Dance and Drama Awards Strategic Review 2009

Final Report

COMMERCIAL IN CONFIDENCE

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DaDA Strategic Review 2009

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Technical Paper 3: Survey of pre-vocational training and Demographics of Award Holders at Dance and Drama Schools, Geoff Lindsay, Coventry: CEDAR, University of Warwick

Technical Paper 4: Inspections, Assessment and Quality Control of the Professional Schools, Sheila Galloway, Coventry: CEDAR, University of Warwick

Technical Paper 5: Progression from Application to Award and Entry, Sheila Galloway, Geoff Lindsay and Robert Lindley, Coventry: CEDAR, University of Warwick

Technical Paper 6: DaDA Graduate Destinations, Robert Lindley and Yuxin Li (Institute of Employment Research), Coventry: CEDAR, University of Warwick

Technical Paper 7: Graduate Destinations for the Performing Arts: Higher Education, Robert Lindley, Heike Behle and Yuxin Li, Institute of Employment Research, Coventry: CEDAR, University of Warwick
Executive Summary

1. The LSC commissioned Professor Jonothan Neelands and the University of Warwick’s Centre for Educational Development Appraisal and Research (CEDAR) and the Institute for Employment Research (IER) to undertake an external strategic Review of the Dance and Drama Awards Scheme (DaDA) under the guidance of a Steering Group chaired by Christine Payne, General Secretary of Equity. The aim of the Review has been to examine and determine the need for and focus of DaDA (which includes dance, drama, musical theatre and production skills), taking account of Government strategies and funding regimes for skills development in other sectors. It also meets the commitment made by Government in response to the 2007 Dance Review by Tony Hall, to review the Dance and Drama Awards Scheme, with a view to ensuring a more coherent pathway for dance training for young people.

2. The Review identified that existing sources of data held by the LSC, Council for Dance Education and Training (CDET), National Council for Drama Training (NCDT) and OfSTED in particular were not robust or consistent enough to be useful as evidence to support recommendations. Particularly in the circumstances in which the Review might recommend the closure of the scheme or the withdrawal of Awards from some schools or courses. Similarly, providers’ claims as to the efficacy of training in terms of access and graduate destination data in particular were often insubstantial in terms of hard and verifiable evidence.

The Review, therefore, used a mixed methods approach to collect and test a broad range of quantitative and qualitative data to establish a multi-faceted profile of the current scheme. In particular, the Review engaged with a substantial employer base of casting directors, agents, choreographers and artistic directors to test industry perceptions of the Scheme.

3. The LSC DaDA Awards were established in 1999 and are offered to exceptionally talented performers as a capped scholarship scheme to cover the costs of conservatoire level training in the leading independent providers in the performing arts of dance, drama.

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1 The remit and membership of the Steering Group are in Appendix One
3 For a full list of employers consulted see Appendix Two
and stage production. There has been approximately 500 new awards made each year since the LSC took over management of the scheme in 2005. The annual cost of the Awards is around £14m and provides a significant proportion of the talent required by the performing arts industry which has a GVA of £4.45bn nationally and £1.6bn GVA in the London economy.

Over the last three years, the numbers of applicants has increased by two thousand, but the number of awards has fallen by about 100. The average net LSC funding per student is £6,705, an approximately 5 - 6% reduction on the equivalent figure for 2005/6.

4. Strategic policy responsibility, management and delivery of the DaDA Scheme is split between the DCSF 16-19 Financial Support Group who have responsibility for policy development and implementation and the LSC Learner Support Directorate who have responsibility for delivery and day to day management of the scheme.

5. Due to the recent Machinery of Government Departmental changes (MoG), the students accessing DaDA now span the remit of both DCSF and BIS, though funding for the scheme is solely from DCSF. Only 39% of current award holders are in the 16-18 age range whilst 61% are 19-25. However, 37% of all award holders are 16-18 year olds on Dance and Musical Theatre courses.

