

RADA

Access and Participation Plan 2019-20

April 2018

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Introduction

- 1 RADA welcomes the opportunity to set out our vision for widening access and participation. We are proud of the work we have done to improve access to and participation in our programmes from different sectors of society: our craft is better when practitioners authentically speak with the plurality of voices in society. Hitherto we have made our contribution via the Conservatoire for Dance and Drama (CDD), of which we were a founding member. As an autonomous higher education provider we will continue this work.
- 2 After consultation with our students, we use Black, Asian and Minority Ethnic (BAME) throughout.
- 3 We use the term “scholarship” to refer to RADA’s general provision of financial support and “bursary” to refer to means-tested support targeting people from lower-income backgrounds. Financial aid at RADA is generally means tested.

Assessment of current performance

- 4 RADA is a very small institution, with approximately 200 undergraduate and postgraduate students on programmes validated by King’s College London and up to a further 40 postgraduate students on a joint programme with Birkbeck, University of London (these students are registered with Birkbeck). Undergraduate provision is focused on two areas: actor training (a single bachelor’s degree programme) and technical theatre and stage management (a foundation degree with a “top up” BA year). The fundable (home/EU and new to higher education) undergraduate student population is around 150 students. RADA receives approximately 3,600 applications for 64 undergraduate places annually, with the majority (c.3,200 – 3,500) applying for the BA (Hons) Acting which takes 28 students each year.
- 5 RADA monitors broad equality data from application through to admission (and then to completion) annually. Key outcomes are summarised below.

Black and minority ethnic student recruitment and achievement

- 6 For the five-year period to 2016-17, application rates from students from BAME backgrounds in acting (we have not historically disaggregated this data at the application stage) are at an average of 15% with a 2% rise between 2012-13 and 2016-17. The BAME student population on the BA in Acting has risen from 16% entry in 2012-13 to 29% entry in 2016-17 with the BAME student population in acting now at around 28%. Based on an equality assessment of graduating student achievement in 2017, students from BAME backgrounds have a slightly stronger performance. The 2017 BAME graduates have positive employment outcomes, with all obtaining professional acting work within six months of graduation and most moving to second or third engagements since July 2017. As the numbers are so small, they are not disaggregated by specific ethnicity. The majority of BAME students are from Black British or mixed backgrounds (using HESA categories). We consider this to be an area of positive achievement. We consider recruitment into technical theatre to be the bigger challenge, where application rates are under 10% from BAME backgrounds and the student population is around 5%. Achievement levels and employment levels are strong for these students and graduates. It is a priority area to increase application rates and thus entry into the FdA Technical Theatre and Stage Management.
- 7 HESA data show that the proportion of UK undergraduate students from BAME backgrounds in 2015-16 studying creative arts and design was 14.8% (HESA student record table J). Our

performance on the BA Acting is considerably over this. Our performance on the FdA Technical Theatre and Stage Management is considerably below this, although consistent with figures for people from BAME backgrounds working in music, performing and visual arts, at 4.8%¹.

Socio-economic background

- 8 We have used household income as a proxy for socio-economic/working class background. Based on the current student cohort (2017-18) and as a proportion of all UK/EU students (ie including students on a second degree), 19% of those new to higher education students are assessed as having an income under £25k and 26% are in the £25k - £43k category. Again there are slight differences in discipline, with 22% of student actors and 16% of technical theatre students falling into the lower category. Not including the second-degree students, 44% of student actors and 29% of technical theatre students are from the lower income category. There is a clear intersection between race and social class/economic background for acting students (with BAME students more likely to have family income of under £30k), but numbers of BAME students are too small within technical training to draw specific conclusions. RADA offers a limited number of fully-funded (fees and maintenance) places to working class students who are not eligible for student support because they already hold a degree. We do not have statistics on the trajectory of students specifically from lower socio-economic backgrounds into the professions for which they are prepared. Our evidence on BAME students and graduates indicates that there is no difference in class background for these students in obtaining professional work after graduation. Theatre Production graduates have very strong employment statistics (c.90% go into employment) and there is no difference significant difference in employment rates for working class students.

