aggregates of OfS data. Our individual institutionalised APP data is also suppressed for GDPR reasons.

Due to small numbers, we will not be designating this risk indicator a priority target area for Attainment in our plan. We will continue to monitor our data.

ABCS

Due to small numbers, our data for attainment and ABCS Quintile 1, students from the most disadvantaged backgrounds, are suppressed over the entire six-year period and aggregates of OfS data. Our individual institutionalised APP data is also suppressed for GDPR reasons.

Due to small numbers, we will not be designating this risk indicator a priority target area for Attainment in our plan. We will continue to monitor our data.

STUDENTS ELIGIBLE FOR FREE SCHOOL MEALS (FSM) AT KEY STAGE 4

Due to small numbers, our data for attainment and FSM eligible students are suppressed over the entire six-year period and aggregates of OfS data. Our individual institutionalised APP data is also suppressed for GDPR reasons.

Due to small numbers, we will not be designating this risk indicator a priority target area for Attainment in our plan. We will continue to monitor our data.

PROGRESSION

This section provides our performance in relation to the progression of students from the OfS key target groups.

Progression is measured in terms of graduate destinations into the labour market or elsewhere that include being employed in a highly skilled professional or managerial job, or undertaking further study, or another positive outcome.

At LCDS, progression is 74.1% (4-year aggregate, 2019-20 to 2022-23), which is slightly higher than the sector rate of 72.4%. Due to the nature of the industries in which our students work, Graduate Outcomes data may not be a reliable source to the extent of their success. Our students leave us as successful artists – dancers, choreographers, teachers, producers and arts management. Graduates mainly have “portfolio careers” allowing them to pursue different areas of a dance career in the freelance/self-employed arena.

Given this and the very limited data we have on progression outcomes, we consider that analysis and determination of any indicators of risk in this area are not meaningful. However, we will endeavour to collaborate with peer institutions to bolster the data and to establish a more helpful definition of graduate success for those pursuing careers in our sector. We have not set any targets for Progression but will continue to monitor our data.

TUNDRA (LOW PARTICIPATION NEIGHBOURHOODS)

Due to small numbers, our data for progression and TUNDRA Quintile 1, students from the most disadvantaged backgrounds, are suppressed over the entire six-year period and aggregates of OfS data. Our individual institutionalised APP data is also suppressed for GDPR reasons.

Due to small numbers, we will not be designating this risk indicator a priority target area for Progression in our plan. We will continue to monitor our data closely and look to better understand progression for our most under-represented students.

STUDENTS ELIGIBLE FOR FREE SCHOOL MEALS (FSM) AT KEY STAGE 4

Due to small numbers, our data for progression and FSM eligible students are suppressed over the entire six-year period and aggregates of OfS data. Our internal data is also limited due to small numbers making it challenging to provide a meaningful analysis.

Given our small datasets, we will not be designating this risk indicator a priority target area for Progression in our plan. We will continue to monitor our data.

2. SUMMARY OF TARGET AREAS

We have used the initial performance assessment above and the emerging indicators of risk (i.e. measures where our performance is weak) to signpost to the priority areas for further investigation and/or including as target areas in the new Access and Participation Plan (APP). In summary, these areas are:

ACCESS

1. IMD2019
2. Global Majority, especially Asian and Black students
3. Male students

CONTINUATION, COMPLETION, ATTAINMENT AND PROGRESSION

No targets are included in this area.

RISKS TO EQUALITY OF OPPORTUNITY

We have considered the identified indicators of risk against the national Equality of Opportunity Risk Register (EORR). This highlights 12 risks that are of national concern, and which are more likely to affect students in our target groups (disadvantaged students, measured by IMD; students from the Global Majority; and male students).

ACCESS (PRE-ENROLMENT)

Risks 1 to 5 listed in the EORR relate to 'Access' (pre-entry) stage, and we note that these risks are generally more likely to have negative impacts on the target groups we have identified in relation to enrolment outcomes, i.e., disadvantaged students measured by IMD, Global Majority students, and male students.

We have considered all 5 risks in relation to our context at LCDS in consultation with our community of staff and students and found Risk 1 – Knowledge and Skills, Risk 2 – Information and Guidance, and Risk 3 – Perceptions of

Higher Education to be of most concern for our students. We also acknowledge that Risk 10 – Cost Pressure will also impact applicants as well as students on-course.

The following summarises our context in relation to each EORR Risk, considerations of whether it is occurring, and the potential cause of the indicators of risk (i.e., poor performance) identified. Further information can also be found in the main APP and in Annex B.

RISK 1 – KNOWLEDGE AND SKILLS

Our review of the literature indicates that applicants from our target groups often have fewer opportunities to develop the necessary knowledge and skills for higher education and specialised dance programmes.

The competitive nature of the application process and the experience and expertise required to be demonstrated in the Admissions Workshop (which we do not refer to as an ‘audition’) mean that many young people from underrepresented backgrounds faced significant challenges stemming from lack of engagement opportunity to develop relevant skills in dance at school and pre-16. We have noticed that for target groups such as IMD Quintile 1 and FSM eligible students there is a significant skills gap. These groups tend to receive fewer offers than their peers as at the point of our Admissions Workshop, as they are unable to demonstrate the required skills to progress onto an LCDS undergraduate course.

The literature highlights the systemic undervaluing of creative subjects in state-funded compulsory education and its varying provision of extracurricular opportunities. There has been a 50% decline in the uptake of dance at GCSE and A-level since 2008 (One Dance UK, 2021)³. Aston and Aston (2022)⁴ discuss the stark disparity in access to creative subjects between students in private schools and those in state-funded schools.

The Campaign for the Arts (2023)⁵ highlights evidence of a concerning reduction in children’s access to creative subjects since 2010, with primary schools experiencing a decrease of up to 48% and secondary schools 23%. With the government focusing on STEM subjects, coupled with the regular use of derogatory language used by the Government and media when describing creative subjects as ‘low value’, ‘non-priority’ and ‘dead end’, fewer and fewer young dancers are getting the exposure to dance within a school setting. The nationally deteriorating education context for dance also negatively effects the acquisition and development of relevant knowledge and skills in the lead up to higher education.