6. The Awards provide income-assessed contributions to maintenance, residential and child care costs. 50% of Award Holders are now from families with incomes less than £30,000 and 73% of these are from families with incomes less than £21,000.

7. The proportion of BME students has doubled since 1999 to 12%. 32.5% of Musical Theatre and Dance Award holders are from the socio-economic background of routine and manual occupations as are 26.2% of the Acting Award holders.

8. 70% of the providers have OfSTED Grade 1 against an average for LSC Work Based Learning institutions of 5% and 37% for Sixth Form colleges. In 2008, 95% of Award providers have OfSTED Grade 1 against an average for LSC Work Based Learning institutions of 5% and 37% for Sixth Form colleges. In 2008, 95% of Award holders had OfSTED Grade 1 against an average for LSC Work Based Learning institutions of 5% and 37% for Sixth Form colleges. In 2008, 95% of Award holders had OfSTED Grade 1 against an average for LSC Work Based Learning institutions of 5% and 37% for Sixth Form colleges.

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4 See evidence in Section 5 and Creative and Cultural Industry Footfall and Impact – CCSkills 2009
6 Learning and Skills Council Funding Review of the Providers of Dance and Drama Awards Final Issue Report (v7.00) – PwC 2009
7 See Section 4
8 These data in this paragraph from Dance and Drama Award (DaDA) schools – a summary assessment of impact and contribution to the learning and skills sector – OfSTED 2009
holders graduated with a recognised Level 5/6 qualification validated by Trinity College London (TCL). 82% of courses are graded Exemplary or Very Good by TCL and 85% of graduates are in relevant employment within one year.

9. However, the current map of DaDA providers is the result of historical factors rather than being a planned programme of provision which addresses the future needs of the industry and the training sector. There is a common view amongst employers, NCDT, CDET and even the providers themselves that the Awards are spread too thinly across too many courses and that some rationalisation is necessary.

10. The DaDA Awards are one of a number of publicly funded interventions into the independent performing arts training sector. The Music and Dance Scheme (MDS), which is managed and funded by DCSF, supports young ballet dancers and musicians from 11-19 and offers 2,000 means tested scholarships to private specialist boarding schools. Since 2003 HEFCE has given premium Band A/B funding for 1000 + FTE places in the Conservatoire for Dance and Drama (CDD), which is a federation of eight schools of contemporary dance, drama and circus.

11. In addition to the CDD, there has also been an exponential growth in the number of HE courses offering Theatre, Drama and Performance from seven courses in 1976 to over two thousand courses in 2008, which do not receive premium funding. Many of these courses also claim to prepare graduates for employment in the industry. However, in reviewing these claims our data suggests that graduates from NCDT accredited courses, which include the DaDA Acting courses, are still significantly more likely to be employed in the industry.

12. Creative and Cultural Skills (CCS) is one of the two relevant sector skills councils, the other being Skillset, and has recently established a National Skills Academy (NSA) for Stage Production and Technology. Unlike DaDA and the other schemes, the NSA has strong employer engagement and backing and is a good model of how public funding for vocational training in the performing arts might be organised.

13. There are significant overlaps between publicly funded provision for drama, classical dance and stage production. However, the 22 DaDA Musical Theatre and Professional Dance courses are the only high quality, conservatoire level training courses of their kind available in the UK.
14. In the Review’s survey of the training backgrounds of performers currently working in the West End, we established that 41% of leads and 66% of ensembles were trained on DaDA courses as opposed to 10% and 1% from CDD courses. Arlene Phillips, Sir Cameron Mackintosh, Bill Kenwright and André Ptaszynski, Chief Executive of Lord Lloyd-Weber’s Really Useful Group have all intervened personally in this Review to emphasise the importance of these courses to their own and other businesses. In the employers’ view, there would be a potentially catastrophic effect on the performing arts industry if the DaDA Scheme was closed before any alternative means of ensuring a continuous supply of high quality performers to the industry was established.