Mature students

- 9 RADA performs well with mature students (over 21 at the point of entry). On average, 38% of the new to HE undergraduates are mature students. The HESA KPI's benchmark figure for the Conservatoire for Dance and Drama, of which we are currently a member is 7.3% (Table T2a, full-time, 2016-17). Our equality monitoring evidence indicates that mature students have equivalent success and progression outcomes to other students.

Disabled students

- 10 The population of disabled students is around 20% (not limited to those receiving Disabled Students' Allowance or 'DSA'). There is an increase in disclosures between application (average 13%) and entry for both acting and technical theatre production programmes. The majority of disabled students at RADA declare either specific learning or mental health impairments. Of the 2017 graduates there is a very small disparity in achievement (based on an analysis of final marks) between disabled and non-disabled graduates. This is an area for further work, both to ensure equitable outcomes and also improve access routes for disabled people with a wider range of impairments.
- 11 RADA's performance is currently considerably better than the HESA KPI benchmark for CDD, at 10.9%, based on DSA recipients (Table T7, full-time, 2016-17).

¹ Figure from an analysis in Brook, O'Brien and Taylor (2018). ["Panic, Social Class, Taste and Inequalities in the Creative Industries"](#), p 12.

Care Leavers

- 12 We do not have any students at present who have identified themselves as care leavers or looked-after students. On the basis of the small student population, numbers are likely to be under five annually. We have uncapped our application fee waivers in 2017-18, which will provide a mechanism for gathering information about care leavers applying, not previously available.

Conclusion

- 13 We conclude from the above analysis that we have more work to do in the areas below.
- Improve application rates and recruitment of BAME students to the FdA Technical Theatre and Stage Management.
 - On socio-economic background, in exploring data sources to allow us better to monitor participation from low-participation neighbourhoods.
 - We should seek to broaden participation by students from areas of the UK other than London and the South East.
 - On care-leavers, we should collect and report on application data as well as any care leavers at RADA.
- 14 We also conclude that we are relatively successful at:
- encouraging successful completion from students of all backgrounds;
 - recruiting BAME students to the BA Acting who have successful outcomes on graduation;
 - recruiting mature students to our programmes who have successful outcomes on graduation.

Ambition and Strategy

RADA values and strategy

- 15 In its institutional values and strategy, RADA prioritises inclusion as the first of its five values:
- Inclusive
 - rigorous
 - committed to our craft
 - collaborative
 - transformative
- 16 RADA has significant ambition to provide routes into the theatre, film and allied professions for its graduates from all backgrounds. Through the provision of generous financial support, we aim to limit the financial barriers to full-time education and training and through our application process we offer gender-balanced places in acting and aim to recruit a diverse student cohort in all disciplines. Our core value of inclusion includes training talented people from all backgrounds, providing financial aid and creating opportunities for people to encounter our training and expertise in different ways. We created a Widening Participation Strategy in 2015 to provide formal structure and shape principally to outreach activities. From 2019-20 this will be supplemented with Access and Participation Plans.

Equality, Diversity and Inclusion

- 17 RADA has due regard for the Equality Act 2010 and is compliant with the Public Sector Equality Duty. This duty rests with the Conservatoire for Dance and Drama of which RADA is currently an associate school. RADA's equality data is published within the Conservatoire's reporting and it complies with the requirements of the Conservatoire's annual Equality Action Plan. From September 2019, RADA anticipates having full responsibility itself for meeting the Public Sector Equality Duty and has its own equality action plan in anticipation of meeting those requirements. RADA proposes publishing information concerning equality from the beginning of 2019 in advance of taking on full responsibility for compliance with the PSED.
- 18 The principal themes of RADA's equality strategy are:
- a. Awareness, change, responsibility: being clear about lines of responsibility and how to make suggestions for change; creating a "widening participation" strategy for staff (RADA staff are overwhelmingly white); encouraging people to find RADA a "safe space" to talk about diversity (for example, sexuality, mental health issues, faith).
 - b. Buildings, facilities and resources: making sure our library stock reflects diversity, captioned or signed performances; disabled access beyond compliance in our new building project; counselling access for staff.
 - c. Training: equality, diversity and inclusion training for all staff across all protected characteristics and including social class; developing training around RADA's Respect at Work policy (bullying and harassment policy); equality training for student representatives; specific training to support a more diverse curriculum and student body.
 - d. Curriculum and artistic work: consolidating policy and practice around diversity in material taught and selected within the curriculum (plays, people employed, roles and responsibilities, casting); workshops for student actors with more exposure to diversity matters in the profession; role of RADA Festival in supporting equality, diversity and inclusion and those debates.
- 19 This and future Access and Participation Plans will contribute directly to RADA's Equality, Diversity and Inclusion Strategy and provide some of the targets for that work.