One of the biggest barriers known to accessing high-quality dance training is financial. Private dance schools charge a fee for children and young people to attend, and the national school curriculum has seen a marginalisation of dance over the last decade⁶ coinciding with the introduction of the EBacc accountability measure in schools⁷ leading to the steady societal undervaluing of the arts⁸. Unfortunately, this means that if a child comes from a low-income background, then they are less likely to dance which cuts off one of the creative industry’s pipelines to young talent.

Therefore, Risk 1 – Knowledge and Skills is an acute area of concern for us because in our observations students from disadvantaged backgrounds are less likely to have experience of dance. At LCDS, we take this into account

by offering a range of activities to prepare applicants to succeed at the Admissions Workshop. We also offer full scholarships to our partner schools for students to attend our summer school. During their time, the students take part in a programme which reflects what it might be like to be a student at LCDS and also includes information about the admissions process.

Our own students often claim that their interest in pursuing dance at university came about by chance, and that exposure to HE level dance would be a significant contributor to pursuing it in higher education and as a career.

We must dedicate our outreach work to improving access, attainment and aspiration-raising outcomes through targeted activities, including:

- developing partnerships with schools and colleges to influence curricular and extracurricular exposure of learners to dance, and
- supporting learners with information, guidance, and skills development towards studying dance in higher education.

RISK 2 – INFORMATION AND GUIDANCE

Information, advice and guidance (IAG) have diminished in supply and quality since the career education reforms of 2012 and the resultant loss of Career Education, Information, Advice, and Guidance (CEIAG) advisors at many schools (Education Committee, 2023)⁹.

IAG in the context of dance includes also being aware of the various training opportunities available, dispelling negative myths about creative career prospects and earning potential, and understanding the variety of job roles in the dance industry; and of the unique aspects of applying to dance in higher education, especially at specialist HE providers like LCDS.

Specific knowledge about what skills LCDS look for is covered in our Open Days, Admissions Workshops, CAT audition toolkit and outreach activities. This is important as it is often missing as compulsory education typically focuses on standard application processes for higher education with a focus on non-vocational subjects. While there are exceptions, the disparity in the provision of IAG and support in terms of preparation of auditioning at specialist HE dance institutions is likely to disadvantage the already disadvantaged learners the most (Tompson, 2019)¹⁰.

Providing relevant information to young people before the age of 16 enables them to make informed post-16 choices and to better understand the pathways to higher education and specialised dance training. Providing support with preparation for applications and the Admissions Workshop such as by removing associated application fees and funding applicant travel to the place of the Admissions Workshop and interview (which we refer to as a ‘discussion’), makes the application process more equitable for disadvantaged and underrepresented applicants.

Our intervention strategies must therefore include provision of robust IAG opportunities for applicants, teachers/advisors, and parents/guardians, as well as targeted support around preparation to apply. At our open days and admission workshops, we include dedicated time to talk with parents/carers about the various assessment forms open to students, accommodation, financial support and wellbeing support. For applicants, as well as the above, our open day presentations include the curriculum content, the elective pathways and information about learning, teaching and assessment at LCDS.

Higher education in creative subjects is associated with perceptions of elitism and inaccessibility to learners from less affluent backgrounds. Learners from the Global Majority and from lower socioeconomic backgrounds are more likely to hold such perceptions, and as a result to pursue HE courses they see as offering more stable and lucrative career paths. This is evidenced through demographic data on the creative industries workforce from Arts Council England (2023)¹¹.

Therefore, Risk 2 – Information and Guidance is an acute area of concern for us because in our observations, students from disadvantaged backgrounds are less likely to receive information about studying dance in higher education. At LCDS, we take this into account by offering a range of information to applicants and parents/carers in all of our outreach activities.

RISK 3 – PERCEPTION OF HIGHER EDUCATION

The perception that arts degrees are reserved for those from elite and affluent backgrounds remains strong. Learners from LCDS' target groups can not only be at risk of having a negative perception of higher education, but also of studying dance at higher education.

Learners from the Global Majority or low socioeconomic backgrounds are more likely to be discouraged from pursuing dance careers and degrees, in favour of courses seen as offering more stable and lucrative career paths. This view is reinforced in research conducted by the University College London Centre for Longitudinal Studies (Adamecz-Volgyi et al. 2022¹²) focusing on first generation students. The study found compared to those with graduate parents, first-generation students were more likely to choose subjects that offered moderately good labour market prospects but are not overly competitive, rather than subjects associated with high levels of competition or very low wage returns.

Polling by Savanta ComRes for Universities UK (Universities UK 2023¹³) showed growing anxiety for students in the cost-of-living crisis. Disadvantaged students are much less likely to feel confident about managing their finances over the next 12 months – 68% of those from the most disadvantaged groups feel confident compared to 77% for more advantaged groups. This mirrored analysis conducted by UCAS in 2022¹⁴. For example, in this mixed methods study, 73% of prospective applicants stated that they have financial concerns about progressing to university (up 4pp on year before). In addition, cost of living was indicated to be the most common consideration that impacted university choice, moving from 6th most important consideration in the year before to the top one.

In addition, we know that there are many barriers to participation in HE for students from underrepresented groups, and decisions around progression to HE is fraught with concerns e.g. financial (Reay 2016¹⁵); worries about alienation and isolation (Bowl 2001¹⁶) and access to certain types of knowledge (Bathmaker 2013)¹⁷, which are particularly profound for young people who are underrepresented in HE.

Lastly but not least, we know that family and close relations are often key influencers in a person's decision to attend university, therefore, for those who are first in family to go to university, they are likely to miss out on first-hand experience from family on this matter (Gofen 2009¹⁸, O'Shea 2015¹⁹).