15. The providers’ levels of financial dependence on LSC funded Awards varies from 6% to 62% and 81% of providers are at least 30% dependent on DaDA. The majority of providers stated that the withdrawal of funding would lead to fees at a level that only the very rich could afford, the reduction of teaching hours, larger teaching groups, less qualified professional trainers and in some cases possible closure. This impact on providers would then impact on the intensity and quality of training across the sector that provides much of the talent the industry depends on.

Recommendations:

The recommendations that follow are designed as an integrated package of reforms rather than as stand alone items

1. A national employer-led review is needed which will take a comprehensive view of the performing arts training sector as a whole.

- The purpose of the review would be to establish the resourcing, departmental ownership, level and range of public support for the independent training market and this will include rationalising the number of courses currently supported by the DaDA Scheme to reduce the overlaps and duplication of support in the current model.

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9 See Section 5
10 See Technical Paper 2 or a full account of providers’ responses to the possibility of closure of the DaDA Scheme
11 The Review should also consider the improvements to quality and effective management outlined in 2.6 below (p,39)
The review will clearly establish the needs of the industry and how best these can be met with equity and fairness for all potential applicants to training within the limitations of the resources available. This review should also take responsibility for preparing the evidence for a case for future funding of the sector for the next CSR in cooperation with appropriate Department/s (DCMS, BIS, DCSF).

- The national review could also take forward two potential policy and provision initiatives which have emerged from the DaDA Review that need further exploration with the providers and agencies involved.
  - Whether the Acting courses offered at BA level might be adopted by the connected HEI’s of the Drama Schools affected and whether learners, employers and schools would benefit from this migration into HE proper.
  - Interested parties should seek to extend the existing National Skills Academy into Musical Theatre and Professional Dance, through the creation of a federation of the highest quality Musical Theatre and Professional Dance courses available in the current DaDA providers and beyond. The extended NSA could also include a high quality vocational acting course to ensure provision for learners who are not eligible for BA courses of study and to ensure that the NSA can deliver ‘triple threat’ training.

2. That the DaDA Awards continue to be allocated at similar levels and numbers until alternative arrangements are in place in order to minimise what key employers see as a serious threat to the performing arts training sector on which they rely.

3. That the DCSF take the opportunity following the VFM review of the MDS, to create a single policy team to manage and fund support for the identification and training of exceptionally talented young performers from the early years to employment. This might include re-designation as the Music, Dance and Drama Scheme for instance and taking over responsibility for DaDA and its legacy from the DCSF 16-19 Learner Support Group. This would include the adoption of the income assessment process that is applied by MDS.
4. That, in any case, the provision and budget within DaDA for classical dance courses should be moved into the MDS for the 2010/2011 cohort onwards. This will bring all public support for classical dance and related pre-vocational training into one unit with quality, coherence and cost benefits.

5. That with immediate effect the DaDA Scheme no longer funds new places for Production and Stage Management courses, which constitute 5% of the DaDA provision, as there are similar courses available in the public sector.
1. Overview and Recommendations for Dance and Drama Awards Scheme (DaDA)

1.1 The remit and objectives of the Review
1.2 Principles underlying the drafting of recommendations
1.3 Methodology
1.4 Context of the DaDA Awards
1.5 DaDA and other publicly funded provision in the performing arts training market
1.6 Fragmentation and inconsistencies of lines of management, accountability, funding and qualifications offered in the DaDA Scheme
1.7 The problems of positioning the DaDA Scheme in the Machinery of Government
1.7 The key recommendations and sources of evidence

The purpose of this first section of the final report of the DaDA Review 2009 is to provide a broad overview of the scheme in terms of: its policy framework and objectives; departmental ownership; duplication of resources and other anomalies and in relation to the visibility of DaDA graduates in the performing arts industry that the scheme is intended to prepare learners for.