Strategic Ambitions for Access and Participation

- 20 We have four strategic ambitions:
- a. Increase diversity in technical theatre and production
 - b. Improve access to RADA beyond London and the South East
 - c. Increase our work with younger people (KS3 & KS4, ages 12-16)
 - d. Support access routes into training for disabled people and secure success for disabled students
- 21 Our ambitions are weighted towards access measures because this is where we perceive there to be the greatest need and where our access and participation activity can generate the most change. RADA training is intensive, but is highly supported. Students at RADA have access to generous financial assistance (RADA will spend approximately £500k in 2017-18 on financial assistance across its student population, including postgraduate). There is a high staff:student ratio. RADA will access specialist support for its students including physiotherapy, counselling provision (12 sessions as standard), and bespoke assistance for disabled students. This is

extended to students who interrupt their studies. These students can still access resources at RADA, will be given tutorials and counselling support as appropriate to their circumstances. The average interruption rate is around three students per year (so far, all have returned) and non-completion is one or two students per year. Our resource plan supports both the access measures but also student success and progression, as students needing additional assistance are more likely to come from under-represented groups.

A: Increase diversity in technical theatre and production

- 22 We will aim to increase BAME participation in the FdA Technical Theatre and Stage Management to at least 8% by 2022. To achieve this we will introduce a number of initiatives which have worked in our BA Acting recruitment: our youth company, technical tasters, and partnerships with other organisations, including with schools, colleges and theatres. Involving current students in the interview process will give applicants more chance to understand the programme. Similarly, we will seek to appeal to mature students who have some of the craft skills (eg carpentry) needed for the programme. It is an area to which we will devote more staff time and resource to develop a pipeline of applicants.

B: National access

- 23 A review of our data will enable us better to benchmark our recruitment and progression of students from low participation neighbourhoods. We will also seek to attract more applicants, and admit more students, from areas of the UK other than London and the South East. We will set targets for this based upon the review of data, and expect to be more specific in our 2020-21 Access and Participation Plan.
- 24 To achieve this, we will continue to audition across the UK, refining and targeting areas in collaboration with partner organisations; we will support admissions by the use of fee waivers for auditions and the provision of travel expenses; we will seek to develop relationships with schools, colleges and theatre. Our particular target areas are Manchester and the North West of England, the North East of England, North Wales, areas within the South West, and the East and West Midlands. By growing workshop training we are able call upon a pool of RADA graduates who will have connections with local schools and theatres. With a more diverse student population, this will extend to graduates of different backgrounds able to lead workshops and sustain relationships for RADA.

C: Access for younger people

- 25 The above ambitions will be underpinned by growing engagement with younger people at Key Stages 3 and 4 (12 to 16 years old). We will aim to reach 500 young people through 25 engagements (including longer programmes). We will do this through our Young Theatre Makers programme, our work with schools and colleges and our Shakespeare in Schools tour. We will seek to work with King's College London, our validation partner to work together to reach a broader range of young people. We are in early discussion about developing work together.

D: Improving disabled people's access and outcomes

- 26 We will aim to ensure that in 2019-2020 outcomes for disabled students remain consistent (measured by final mark) with those for the overall student population, and continue to do so over time. We have not set a specific target because of the very small numbers involved, but the aim is that disabled students do not perform below their non-disabled peers. We will increase investment in supporting students with specific learning difficulties and mental health conditions to ensure positive outcomes. We will continue our partnership work to increase the

participation of disabled people with physical and/or sensory impairments, through programmes with theatre companies and our Access to Acting initiative.