Early positive interactions with higher education are vital to ensure young people perceive university as accessible, welcoming, and beneficial. Introducing them to our facilities and showcasing LCDS role models (i.e., staff, students and alumni) can significantly enhance this perception and combat negative stereotypes. We include a Q&A at all open days with current students and alumni, with discussion areas on what is like to be a student at LCDS, how they find the course including highlights, and how the course supports finding their voice as an artist. Alumni also present their career journey so far and we make sure to include an array of new graduates and more established artists to demonstrate the variety of roles and achievements. Providing engaging and enjoyable activities in these settings can increase the likelihood of applications to both LCDS and higher education more broadly.

Young people from underrepresented and disadvantaged backgrounds may have had more limited access to build dance skills and to engage with professionals working in the creative industries to build confidence and address misconceptions. This is an area of risk we are looking to address within our outreach work.

RISK 4 – APPLICATION SUCCESS RATES

Our admissions decisions are weighted towards our Admissions Workshop and interview. All applicants are invited to an Admissions Workshop either in-person or online depending on their location. The admission workshops are a practical test of skills and potential with applicants expected to be engaged, enthusiastic and curious rather than experts in each dance form.

Young people from low IMD Quintiles, low TUNDRA Quintiles and Global Majority backgrounds are likely to have had fewer opportunities to gain the skills, experience, and support to excel at the Admissions Workshop and interview stage, which has a significant impact on their application outcomes.

We have already put measures in place to support applicants, for example, by practicing contextual admissions to advance equality of opportunity between people who share protected characteristics and those who do not, and to recognise every person's different journey into dance.

At our open days, LCDS also provide information on the admissions process to ensure potential applicants are clear about our inclusive processes. This includes information on travel bursaries, the free application process, how applicants receive the questions prior to the interview discussion, and the Admissions Workshop process.

We are continually considering how to ensure our admissions processes are inclusive and supportive. This can be through asking applicants about access needs prior to the Admissions Workshop, individualised and personal communication via email throughout the process, and accepting video submissions for the application for students who many find it easier than a written response. We also recognise that travel to our Admissions Workshops can be expensive and offer travel bursaries for all Admissions Workshops as well as host regional Admissions Workshops across the UK for those who may struggle to travel to London and stay over.

Feedback from our induction week survey is overwhelmingly positive about the admissions process, and particularly how the students were made to feel supported and relaxed during the Admissions Workshop and interview. The feedback from students also notes that they felt the application form was very easy to navigate, clear and inclusive.

RISK 5 – LIMITED CHOICE OF COURSE TYPE AND DELIVERY MODE

We are limited due to our size and our delivery mode in terms of the flexibility of provision we can offer.

Our undergraduate courses offer on-campus instruction of on average 25 hours of studio time per week, in line with other dance conservatoires as it is a practical subject, and students choose to study at a conservatoire because of the high contact hours. Due to the intensity of the course and high contact hours it makes offering part-time undergraduate study difficult. LCDS do make reasonable adjustments to many aspects of the course included an adjusted timetable or adjusted deadlines.

Beginning in September 2025, we have developed a 1-year Certificate of Higher Education course for students who might not be ready to join the full three year degree. The certificate allows students to develop their skills further and means that the majority of our applicants now receive an offer to one of our programmes.

With most of our students falling in the ‘young’ (<21 y.o.), we do not consider this risk a priority. We will continue to monitor the flexibility aspect of our provision, not just at degree and aware levels, but also in terms of delivery.

ON-COURSE (STUDENT SUCCESS) & PROGRESSION (POST-GRADUATION)

The remaining Risks on the EORR relate to the on-course and progression areas. Our on-course and progression data are generally positive, with gaps below or around the sector average where gaps exist.

We have considered all 7 risks in relation to our context at LCDS in consultation with our community of staff and students and found Risks 8 – Mental Health and 10 – Cost Pressures to be of most concern to our students.

The following summarises our context in relation to each EORR Risk, considerations of whether it is occurring, and the potential cause of the indicators of risk (i.e., poor performance) identified. Further information can also be found in the main APP and in Annex B.

RISK 6 – INSUFFICIENT ACADEMIC SUPPORT AND RISK 7 – INSUFFICIENT PERSONAL SUPPORT

The benefit of having such small cohort sizes and high contact delivery model is that LCDS students receive individualised tailored guidance, academic and pastoral support.

Literature shows that the transition into university can be psychologically demanding and plays an important role in student mental health (Cage et al., 2021)²⁰. In recognition, we provide lots of information about our student services in the pre-, during, and post-induction week, and the induction is carried into the curriculum in their first term. Providing targeted academic and pastoral support early on during the transition period from school to university is especially effective e.g. for disabled students (Safer et al., 2020)²¹.

We have a health and wellbeing strategy that informs how we embed a culture of care; for example, in our curriculum we include sessions on mindfulness, dance psychology and dancer health and wellbeing. Since 2019, we have also been running a Health and Well-Being longitudinal project including the transition into higher education and the impact on health and wellbeing, with the findings feeding into our curriculum and student support services. LCDS also extend wellbeing support to our staff and facilitate flexible working and working with Wellbeing in the Arts, an organisation that works with employers in the creative industries²².

LCDS strive to provide excellent academic support with 95.12% of students rating our academic support as positive in the National Student Survey. We do note that this is an area where we have improved from the 2023 National Student Survey, where 85% of students rate it as positive. LCDS have a dedicated Learning Support Coordinator who works with students individually with study skills, English as an additional language, neurodiversity, and SpLDs. The Learning Support Coordinator also delivers study sessions for all students, particularly in years 1 and 2. We also provide a Unit Leader for each unit that supports students academically. Students are encouraged to access individual support either with their Unit Leader or the Learning Support Coordinator.

LCDS offers a comprehensive mental health and wellbeing service that works together with learning support and physical support to provide a holistic approach throughout the student journey. Our students are able to access the services at any point and the wellbeing service team also actively reach in to students if they have been flagged by faculty members or year group coordinators as struggling.