Subsequent sections of this report provide a more detailed inquiry into selected aspects of the Review.

The evidence base for this report is detailed in the various appendices and Technical Papers attached to this report.

1.1 The remit and objectives of the Review

As part of government’s response\textsuperscript{12} to the Tony Hall Dance Review\textsuperscript{13}, the LSC commissioned Professor Jonothan Neelands and the University of Warwick’s Centre for Educational Development Appraisal and Research (CEDAR) and the Institute for Employment Research (IER) to undertake an external review of the Dance and Drama Awards Scheme under the guidance of a Steering Group chaired by Christine Payne, General Secretary of Equity. The

\textsuperscript{12} Government Response to Tony Hall’s Dance Review - DCSF 2008
\textsuperscript{13} The Dance Review A Report to Government on Dance Education and Youth Dance in England by Tony Hall – DCSF 2007
membership and remit of the Steering Group is in Appendix 1. CEDAR has ten years of prior experience of evaluating the DaDA Awards and advising LSC on provision for the performing arts. The Review commenced in July 2009 and reported in November 2009 with a commitment to implementing phased recommendations from September 2010. The Review provides a set of clear and evidenced options/recommendations for changes to the Scheme that will ensure:

1. That the scope of DaDA fits within the landscape of other financial support initiatives (MDS / HE Conservatoire), without overlaps of funding between schemes in terms of the type and level of provision and the age of learners that DaDA supports. This includes evidence to support recommendations as to:
   - Whether DaDA should provide financial support for dance and ballet provision or whether this support should be rationalised within the MDS remit.
   - How best to co-ordinate talent pathways for dance and ballet in particular between DCSF/DCMS/BIS.
   - The issues concerning whether DaDA should continue to be used to part-fund BA courses under HEFCE remit.
   - Possibilities for co-ordinating cognate areas of work positioned in different departments and funding streams.
   - Whether there is a continuing need for DaDA given the changes in the sector and support for the sector since the scheme’s inception in 1999.

2. The Scheme meets the sector’s requirements. This includes evidence to support recommendations as to:
   - The range of art forms and genres represented in the scheme.
   - Comparing and rationalising the various forms of funding and student support available in the sector and which is most appropriate to the present and future needs of students in training.

3. That there is appropriate Departmental ownership of the scheme (or elements of it) in terms of funding and planning and that the scheme meets the priorities of and fits within the remit of the funding body in terms of the age of learners and the level of qualifications that it supports by providing evidence to support recommendations as to:
Where the management and delivery of support should reside in a complex sector which cuts across different departmental remits in both the education and cultural sectors. This cross cutting includes managing a scheme which is not age or qualification specific and which relies on co-ordinations with agencies responsible for managing and delivering talent pathways, sector skills councils and employers and their representatives.

How best to ensure that the public funds available for supporting access to advanced levels of training are maximised to achieve cost and value effectiveness and avoid unnecessary duplication of processes and administration.

To model support for the sector on its own particular characteristics rather than on the anomalies of its multiple positions within a diverse range of departments. How best to give holistic, continuous and coherent support to the sector rather than how best to bend the sector to the specific requirements and remits of particular departments.

In order to address these objectives the Review was commissioned by the LSC to examine and determine:

- any gap in provision that would be left if DaDA was not available, because it is not funded elsewhere in the public sector;
- the age of learners that should be in scope for this scheme;
- the level and nature of qualifications that should be offered to young people as a springboard into the performance arts professions;
- the extent to which the scheme could be better targeted to those students most in need of financial support in order to access training;
- how the scheme could be revised to offer improved value for money, and options for savings and efficiencies;
- the links and overlaps with other support offered through the DCSF Music and Dance Scheme, the HEFCE Conservatoire for Dance and Drama and other HE vocational provision and HE student support; and
- the impact of any changes on the future viability of Award providers.
1.2 Principles underlying the drafting of the recommendations

The following principles were framed to guide the identification of robust and substantive sources of data, data collection and analysis leading to the drafting of the key recommendations. The LSC and the various departments and organisations represented on the DaDA Review 2009 Steering Group endorse these principles and the draft recommendations14.