Maintaining success

- 27 RADA will continue its ongoing work developing the curriculum and supporting diversity in access, including current achievements in wider BAME recruitment to the BA in Acting. Curriculum reviews of both acting and technical theatre and stage management programmes generated changes in content, especially reshaping personal and professional development in response to changing student demographics and needs.
- 28 RADA is working with two grassroots initiatives seeking to support diversity into and through drama school. Open Door specifically targets and supports young people at the application stage, provides them with tutoring, work on speeches and preparation which will help in the audition process. RADA is working with this initiative for the first time in 2017-18 (for 2018 entry) and two students (of 28 in the BA Acting cohort) have been offered places coming to RADA via the Open Door initiative. The Diversity School Initiative similarly seeks to support young people applying to and in training at drama schools. RADA hosted their launch event and is one of five founding drama school partners. By 2019-20, we will have a clearer indication of how this initiative might work with and benefit applicants.
- 29 Commitment to access and participation comes from the very top of RADA. The Director is involved in both local and national initiatives to develop routes into training and then into the profession for people from diverse backgrounds. This includes work with partners such as the Diversity School Initiative, Open Door, Graeae Theatre Company, tiata fahodzi, Artistic Directors of the Future and Act for Change. He is a mentor for Arts Emergency, has been to a number of schools with the Speakers for Schools initiative and contributed an article to the iNewspaper for their Skills for 2030 Campaign. He has also been working closely with the National Theatre's Creative Diversity programme and was invited to join their round table discussion on targets for disabled performers and creatives. Five of the eight-strong senior management team serve on the Widening Participation Committee.

Student Consultation and reporting

- 30 RADA has consulted students in the drafting of this Plan through the Student Experience Forum network of student representatives and asking other students to ensure a diversity of backgrounds.
- 31 RADA does not have a Students' Union or Association but, through our student engagement strategy, we ensure that students are involved in all aspects of RADA activity that will affect them. Students will be invited to contribute to the preparation and monitoring of RADA's Access and Participation Plans in the following ways:
 - a. Students are members of Academic Board, which will monitor and review the progress of Access and Participation Plans. All student representatives will receive this information and up to four may attend any Academic Board meeting. Academic Board will receive termly updates on progress against each of the APP targets, participation rates in outreach activity and the outcome of evaluation. Both Academic Board and members of RADA Council (the governing body) will review the annual report on this APP prior to submission to the Office for Students. Any additional actions relating to the implementation of this plan will be included within RADA's annual programme monitoring cycle. This ensures that actions are embedded into our process of quality assurance, progress and review for higher education programmes.

- b. There is different student representation on the Widening Participation Committee, with graduates, staff and external advisors (employers and the Associate Director (WP) from King's College London) which will oversee in greater detail the preparation, review, project work and outcomes of the Access and Participation Plan. We will involve a current member or recent graduate of the RADA Youth Company in this group.
- c. Two student representatives attend RADA Council (governing body) so will receive and interrogate plans and reports on progress through that body.
- d. We may ask the Student Experience Forum or other student network group (LGBTQ+ or BAME Students' Group) to comment on particular areas of activity and to advise us on proposed actions. We will also use our weekly Your Student Experience Newsletter as a source of news and to alert students to opportunities for involvement.

Access, student success and progression

Organisational structures

- 32 The Widening Participation team sits within RADA's Student & Academic Services department, ensuring that there is a close connection between this work, that of the admissions team and those providing support for students. RADA has a dedicated Widening Participation and Outreach Manager, with administrative support, who leads on all access work. The post-holder works closely with the Director of RADA, the Directors of Actor and Technical Training, teaching faculty and with colleagues in short courses and the development department. The WPO Manager supports the Widening Participation Advisory Committee, is a member of the Equality, Diversity & Inclusion Working Group and sits on Academic Board, reporting on activity to Academic Board at every meeting. The WPO Manager is a member of a small network of drama school widening participation staff, attends national events and groups. This staff member has met with the larger Widening Participation Department at King's College London to build formal relationships and to provide an additional support network. We want to do the same with a theatre education team to ensure that we have sufficient and experienced external context for our work at RADA.