LCDS have an excellent record of providing personal support, with 95% of students rating LCDS' mental wellbeing support services as positive in the National Student Survey. We aim to offer a range of wellbeing support to support students' personal health journeys, and our internal data shows that the Physical support services sees the largest student engagement with 90% of students accessing it due to the intensive physical nature of the course.

Belonging, which is determined by how successfully students integrate academically and socially, appears to be a major determinant of student continuation, completion, and attainment, particularly for disadvantaged and non-traditional student groups (Pedler et al., 2022²³; Ahn & Howard, 2023²⁴).

Risks 6 and 7 are relevant to our context and we will continue to work to address them through implementation of support structures and more staff training. This helps us identify who needs what support and enables us to provide support effectively.

RISK 8 – MENTAL HEALTH

LCDS has an above average proportion of students declaring a disability (36.5% vs 17.4% in the sector); 6.7% of whom report a mental health condition (vs 4.9% in the sector) (4-year aggregate, 2019-20 to 2022-23).

The most declared disabilities among our student body are cognitive or learning difficulties including neurodiversity (20.2%) and mental health conditions (6.7%) (4-year aggregate, 2019-20 to 2022-23).

LCDS' internal data shows that 35% of students (particularly those in years 1 and 2) access Mental Health, Wellbeing, and Learning support services. We recognise that the rigor of conservatoire dance training can be challenging to both physical and mental health as dance training is both physically and mentally demanding. LCDS has a duty of care to support students which is why our health and wellbeing support plays an integral role and in the NSS, our mental and wellbeing services rate 95%.

Given the high cost of living situation in the UK, and with the highest cost of rent experienced in Greater London, students who would normally not consider themselves to have a mental health condition are also experiencing high levels of stress and worry. We recognise that this is a growing area which can impact student success outcomes. LCDS has embedded wellbeing into our curriculum, particularly in the first semester (as noted in Risks 6 & 7).

RISK 9 – ONGOING IMPACTS OF CORONAVIRUS

Students joining LCDS over the next few years are likely to have experienced disjointed and disrupted educational experience prior to enrolment that will have impacted students in a multitude of ways. For example, students may have had less classroom hours to practice as timetabled dance teaching hours have reduced 13.5 per week to 11.7 (One Dance, 2021)²⁵. LCDS has returned to fully in-person classes, with hybrid teaching used only or non-practical classes if a teacher is ill or if they live in another part of the UK or internationally.

We do not feel Risk 9 is a priority risk for LCDS but we will continue to monitor the impact and address if and where necessary.

RISK 10 – COST PRESSURES (PRE-ENTRY AND ON-COURSE)

Over the last two years 9 in 10 HE students report experiencing a rise in their cost of living, more than 9 in 10 worry about that, nearly 50% feel they are in a financial difficulty, 60% of those who receive a student loan consider it insufficient to cover their cost of living, 30% have taken on more debt, and nearly 80% worry about the impact of the financial squeeze on their learning (Johnson & Westwood, 2023)²⁶.

The rising cost of living will undoubtedly be putting pressure on applicants, especially those target students from IMD Quintiles 1 and 2, and those eligible for free school meals, to ensure that their choice of results is a profitable career, as mentioned in Risk 2.

Dance is an expensive pursuit requiring the purchase of specialist attire that fluctuates greatly with the costs associated with purchasing kit depending on the dance techniques that students opt to do. At the time of writing, we are in a cost-of-living crisis, which places the average student below the UK poverty line, and so the extra cost of kit is likely prohibitive for students from a low-income background. To provide some higher education context, most students interviewed in the Student Cost of Living Report (2023)²⁷ said their mental health was suffering due to increasing financial pressures.

All these costs are on top of rent, which is higher in London²⁸ than anywhere else in the country and food costs, which for a dancer must be nutritional and sometimes specialised.

Cost of living pressures on student finances and term-time work, which has been the most common approach students have taken to relieve those pressures, are exacerbated by the demands of doing a performing arts degree, which requires high-contact time with teachers and time spent in the studio. The added intensity of the courses makes finding paid work whilst studying more challenging.

The 2024 Student Academic Experience Survey delivered by Advance HE and HEPI²⁹ flags up the continuing rise of students who take term-time employment (56% in the 2024 edition of the survey vs. 55% in 2023) that went up by more than 10pp since 2022. LCDS are in a fortunate position to offer work that is flexible in accommodating study commitments for some students as bar staff, theatre front of house, and library and teaching assistants. National data and our own observations indicate that there is significant pressure on students, including our own, to balance course requirements with the financial necessity of paid work. The pressure is particularly evident for our target groups.

LCDS offer a range of financial support to students, such as a bursary for UK students under a household income of £42k and a student fund open to all students. Our internal data shows that 36% of students access the LCDS bursary, 18% access the student fund, and 5% access both. We also provide a dedicated care leavers bursary that eligible students can access.

LCDS take cost pressures on students seriously and will continue to monitor the impact of the cost of living crisis on our students, and especially the impact on our target groups.

RISK 11 – CAPACITY ISSUES

Students who come from high-income backgrounds have economic privilege³⁰ as they do not need to get part-time jobs in non-dance related fields, which gives them an advantage over their less financially stable peers. This is because when a student is physically or mentally tired from working i.e. in hospitality where they might be standing up for long periods of time, it puts their training at risk because they are more likely to sustain an injury.

London is an exciting place for students to study, but the main barrier that students can face is the prohibitive cost and quality of accommodation. Being a small provider, we do not have our own halls of residence. Instead, we buy into services such as the University of London Housing Services³¹ and employ accommodation support workers to help students with their search for accommodation.

RISK 12 – PROGRESSION FROM HIGHER EDUCATION

Our APP dashboard indicated that there are gaps between TUNDRA Quintile 1 and 5 students, and between FSM eligible and non-eligible students who progress onto careers or further study; the gaps for both target groups are too small to report on due to low number data suppression.

We are aware that postgraduate study can be unaffordable for students from IMD Quintile 1 and those who are eligible for free school meals. The dance sector often does not show positive returns within 18 months; however, it can be lucrative over a longer period of time.