1. Recommendations should be phased over time in order to minimise the impact on the sector and industry and to ensure continuity of provision.

2. Recommendations should lead to greater consistency and coherence of provision in terms of departmental and intra-departmental ownership and other cognate areas of provision e.g. MDS and HEFCE funded places.

3. Recommendations should take into account the views of employers and an employer view of the likely impact on the industry.

4. Recommendations should aim to provide increased value for money and improvements in the standards, range and quality of the provision.

5. Recommendations should recognise that the LSC DaDA provision is embedded in and perceived by employers to be vital to the wider ecology of the performing arts training sector. The impact of all proposed changes must be identified so that implementation of changes can be managed in such a way that the sector’s supply of high quality graduates for employment in the performing arts industry continues to be facilitated by the most appropriate mechanisms.

1.3 Methodology

The Review quickly identified that existing sources of data held by the LSC, Council for Dance Education and Training (CDET), National Council for Drama Training (NCDT) and OfSTED in particular were not robust or consistent enough to be useful as evidence to support recommendations. Particularly in the circumstances in which the Review might recommend the closure of the scheme or the withdrawal of Awards from some schools or courses. Similarly, providers’ claims as to the efficacy of training in terms of access and graduate destination data

14 The Review received letters of endorsement from Equity, HEFCE, DCMS, BIS, NCDT, CDET, MDS
in particular were often insubstantial in terms of hard and verifiable evidence. It is also the case that there are significant variables between schools and courses which make statistical comparisons across the sector difficult to make. One issue for the Review is the extent to which the monitoring and assessment of DaDA has been adequate enough on which to build a Review which takes into account the experience of other sectors.

There are two basic sources of inadequacy in this particular respect: the nature of the routine information collected, first, from the Schools about the entry and progression of all students, regardless of nationality (Home/EU versus non-EU international students) and eligibility for DaDA awards, and, second, about the post-graduation destinations of all graduates in different categories.

Even the data on destinations of DaDA graduates are idiosyncratic in the measures they adopt and difficult to interpret in relation to the standard DLHE (destination of leavers from higher education) data from HESA or the equivalent of the destination data applicable to the further education sector collected through the Individual Learner Record (ILR). However, these data are in themselves not ideally attuned to the needs of the performing arts sector to capture the process of entry to employment within it.

Nonetheless, comparability is important. If the professional schools in receipt of DaDA funding do not provide data on destinations (and other variables) which are comparable with these other sources, this creates a regrettable loss of opportunity for analysis of DaDA in relation to other programmes.

The Review, therefore, used a mixed methods approach to collect and test a broad range of quantitative and qualitative data to establish a multi-faceted profile of the current scheme in terms of:

- The demographics and prior learning of current Award holders and historical trajectories
- The profile of providers and courses in terms of levels of qualifications, ages of learners, various quality assurance measures and the employability of graduates and the historical factors that have shaped the profile.

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15 See Section 4 and Technical Paper 3
The profile of the performing arts labour market from the employers’ perspective to verify that DaDA graduates were visible in the labour market\(^\text{17}\)  
Anomalies and overlaps with other publicly funded interventions in the independent performing arts training sector, particularly the Music and Dance Scheme (MDS) and the HEFCE funded Conservatoire for Dance and Drama (CDD)  
The scheme’s Value For Money to the national economy\(^\text{18}\)  
The likely impact on providers and the industry if the scheme were to be closed\(^\text{19}\).