Proposed activity 2019-20

- 33 We expect our **Access** activity in 2019-20 to be a mixture of current projects and programmes, or developments of these. Our **Student Success** activity will focus on financial support and consolidating support for disabled students and students from under-represented backgrounds. Our **Progression** activity is likely to be determined by the success of a pilot graduate programme at RADA which is in preparation for the 2018-19 academic year.
- 34 We intend, over 2018-19, to develop stronger evaluation methodology, in collaboration with colleagues at King's, to ensure that we can evaluate our work effectively from the start of this Access and Participation Plan. We expect that our approach to evaluation will include:
- Establishing a standardised methodology for recording data for participants across all forms of outreach and widening participation work, linking into HEAT data and the HESA data we hold for students.
 - Growing RADA's own capacity for quantitative and qualitative forms of evaluation of our work. This builds on understanding of the impact that RADA's activity has had on participants, including in softer skills such as public speaking, confidence as well as their

English, art and design skills. We will work with colleagues in our RADA Business department to establish evaluation strategies for young people comparable to their work with senior business leaders. (Please see paragraph 36 for current methods used.)

- Creating a reporting framework to meet our plans to report termly to Academic Board on progress and produce the necessary annual evaluation for OfS.
- Ensuring that we review the effectiveness of our approach to evaluation during the 2020-21 year.

Access

35 Our anticipated Access projects for the period are:

- Access to Acting.** RADA is currently in Phase 2 of the Access to Acting programme. This project engages young people aged 16-26 with and without physical and sensory impairments who were interested in taking part in drama activities and studying at HE level. RADA partnered with seven arts organisations nationally in 2017-18 to deliver workshops. RADA will continue to develop this programme; integrating young people with and without physical and sensory disabilities in drama workshops, talks and tours of RADA. By creating partnerships with leading venues and theatre companies, RADA will create a sustained programme of activity for talented people involved in the project. Graduate and staff training in delivering workshops for people with physical and sensory disabilities will also be organised to ensure good practice throughout the Academy. We have identified this activity to help address under-engagement of disabled people in the arts (The Arts Council identifies that at the point of employment only 4% of employees in funded National Portfolio Organisations disclose a disability²). This evidence chimes with our experience of applicants with physical and sensory disabilities to all our HE programmes at RADA.
- Youth Company.** The RADA Youth Company is one of RADA's flagship widening participation and outreach activities. It targets young people aged 16-20 (so those at the upper age range might be mature students if they go on to higher education). The acting strand is in its 16th year, and we have in the past three years targeted more strongly students from under-represented groups (BAME and socio-economic background). We introduced a two-week theatre production strand in August 2017. Youth company members on the acting strand attend for a year with a two-week intensive. The theatre production strand starts for a term from 2017-18 again with a two-week intensive programme. Students pay a small contribution which can be waived for those from lower income backgrounds. Travel expenses are also available for lower-income participants. The RADA Youth Company also displays strong progression routes to drama school and higher education. Five students on RADA's BA Acting programme in 2017-18 are previous Youth Company members. This is our evidence base for including this programme in our portfolio of work.
- Camden Summer University.** RADA has a long-standing relationship with this programme in its borough, introducing young people from the local area to the Academy. Participants in this programme have gone on to be Youth Company members. We consider it essential that we are working not only nationally but contributing to opportunities (and a different kind of higher education) within our local borough. We consider this programme, which is focused, to be a good opportunity to test out methods to measure the

² p 19, *Equality, Diversity and the Creative Case* data report, Arts Council England, January 2018: https://www.artscouncil.org.uk/sites/default/files/download-file/Diversity_report_1617_FINAL_web.pdf

impact of engaging with theatre work on other aspects of achievement and attainment: these are young people who will not necessarily have experienced theatre-making in other contexts.