LCDS offers information about career prospects from open days which often have an alum presence. It was raised in our student consultation for the APP that there was not enough of an understanding of the different kinds of careers available upon application, but that this was very clear in the first few weeks of the course. In response, we are developing a course which offers four elective pathways and enables applicants to be presented with a clearer understanding of how the degree relates to their career ambitions; this course will begin in September 2025.

Annex B: Literature or other source referenced directly in Access and Participation Plan

ANNEX B: Evidence Base for Activities

Intervention Strategy 1 National Partnership Programme: outreach programme focused on raising awareness, developing skills, growing aspiration and reducing barriers.

Objectives and targets: To support access and pathways into higher education and to LCDS for students from the lowest socio-economic backgrounds (IMD Quintile 1 and Quintile 2), the Global Majority and Male identifying groups. By doing so, achieve 26.7% enrolments from IMD Quintile 1 and Quintile 2; 18.3% from the Global Majority; 16.7% from male identifying groups, by 2030 – 31. Global Majority (PTA_2), Male identifying (PTA_3), IMD (PTA_1

Activity: Series of Workshops, Day visits to LCDS, Curtain Raiser

Key points from evidence and reference to proposed activity	Evidence (reference / links)
<p>The evidence on pre-entry financial support, from funding participation in outreach activities to admissions related activities, shows that:</p> <ul style="list-style-type: none"> structural barriers such as discrimination; lack of belonging, representation, and role models; cost of equipment, participation, and admissions, etc., that disadvantaged students (e.g., students from low-income families, first-in-the-family in HE, Global Majority, disabled, etc. students) face in accessing dance education pre-HE (outside of the curriculum), dance-related outreach, and admissions activities to study dance in HE, 	<p>¹Golden, E. 2018. From Tropes to Troupes: Misty Copeland and the Hyper-Whiteness of Ballet. The Cupola: Scholarship at the Gettysburg College. Student Publications. https://cupola.gettysburg.edu/student_scholarship/700/</p> <p>²Donnelly, M., P. Lažetić, A. Sandoval-Hernandez, K. Kumar & S. Whewall. 2019. An Unequal Playing Field: Extra-Curricular Activities, Soft Skills and Social Mobility. University of Bath. Social Mobility Commission. https://socialmobility.independent-commission.uk/app/uploads/2024/07/An_Unequal_Playing_Field_report.pdf</p> <p>³Johnson, O. 2017. The Black Sheep is the Black Dancer. Dance Major Journal, 5. http://dx.doi.org/10.5070/D551036259 Retrieved from https://escholarship.org/uc/item/7003g023</p> <p>⁴Prichard, R. R. 2024. Privilege in Dance Education: A Discussion for Students and Teachers. Journal of Dance Education, 1–6. https://doi.org/10.1080/15290824.2024.2321150</p>

<p>combine with perceptions among such students and their parents of dance, especially ballet, as elitist, impenetrable, and financially risky to pursue for HE study and a career, and of HE generally as too expensive, which translates into lower rates of such students applying and enrolling to study dance in HE^{1,2,3,4,5}.</p> <ul style="list-style-type: none"> • provision of financial support to cover unmet needs in relation to participation in higher education outreach, admissions, and the cost of study, does have a positive effect on participation⁶. • fee waivers for outreach related activities⁷, as well as admissions activities like auditions and interviews⁷ and support with travelling to attend them, improve HE access for disadvantaged students into tertiary study of creative subjects⁹. • pre-HE entry financial support is most successful when it is easy to understand and apply for, the eligibility criteria are clearly communicated and targeted at prospective beneficiaries¹⁰. • means-tested, “free” participation in outreach activities and partnerships like AimHigher¹¹ and UniConnect helps target financial and related support directly at disadvantaged students, increase participation, 	<p>⁵ICM Ltd. 2019. Perceptions of Higher Education Outreach and Access Activity. Office for Students. https://www.officeforstudents.org.uk/media/3905/perceptions-of-higher-education-outreach-and-access-activity.pdf</p> <p>⁶Herbaut, E. & K. Geven. 2020. What works to reduce inequalities in higher education? A systematic review of the (quasi-)experimental literature on outreach and financial aid. <i>Research in Social Stratification and Mobility</i>, 65, 100442, ISSN 0276-5624, https://doi.org/10.1016/j.rssm.2019.100442.</p> <p>⁷TLCMD. 2023. Consultation Lesson Fees. https://www.trinitylaban.ac.uk/study/how-toapply/music-applications/music-auditions/consultation-lessons</p> <p>⁸Leeds Conservatoire. 2024. Audition Fees at the Leeds Conservatoire. https://www.leedsconservatoire.ac.uk/courses/apply-audition-fees/audition-information/</p> <p>⁹Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. 2023. <i>Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category</i>. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education</p> <p>¹⁰Robinson, D. & V. Salvestrini. 2020. The impact of interventions for widening participation to higher education. A review of the evidence. Education Policy Institute. https://epi.org.uk/wp-content/uploads/2020/03/Widening_participation-review_EPI-TASO_2020-1.pdf</p> <p>¹¹Gorard, S., Smith, E., Thomas, E., May, H., Admett, N., & Slack, K. 2006. Review of widening participation research: addressing the barriers to participation in higher education. HEFCE. https://dera.ioe.ac.uk/id/eprint/6204/1/barriers.pdf</p> <p>¹²Office for Fair Access. 2017. Understanding the impact of outreach on access to higher education for disadvantaged adult learners. Office for Fair Access. https://oro.open.ac.uk/50339/</p>
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<p>and promote application and enrolment in HE^{12,13}.</p> <ul style="list-style-type: none"> summer schools¹⁴ that integrate information, advice, and guidance (IAG) on accessing HE are all likely to have small positive effects on student attitudes and aspirations related to HE, confidence in the ability to achieve sufficient entry qualifications for, and sense of belonging to HE. <p>Our planned pre-entry provision of financial support towards participating in outreach should help:</p> <ul style="list-style-type: none"> target available support with outreach attendance fees at our chosen student groups. 	<p>¹³Torgerson, C., Gascoine, L., Heaps, C., Menzies, V. & Younger, K. 2014, Higher education access: evidence of effectiveness of university access strategies and approaches, Sutton Trust. http://www.suttontrust.com/wp-content/uploads/2015/12/Higher-Education-Access-Report.pdf</p> <p>⁶TASO. 2023. School's in for the summer: interim findings on the impact of summer schools. https://cdn.taso.org.uk/wp-content/uploads/TASO_Report_Schools-in-for-the-summer-interim-findings-on-impact-of-summer-schools.pdf</p>
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Activity: Summer School Scholarships