The methods used to collect and analyse data to provide evidence for the Review’s key recommendations included:
- Site visits by sector specialists to all providers to conduct structured interviews  
- Review of all relevant data held by LSC, CDET, NCDT, OfSTED, Trinity College London  
- Survey of new Award holders from 08 and 09 cohorts  
- Stakeholder interviews  
- Establishing employer groups in Dance (including Ballet), Musical Theatre, and Acting to survey graduate destination data and validate survey of the training backgrounds of performers in current employment  
- Interviews to gain data about future industry needs and the quality of training on DaDA courses from key employers  
- Mapping out the departmental and inter-departmental responsibilities for the DaDA Scheme and including other relevant agencies in this  
- Comparing DaDA entrants and graduates with cognate populations in HE and in other publically funded provision in the independent sector, as well as with the footprint of the performing arts industry as a whole  
- Desktop analysis of the processes and outcomes of the different quality assurance, validation and accreditation processes operating in the scheme.

\(^{16}\) See Section 3 of this report and Technical Papers 3/4/5  
\(^{17}\) See Section 5 and Appendix 4  
\(^{18}\) See Section 2 and 4  
\(^{19}\) See Section 3 and 5
1.4  Context of the Dance and Drama Awards

The Dance and Drama Awards were established in 1999 and are offered to exceptionally talented performers as a capped scholarship scheme (the DaDA scheme), to cover the costs of conservatoire level training in the leading independent providers in dance (including ballet), drama, musical theatre and stage production.

The first criterion for the allocation of Awards by providers is talent with economic circumstances only being considered as a tie-breaker between applicants considered equally talented. In essence, the scheme uses public money to purchase training places in the independent vocational training market in the performing arts of dance, musical theatre, drama and stage production.

However, the Scheme is also intended to widen participation in the highest levels of training and therefore to careers in the performing arts for under-represented populations, including BME, students with disabilities and students from low income families. In addition to the payment of fees, the Awards also provide income-assessed contributions to maintenance, residential and child care costs. 50% of Award Holders are now from families with an income of less than £30,000 and 73% of these are from families with incomes less than £21,000.

The proportion of BME students has doubled since 1999 to 12%, which is higher than for the performing arts industry (6%) and for entrants into Universities. 32.5% of Musical Theatre and Dance Award Holders are from the socio-economic background of routine and manual occupations as are 26.2% of the Acting Award holders. In contrast only 5% of Ballet students are from this background and only 25.4% of UCAS applicants. Whilst the academic profile for DaDA Award holders is similar to UCAS applicants, as many as 21% do not have a A*-C pass at GCSE and would not therefore be eligible for UCAS courses.

The DaDA Scheme budget is currently around £14m and there are approximately 1400 Awards in circulation at any one time, split between 22 providers offering 40 DaDA eligible courses. Over the last three years, the numbers of applicants has increased by two thousand, those

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20 See Section 4
21 See Section 4
auditioned has increased by 600 with places offered increasing by 250 but the number of awards has fallen by about 100. The average net LSC funding per student is £6,705, an approximately 5 - 6% reduction on the equivalent figure for 2005/6. The split of funding and Awards against art forms and ages of learners is outlined in Table 1.

Table 1 – Allocation of funding to courses and ages of learners 2008-2009

<table>
<thead>
<tr>
<th>Courses</th>
<th>funding</th>
<th>% funding</th>
<th>No. of awards</th>
<th>% 16-18</th>
<th>% 19-25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting and MT (drama)</td>
<td>£4,299,424</td>
<td>38.1</td>
<td>529</td>
<td>Dip: 1.29</td>
<td>Dip: 16.51</td>
</tr>
<tr>
<td>Ballet</td>
<td>£2,262,700</td>
<td>20.76</td>
<td>270</td>
<td>Cert: 0.00</td>
<td>Cert: 2.07</td>
</tr>
<tr>
<td>Dance and MT (dance)</td>
<td>£4,406,184</td>
<td>40.43</td>
<td>688</td>
<td>37.23</td>
<td>38.6</td>
</tr>
<tr>
<td>Production</td>
<td>£490,784</td>
<td>5</td>
<td>58</td>
<td>0.93</td>
<td>3.35</td>
</tr>
</tbody>
</table>