- d. **Young Theatre Makers.** This is a week-long Easter programme for young people aged 11-14. The group not only works together to devise a piece of theatre, but they also have sessions on technical theatre and a tour of RADA. Led by RADA graduates and tutors, the course is successful in raising awareness and opening access to the Academy. We have identified the need to start work with young people at an earlier age, especially in the 11-16 range where opportunities for drama are becoming limited owing to curriculum changes. This programme is in its second year at RADA, it does not expect young people to “prefer” acting or production routes, but introduces them to both. We consider this to be a programme that can be used to test more sustained engagement, with participants potentially being able to return year on year.
- e. **State Secondary Schools and Colleges.** A basis for RADA’s targeted WP work is to deliver outreach activities in schools, colleges and local community groups and councils. At present, this is a mix of activity, from our annual Shakespeare in Schools Tour to around 10 secondary schools in London, regular workshops and classes with specific schools and providing one-off workshops as requested by schools, including nationally. Young people who attend schools of low progression, are in receipt of free school meals, and are also from areas of low participation (researched using the POLAR4 data) are targeted. This is an area of activity we would like to develop in a more targeted and strategic way. We anticipate having that targeted approach developed for the 2019-20 academic year.
- f. **Partnership with Theatre Royal Stratford East.** RADA offered a course with Theatre Royal Stratford East for the first time in Spring 2018. By creating strong links with a theatre that has a very diverse youth group and population, we are encouraging their young people to think about RADA (and other drama schools) as an option for HE study. RADA tutors have delivered monologue support sessions and training for participants on the course, all of whom are under 18. Currently the course focuses on acting, but we are discussing a technical strand with our partners. As noted, this is a new initiative, but chosen because of the location, population and reputation of Theatre Royal Stratford East in working with young people.
- g. **Regional workshops and activity.** RADA will continue to audition students outside of London and build networks with local theatres, youth groups and schools/colleges. This enables RADA to offer regular workshops and build aspiration and knowledge for young people who might otherwise not consider applying. This activity is connected to our regional admissions but is targeted at under-represented groups. We anticipate that the proposed expansion of the Open Door initiative into the East Midlands will be part of our work in this area from autumn 2018 onwards.

36 We collect equality data on participants for these programmes and also monitor future progress, especially success in moving to further study in a drama school and conservatoire context. We use “skills wheels” to enable participants to reflect on what they have gained from the course, with a personal assessment of their learning gain in technical knowledge and soft skills over the week. As noted above, we propose to learn from HE sector developments to improve our evaluation methods. We will also be able, as an independent provider, to subscribe to the Higher Education Access Tracker from 2019. We work with AccessHE through the Conservatoire for Dance and Drama and propose maintaining that relationship independently as RADA from 2019-20 to sustain partnership activities.

Success

- 37 We have reviewed student progression data to consider where to focus our work in Student Success activities (ie those concentrating on students at RADA). This is outlined in paragraphs 6-14. We have set our priority actions in relation to this analysis. This means that we have not set specific actions concerning mature students as we have not identified that these students experience specific barriers which are not intersectional or addressed by RADA's provision of scholarships and bursaries.
- a. **Support for disabled students.** This includes additional, likely bespoke, provision for disabled students or those with particular impairments or needs which might not be supported through the Disabled Students' Allowance (or where funded support is inadequate for the type of programme offered at RADA). This might include mentoring, one-to-one tutoring, training support for staff members in assisting students with particular needs, providing support for groups of students and equipment not covered by DSA. This might also include support for intermitting students, including those who have interrupted their students because of ongoing mental health conditions. This is in addition to our statutory obligation to make reasonable adjustments for disabled students.
 - b. **Support for students from lower socio-economic/working class backgrounds.** Evidence from our student wellbeing service (both statistical and anecdotal) suggests that these students are more likely to access pastoral care or counselling sessions. There is some evidence (through numbers too small to be statistically demonstrable) of a relationship between social class and either mental health conditions or the need for an interruption to study. Our work here is to keep these students connected into the Academy during any period of absence, through access to RADA services (including counselling), tutorials and free participation in appropriate short courses offered as part of RADA's public programme.
 - c. **Staff training, mentoring and support networks.** This will support existing activity (the facilitation of a BAME students' group by a staff member who does not usually teach on undergraduate programmes). Staff mentoring supports us in building a diverse teaching faculty and training supports the development of our teachers in working with specific impairments or needs (for example, visualising set construction for those with dyslexia or dyspraxia and vocal training for students with hearing impairments).