Key points from evidence and reference to proposed activity	Evidence (reference / links)
<p>The evidence on pre-entry financial support, from funding participation in outreach activities to admissions related activities, shows that:</p> <ul style="list-style-type: none"> structural barriers such as discrimination; lack of belonging, representation, and role models; cost of equipment, participation, and admissions, etc., that 	<p>¹Golden, E. 2018. From Tropes to Troupes: Misty Copeland and the Hyper-Whiteness of Ballet. The Cupola: Scholarship at the Gettysburg College. Student Publications. https://cupola.gettysburg.edu/student_scholarship/700/</p> <p>²Donnelly, M., P. Lažetić, A. Sandoval-Hernandez, K. Kumar & S. Whewall. 2019. An Unequal Playing Field: Extra-Curricular Activities, Soft Skills and Social Mobility. University of Bath. Social Mobility Commission. https://socialmobility.independent-commission.uk/app/uploads/2024/07/An_Unequal_Playing_Field_report.pdf</p>

disadvantaged students (e.g., students from low-income families, first-in-the-family in HE, Global Majority, disabled, etc. students) face in accessing dance education pre-HE (outside of the curriculum), dance-related outreach, and admissions activities to study dance in HE, combine with perceptions among such students and their parents of dance, especially ballet, as elitist, impenetrable, and financially risky to pursue for HE study and a career, and of HE generally as too expensive, which translates into lower rates of such students applying and enrolling to study dance in HE^{1,2,3,4,5}.

- provision of financial support to cover unmet needs in relation to participation in higher education outreach, admissions, and the cost of study, does have a positive effect on participation⁶.
- fee waivers for outreach related activities⁷, as well as admissions activities like auditions and interviews⁷ and support with travelling to attend them, improve HE access for disadvantaged students into tertiary study of creative subjects⁹.
- pre-HE entry financial support is most successful when it is easy to understand and apply for, the eligibility criteria are clearly

³Johnson, O. 2017. The Black Sheep is the Black Dancer. *Dance Major Journal*, 5. <http://dx.doi.org/10.5070/D551036259> Retrieved from <https://escholarship.org/uc/item/7003g023>

⁴Prichard, R. R. 2024. Privilege in Dance Education: A Discussion for Students and Teachers. *Journal of Dance Education*, 1–6. <https://doi.org/10.1080/15290824.2024.2321150>

⁵ICM Ltd. 2019. Perceptions of Higher Education Outreach and Access Activity. Office for Students. <https://www.officeforstudents.org.uk/media/3905/perceptions-of-higher-education-outreach-and-access-activity.pdf>

⁶Herbaut, E. & K. Geven. 2020. What works to reduce inequalities in higher education? A systematic review of the (quasi-)experimental literature on outreach and financial aid. *Research in Social Stratification and Mobility*, 65, 100442, ISSN 0276-5624, <https://doi.org/10.1016/j.rssm.2019.100442>.

⁷TLCMD. 2023. Consultation Lesson Fees. <https://www.trinitylaban.ac.uk/study/how-toapply/music-applications/music-auditions/consultation-lessons>

⁸Leeds Conservatoire. 2024. Audition Fees at the Leeds Conservatoire. <https://www.leedsconservatoire.ac.uk/courses/apply-audition-fees/audition-information/>

⁹Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. 2023. *Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category.* KCL. <https://www.kcl.ac.uk/cultural/projects/creative-majority-education>

¹⁰Robinson, D. & V. Salvestrini. 2020. The impact of interventions for widening participation to higher education. A review of the evidence. Education Policy Institute. https://epi.org.uk/wp-content/uploads/2020/03/Widening_participation-review_EPI-TASO_2020-1.pdf

<p>communicated and targeted at prospective beneficiaries¹⁰.</p> <ul style="list-style-type: none"> • means-tested, “free” participation in outreach activities and partnerships like AimHigher¹¹ and UniConnect helps target financial and related support directly at disadvantaged students, increase participation, and promote application and enrolment in HE^{12,13}. • summer schools¹⁴ that integrate information, advice, and guidance (IAG) on accessing HE are all likely to have small positive effects on student attitudes and aspirations related to HE, confidence in the ability to achieve sufficient entry qualifications for, and sense of belonging to HE. <p>Our planned pre-entry provision of financial support towards participating in outreach should help:</p> <ul style="list-style-type: none"> • target available support with outreach attendance fees at our chosen student groups. 	<p>¹¹Gorard, S., Smith, E., Thomas, E., May, H., Admett, N., & Slack, K. 2006. Review of widening participation research: addressing the barriers to participation in higher education. HEFCE. https://dera.ioe.ac.uk/id/eprint/6204/1/barriers.pdf</p> <p>¹²Office for Fair Access. 2017. Understanding the impact of outreach on access to higher education for disadvantaged adult learners. Office for Fair Access. https://oro.open.ac.uk/50339/</p> <p>¹³Torgerson, C., Gascoine, L., Heaps, C., Menzies, V. & Younger, K. 2014, Higher education access: evidence of effectiveness of university access strategies and approaches, Sutton Trust. http://www.suttontrust.com/wp-content/uploads/2015/12/Higher-Education-Access-Report.pdf</p> <p>¹⁴TASO. 2023. School’s in for the summer: interim findings on the impact of summer schools. https://cdn.taso.org.uk/wp-content/uploads/TASO_Report_Schools-in-for-the-summer-interim-findings-on-impact-of-summer-schools.pdf</p>
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Intervention Strategy 2 Collaborative Male project: A Collaborative UK wide project, aimed at addressing the reduction in male identifying students entering higher level dance training.