In order to be eligible for and remain within the scheme, providers must satisfy certain exceptional benchmarks of excellence which include: Grades 1 or 2 in OfSTED inspections and offer a unique set of specialist vocational qualifications validated by TCL (Trinity College London). 70% of the providers have Grade 1 against an average for LSC Work Based Learning institutions of 5% and 37% for Sixth Form colleges. Prior to the inception of the scheme, 87% of all graduates from conservatoire training left without any recognised qualification. In 2008, 95% of Award holders graduated with a recognised Level 5/6 qualification.

The core objective for the Awards has been to support the continued growth and development of the dance and drama sectors by ensuring that the most talented students have access to high quality training, which will prepare them for productive careers in the performing arts. In the Dance and Drama Awards Second Phase Evaluation Final Report in 2006, CEDAR concluded that since the inception of the scheme, the DfES (now DCSF), HEFCE and since 2004 the LSC

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22 Learning and Skills Council Funding Review of the Providers of Dance and Drama Awards Final Issue Report (v7.00) – PwC 2009
23 Dance and Drama Award (DaDA) schools – a summary assessment of impact and contribution to the learning and skills sector – OfSTED 2009
have successfully used the Awards to reform and modernise the sector so that it provides the
quality, transparency and equity of provision which underpins the rationale for the scheme. This
reform has been based in continuing dialogue with providers and other stakeholders including
quality assurance agencies, employers and others. It has been a successful model of private
and public partnership.

1.5 DaDA and other publicly funded provision in the performing arts training market

However, the current map of DaDA providers and courses supported by the Awards is the result
of historical factors rather than being a planned programme of provision which addresses the
future needs of the industry and the training sector. There are significant variations in their
success in ensuring that graduates enter into sustainable careers in the performing arts
industry. There has been very little movement of providers in and out of the scheme. There is a
common view amongst employers, NCDT, CDET and even the providers themselves that the
Awards are spread too thinly across too many courses and that some rationalisation is
necessary. There is a strong view from employers consulted that standards in the sector as a
whole need to be assessed more rigorously and that assessment should involve employers.

The DaDA Awards are one of a number of publicly funded interventions into the independent
performing arts training sector. These interventions are managed and funded in different
departments and there has never been a comprehensive review of the scale, scope and range
of these interventions in order to ensure that there is VFM, consistency and coherence across
the provision of publicly funded support for the sector. However, the LSC DaDA Scheme is the
most closely monitored, evaluated, inspected and validated of these interventions and
according to earlier evaluations has been successful in using the financial support of the Awards
as leverage to raise standards of quality and provision and to widen access to careers in the
performing arts.

The Music and Dance Scheme (MDS), which is also managed and funded by DCSF, supports
talented young ballet dancers and musicians from 11-19 and offers 2,000 means tested
scholarships to private specialist boarding schools such as the Yehudi Menuhin School and the

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24 Providers are subject to inspection by OfSTED, triennial review by LSC, validation by TCL and accreditation by
NCDT and CDET. See Appendix 1 for relevant data.
25 See Section 3 and Technical Paper 4
Royal Ballet School as well as to three DaDA providers. The MDS also funds access to training at junior music conservatoires and at the nine regional dance and ballet CATs (Centres for Advanced Training). The MDS budget is £29.5m of which £9m is spent on classical dance courses including 95% of all places at the Royal Ballet School. The combined spending on ballet places from the MDS and DaDA is £12m, whilst DaDA funding for acting, professional dance and musical Theatre is £10m. The Review established that DaDA Ballet Award holders are more likely to have been educated in the independent sector and to come from Managerial and Professional Occupations (60%).