Progression

- 38 Work to support Progression (for students graduating into employment or further study) will focus on the following areas:
- a. **Professional development within the curriculum:** supporting employability and professional networks for students from low-participation backgrounds/low socio-economic backgrounds. This might include specific support for those students (for example performance coaching) or to bring in specific practitioners or industry professionals from analogous backgrounds. These programmes are currently in development. We will build a similar programme for students with physical and sensory disabilities, being aware now (from recruitment data) that we will have increased numbers of students with these impairments by 2019.
 - b. **Graduate programme.** RADA is piloting a new graduate programme, focusing initially on acting, to offer low-cost or free sessions for graduates to maintain their skills and to keep them connected to their practice especially during periods when they might not be directly

employed in acting work. This will be of particular benefit for working class graduates or those from low-income backgrounds where they do not have family support between professional engagements and no spare funds for ongoing training. Funds committed to this work will be targeted towards graduates from under-represented groups. By 2019, we will have an evidence base from the pilot programme on which to base more targeted activity. The current evidence base is from graduate feedback, initially gathered as part of our recent periodic programme review process.

- c. **RADA Buddy Scheme.** RADA has a long-standing “buddy” mentoring scheme which matches incoming students with peers within the Academy. Students in their final year are then matched with up to two professional buddies (recent and more established) to aid in their transition into professional work. This is of particular value in building networks for students from under-represented backgrounds where their social capital might be less effective in creating and sustaining opportunities. Our evidence base for this is currently informal, we will use investment to establish how this programme supports students with different characteristics (including mature students, particularly women going into the professions), whether there are differences in success rates for the programme depending upon certain characteristics and how best to assist those in greatest need of a professional network.

Financial support offered to students

- 39 RADA students have had access to the Conservatoire for Dance and Drama’s Scholarship Scheme since 2006. CDD evaluated the scheme in 2017, including RADA students in this evaluation. Overall, students valued the financial contribution. RADA students were least likely to consider that term-time work was essential to them being able to complete their programme. This is consistent with RADA students receiving a higher level of financial aid than other CDD schools. All RADA students participating in the survey said that the receipt of financial support was either important or very important in their ability to continue with study. This is consistent with a student population with timetabled classes averaging at 40 hours per week, who will struggle to manage programme demands with external employment during term time.
- 40 We propose that for 2019-20, RADA will continue with a similar scheme as our core commitment to students, and this will be from fundraised income. **Please note that we do not propose including our provision of general scholarships within the funds committed as part of this Access and Participation Plan.** Further information about RADA scholarships for students starting in September 2019 will be published on the RADA website (please follow links to our higher education courses to find information www.rada.ac.uk).
- 41 RADA is offering a specific bursary of £3,000 per year to **care leavers**. This will be **in addition** to any other RADA scholarship offered. Given RADA’s small student population, we anticipate that the number of care leavers we are likely to have amongst our undergraduate students to be small. We will evaluate the impact of these bursaries alongside any other evaluation we conduct of our scholarships (for context). We will also evaluate through interviews with recipients of the bursaries and asking them to outline how this financial support has assisted in their studies and any other arrangements or adjustments that RADA might make to ensure that care leavers can be properly supported during their time at RADA.

Investment

Proposed access and participation investment for 2019-20

- 42 RADA anticipates receiving £459k in higher fee income, and committing £123k or 26.8% of these funds to activities in this Access and Participation Plan in 2019-20. The table below shows the proposed levels of investment against access, success and progression, with indicative activities.

Investment area	£	Indicative activity
Access (actions to increase entry to higher education by under-represented students)	75,000	Widening Participation staff costs (£55k) Project activity, subscription to HEAT, evaluation
Success (actions to support students from under-represented groups in their study)	30,000	Additional support for disabled students and students from target groups (as outlined above), staff training and development, staff mentoring, project activity, evaluation.
Progression (actions to improve progression into employment or further study)	15,000	Graduate programme, RADA buddy (mentoring) scheme, evaluation.
Financial support	3,000	Provision for care leaver bursary.