Objectives and targets: To support access and pathways into higher education and to LCDS for male identifying students. By doing so, achieve 16.7% enrolments from male identifying students by 2030 – 31. Male identifying PTA_3

Activity: Collaborative activities for male-identifying young people

Key points from evidence and reference to proposed activity	Evidence (reference / links)
<p>The evidence on the impact of outreach activities like our ‘Collaborative Boys’ projects, suggests that:</p> <ul style="list-style-type: none"> • acting as an ‘anchor’ for local schools and colleges through sponsorship and provision of expertise, facilities and resources, professional development, and involvement in the governance, can help HE providers raise aspirations for studying in HE¹. • partnerships with schools and colleges have been a very effective approach to widening participation into creative subjects in HE². • long term engagement with schools supports building local knowledge of student needs and facilitates cultural change across the partnership, benefitting students from our target groups in particular³. • workshops, subject tasters, and campus visits^{4,5,6,7,8} that integrate 	<p>¹Universities UK. 2017. Raising attainment through school-university partnerships. DERA. https://dera.ioe.ac.uk/id/eprint/30504/1/Raising-attainment-through-university-school-partnerships.pdf</p> <p>²Comunian, R., Dent, T., O’Brien, D., Read, T. & Wreyford, N. 2023. Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on ‘What Works’ to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education</p> <p>³Continuum. 2013. The value of school engagement and school partnership working: review of the literature. Continuum. https://shorturl.at/JN7JU</p> <p>⁴TASO evidence toolkit, on information, advice, and guidance: https://taso.org.uk/intervention/information-advice-and-guidance/</p> <p>⁵TASO evidence toolkit on multi-intervention outreach: https://taso.org.uk/intervention/multi-intervention-outreach/</p> <p>⁶TASO evidence toolkit on pre-entry study and soft-skills support: https://taso.org.uk/intervention/study-and-soft-skills-support-pre-entry/</p> <p>⁷Robinson, D. & V. Salvestrini. 2020. The impact of interventions for widening participation to higher education. A review of the evidence. Education Policy Institute. https://epi.org.uk/wp-content/uploads/2020/03/Widening_participation-review_EPI-TASO_2020-1.pdf</p> <p>⁸Austen, L., R. Hodgson, C. Heaton, N. Pickering & J. Dickinson. 2021. Access, retention, attainment and progression: an integrative review of demonstrable impact on student outcomes. Advance HE. http://shura.shu.ac.uk/29312/</p> <p>⁹McCabe, C., K. Keast & M.S. Kaya. 2022. Barriers and facilitators to university access in disadvantaged UK adolescents by ethnicity: a qualitative study. Journal of Further and Higher Education, 46(10), pp. 1434-1446. https://doi.org/10.1080/0309877X.2022.2086037</p> <p>¹⁰Younger, K., L. Gascoine, V. Menzies & C. Torgerson. 2018. A systematic review of evidence on the effectiveness of interventions and strategies for widening participation in higher education. Journal of Further and Higher Education, 43(6), 742-773. https://doi.org/10.1080/0309877X.2017.1404558</p>

information, advice, and guidance (IAG) on accessing HE are all likely to have small, positive effects on student attitudes and aspirations related to HE, confidence in the ability to achieve sufficient entry qualifications for, and a sense of belonging to HE.

- such programmatic activities may be particularly effective for Global Majority students⁹ – one of our target groups for outreach.
- combining different activities into a ‘black box’ intervention (our Intervention Strategy 1) may also have a positive effect on the rates of application to HE by the participants¹⁰.
- attainment raising and preparation for applying to HE through support with the application process may be crucial for the likelihood that our target group will apply².

Our outreach activities have been selected and designed to help:

- disseminate information and guidance on HE.
- support prospective applicants with attainment raising in the creative subjects.
- facilitate development of relevant skills.

<ul style="list-style-type: none"> • prepare for applying to study a creative subject in HE. <p>support learners with accessing HE in a creative subject through outbound and inbound practical skill-building workshops, subject-specific taster days, and information on how to prepare an application.</p>	
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Intervention Strategy 3 Financial Support.

Objectives and targets: To support access and pathways into higher education and to LCDS for students from the lowest socio-economic backgrounds (IMD Quintile 1 and Quintile 2), the Global Majority and Male identifying groups. By doing so, achieve 26.7% enrolments from IMD Quintile 1 and Quintile 2; 18.3% from the Global Majority; 16.7% from male identifying groups, by 2030 – 31.

We will do this by providing students with financial support to help them (and parents and carers) to feel confident that their living, travel, and course-related expenses will be manageable throughout their studies. Global Majority (PTA_2), Male identifying (PTA_3), IMD (PTA_1).

Activity: LCDS Bursary, Student Fund, Care Leavers Bursary

Key points from evidence and reference to proposed activity	Evidence (reference / links)
<p>Evidence on providing financial support with application and admissions related expenses suggests that:</p> <ul style="list-style-type: none"> • prospective students from our target groups face social capital and cost-related challenges around preparing to apply to study creative subjects in HE¹. 	<p>¹ Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. 2023. Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education</p> <p>²Herbaut, E. & K. Geven. 2020. What works to reduce inequalities in higher education? A systematic review of the (quasi-)experimental literature on outreach and financial aid. Research in Social</p>

- provision of financial support to cover unmet needs in relation to participation in higher education outreach, admissions, and the cost of study, does have a positive effect on participation².
- receipt of financial support (grants, bursaries, scholarships, and fee-waivers) increases continuation and completion³ and can close continuation gaps for disadvantaged students⁴.
- receipt of on-course financial support benefits recipients in a variety of ways, including by:
 - increasing their capacity to focus on studies⁵.
 - improving their social life⁵.
 - helping them build a social network⁵.
 - increasing their self-esteem⁵.
 - reducing their need to work in term time⁶.
 - increasing their sense of belonging and mattering^{7,8}.
- means-based financial support is more effective than merit-based support, particularly for disadvantaged students⁹.
- adopting an effective method for identifying students at a greater risk and therefore in greater need of financial support is necessary for the overall effectiveness of the financial support provision¹⁰.
- providing multipronged on-course financial support is especially important during the ongoing cost-of-living crisis and the reported negative effects it has on

Stratification and Mobility, 65, 100442, ISSN 0276-5624, <https://doi.org/10.1016/j.rssm.2019.100442>.