- 43 RADA's investment is split across three areas: staff costs, project costs and evaluation. We have a record of success in raising funds for widening participation and outreach activity (including sponsorship of our youth company and elements of our Student Wellbeing Service).
- 44 Our approach is to invest in core costs on the basis that we can raise funds for ongoing project activity. Our financial model is thus based on a combination of investment from additional fee income and from other sources. The full fee income received does not cover the full cost of elite vocational education and training at RADA, so we already subsidise our higher education provision from other sources. As widening participation and access is a core part of RADA's strategic plan, we will ensure that funds are available to support our objectives. Please note that where activity benefits all students, the funds will be allocated proportionately to numbers of under-represented students likely to benefit (for example, the RADA Buddy scheme) or to evaluation which will assist in achieving the objectives of this plan.

Indicative additional expenditure on access and participation

- 45 The table below outlines indicative additional expenditure on access and participation measures, outside of the 2019-20 access and participation plan commitment. It is based on figures provided to the Conservatoire for Dance and Drama as part of its annual monitoring for the 2016-17 academic year. We have removed from the figures any amounts that will be included within RADA's access and participation plan for 2019-20, so this comprises only additional expenditure.

Investment area	£	Indicative activity
Access	75,000	Shakespeare in Schools, Youth Company, Access to Acting, regional workshops and other WP project work.
Success	40,000	Staff costs, student wellbeing and additional support (does not include A&P allocations)
Progression	3,000	Employability and professional development.
Financial support	460,000	Fundraised for scholarship scheme and allocation to a student hardship fund for emergencies.
Total additional expenditure	578,000	

- 46 The contribution to access, participation and student success listed above is £118k. Combining this with the access, success and progression measures expenditure in paragraph 47 indicates that RADA's overall commitment to these measures is £238k. This represents 51.9% of the additional fee income. The total financial support is £463k. This is a combined expenditure of £701k, thus more than we will actually receive in additional fee income.

Provision of information to students

- 47 We tell applicants about the sources of support available to them by our website and prospectus and in our offer letters.
- 48 We reinforce this for our students through induction and through individual meetings. In a small institution it is possible to ensure in this way that all students are aware of the support available to them.
- 49 We publish information about our fees on our website, and in offer letters.
- 50 We will publish our approved access and participation plan on our website, easily linked from the home page.

Conclusion

- 51 As a world-leading provider of education and training in dramatic arts and one which prepares its graduates to contribute locally, nationally and internationally in their fields, RADA has a strong commitment to changing our theatre, film, television and radio industries on stage, in front of a camera or microphone and backstage. We are fortunate in attracting talented students to our programmes and we are actively seeking to build diverse cohorts and to raise the profile of the dramatic arts for everyone.

RADA, June 2018

* course type not listed.

Full-time and part-time course fee levels for 2019-20 entrants.

Please enter inflationary statement in the free text box below.

For students paying home/EU undergraduate fees who are new entrants in 2019-20, or new entrants in subsequent years, the course fees confirmed in RADA's offer letter may be increased in further years of study by an inflationary amount determined in accordance with Government guidelines. This is currently the Office for Budget Responsibility forecast for RPI-X, being the retail price index, excluding mortgage interest payments. Any such increase will not exceed the agreed fee cap which RADA is permitted to charge. For all other students and postgraduate students who are new entrants in 2019-20, or new entrants in subsequent years, the course fees confirmed in RADA's offer letter may be increased in subsequent years of study by an inflationary amount determined by RADA. RADA has set this as the Consumer Price Index (CPI).

Full-time course type:	Additional information:	Course fee:
First degree	Technical Theatre and Stage Management	£9,000
First degree	Acting	£9,000
Foundation degree	Technical Theatre and Stage Management	£9,000
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*
Franchise full-time course type:	Additional information:	Course fee:
First degree		*
Foundation degree		*
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*
Part-time course type:	Additional information:	Course fee:
First degree		*
Foundation degree		*
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*