³TASO. 2023. Financial support (post-entry). <https://taso.org.uk/intervention/financial-support-post-entry/>

⁴OfS. 2020. Understanding the impact of the financial support evaluation toolkit: Analysis and findings. <https://www.officeforstudents.org.uk/media/474c9580-e99a-4d24-a490-3474e85ae199/financial-support-evaluation-report-2016-17-2017-18.pdf>

⁵Harrison , N., S. Davies, R. Harris & R. Waller. 2018. Access, participation and capabilities: theorising the contribution of university bursaries to students' wellbeing, flourishing and success. Cambridge Journal of Education. <https://doi.org/10.1080/0305764X.2017.1401586>

⁶Hordosy, R., T. Clark & D. Vickers. 2018. Lower income students and the 'double deficit' of part-time work: Undergraduate experiences of finance, studying, and employability. Journal of Education and Work 31(4), pp. 1-13. <https://doi.org/10.1080/13639080.2018.1498068>

⁷Thomas, L. 2012. Building student engagement and belonging in Higher Education at a time of change: a summary of findings and recommendations from the What Works? Student Retention & Success programme Summary Report. Paul Hamlyn Foundation. <https://www.phf.org.uk/wp-content/uploads/2014/10/What-Works-Summary-report.pdf>

⁸Clark, T., & R. Hordósy, 2019. Social Identification, Widening Participation and Higher Education: Experiencing Similarity and Difference in an English Red Brick University. Sociological Research Online, 24(3), 353-369. <https://doi.org/10.1177/1360780418811971>

⁹Herbaut , E. & K. M. Geven. 2019. What Works to Reduce Inequalities in Higher Education? A Systematic Review of the (Quasi)Experimental Literature on Outreach and Financial Aid

<p>students’ mental health and wellbeing, academic performance, social capital, food security, financial stability, and accommodation¹¹.</p> <p>Our financial support related activities will aim to:</p> <ul style="list-style-type: none"> • help us identify and allocate appropriate financial support to students from our target groups to enable their participation and success in higher education, and specifically, in our dance courses. 	<p>Policy Research Working Papers. https://doi.org/10.1596/1813-9450-8802</p> <p>¹⁰Kaye, N. 2021. Evaluating the role of bursaries in widening participation in higher education: a review of the literature and evidence, Educational Review, 73:6. https://doi.org/10.1080/00131911.2020.1787954</p> <p>¹¹Russell Group Students’ Unions. 2023. Student Cost of Living Report. Students’ Union UCL. https://ellipse-pug-zat6.squarespace.com/s/Cost-of-Living-Report-March-2023.pdf</p>
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Fees, investments and targets

2026-27 to 2029-30

Provider name: London Contemporary Dance (The Place) Limited

Provider UKPRN: 10004028

Investment summary

A provider is expected to submit information about its forecasted investment to achieve the objectives of its access and participation plan in respect of the following areas: access, financial support and research and evaluation. Note that this does not necessarily represent the total amount spent by a provider in these areas. Table 6b provides a summary of the forecasted investment, across the four academic years covered by the plan, and Table 6d gives a more detailed breakdown.

Notes about the data:

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

Yellow shading indicates data that was calculated rather than input directly by the provider.

In Table 6d (under 'Breakdown'):

"Total access investment funded from HFI" refers to income from charging fees above the basic fee limit.

"Total access investment from other funding (as specified)" refers to other funding, including OFS funding (but excluding Uni Connect), other public funding and funding from other sources such as philanthropic giving and private sector sources and/or partners.

Table 6b - Investment summary

Access and participation plan investment summary (£)	Breakdown	2026-27	2027-28	2028-29	2029-30
Access activity investment (£)	NA	£112,000	£113,000	£115,000	£118,000
Financial support (£)	NA	£233,000	£220,000	£221,000	£217,000
Research and evaluation (£)	NA	£16,000	£16,000	£17,000	£17,000

Table 6d - Investment estimates

Investment estimate (to the nearest £1,000)	Breakdown	2026-27	2027-28	2028-29	2029-30
Access activity investment	Pre-16 access activities (£)	£45,000	£45,000	£46,000	£47,000
Access activity investment	Post-16 access activities (£)	£67,000	£68,000	£69,000	£71,000
Access activity investment	Other access activities (£)	£0	£0	£0	£0
Access activity investment	Total access investment (£)	£112,000	£113,000	£115,000	£118,000
Access activity investment	<i>Total access investment (as % of HFI)</i>	9.2%	8.3%	7.3%	6.1%
Access activity investment	<i>Total access investment funded from HFI (£)</i>	£93,000	£95,000	£96,000	£97,000
Access activity investment	<i>Total access investment from other funding (as specified) (£)</i>	£0	£0	£0	£0
Financial support investment	Bursaries and scholarships (£)	£223,000	£210,000	£211,000	£207,000
Financial support investment	Fee waivers (£)	£0	£0	£0	£0
Financial support investment	Hardship funds (£)	£10,000	£10,000	£10,000	£10,000
Financial support investment	Total financial support investment (£)	£233,000	£220,000	£221,000	£217,000
Financial support investment	<i>Total financial support investment (as % of HFI)</i>	19.0%	16.2%	13.9%	11.2%
Research and evaluation investment	Research and evaluation investment (£)	£16,000	£16,000	£17,000	£17,000
Research and evaluation investment	<i>Research and evaluation investment (as % of HFI)</i>	1.3%	1.2%	1.1%	0.9%