Since 2003 HEFCE has given premium Band A/B funding for 1000 + FTE places in the Conservatoire for Dance and Drama (CDD), which is a federation of eight schools of contemporary dance, drama and circus at a cost of £10.3m per annum. Premium funding is also given to selected courses in the so-called Hozier Schools, which include Central School of Speech and Drama, Rose Bruford and the Northern School of Contemporary Dance. All students in this HEFCE funded provision only pay tuition fees, are eligible for student loans and study for BA Hons. Degrees. The three drama schools in the CDD – RADA, LAMDA and Bristol Old Vic – are more successful than the DaDA providers in terms of some areas of employment destinations and employer recognition. CDD graduates are more than twice as likely to be in the National Theatre and RSC ensembles for instance and in Radio and TV drama, but DaDA graduates are more successful as regulars in BBC dramas and in small scale touring theatre.

Four of the five drama schools in the DaDA Scheme are anomalous within the LSC sector, in the sense that learners are 18+ years old and they also offer BA routes through connected HEIs alongside the TCL Level 5/6 qualifications. However only one school receives HEFCE funding for places alongside its LSC provision.

Whilst acknowledging that the DaDA acting providers are not in the same league as the CDD and other first class Drama Schools, employers are supportive of the DaDA acting courses and outcomes and would be very concerned if DaDA Awards were withdrawn from these courses without there being a national review of the training and supply of actors. A group of distinguished casting directors representing the RSC, RNT and the BBC were concerned.

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26 See Section 5
enough to agree a statement to the effect that the closure of the DaDA Acting courses would lead to the erosion of the national skills base on which the industry depends. In a letter to the Chair of the Review steering group, Nick Allott the Managing Director of Cameron Mackintosh Limited emphasised this point:

"Though DaDA may be imperfect, it is definitely the best we have had and will continue to support those schools outside of the Conservatoire who have come to rely on this funding for students intent on embarking upon vocational training. To summarily remove this funding without replacing it would jeopardize the very existence of those schools that the industry has come to rely upon to provide properly trained and prepared students. The migration of many drama schools from FEFCE to HEFCE has unfortunately given rise to a plethora of new performing arts courses in institutions not properly equipped to run them."

In addition to the CDD, there has also been an exponential growth in the number of HE courses offering Theatre, Drama and Performance from seven courses in 1976 to over two thousand courses in 2008 which do not receive premium funding. Many of these courses also claim to prepare graduates for employment in the industry.

However, in reviewing these claims our data suggests that graduates from NCDT accredited courses, which include the DaDA Acting courses, are still significantly more likely to be employed in the industry. The eleven DaDA Acting courses for instance accounted for 19% of all those employed in the review’s extensive survey of the training backgrounds of performers in current employment, whereas the two thousand other HE courses only accounted for less than 2%. In Musical Theatre, contrary to the popular imagination, there are few untrained performers in West End or Touring employment and performers from other university courses are less than 2% of the work force.

Creative and Cultural Skills (CCS) is one of the two relevant sector skills councils the other being Skillset and has recently established a National Skills Academy (NSA) for Stage Production and Technology. 4.9% of the DaDA budget is also spent on providing Awards for Stage Production and Management. There are twelve other high quality professional entry level stage production courses available in the public sector.

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27 See Appendix 4 for this and other correspondence received from leading employers
28 See Section 5
There are, therefore, significant overlaps between publicly funded provision for drama, classical dance and stage production. However, the 22 DaDA Musical Theatre (MT) and Professional Dance courses are the only high quality, conservatoire level training courses of their kind available in the UK.

These MT courses are highly valued by employers and the industry is dependent on their supply of highly trained performers. In the Review’s survey of the training backgrounds of performers currently working in the West End, we established that 41% of leads and 66% of ensembles were trained on DaDA courses as opposed to 10% and 1% from CDD courses. Arlene Phillips, Sir Cameron Mackintosh, Bill Kenwright and André Ptaszynski, Chief Executive of Lord Lloyd-Weber’s Really Useful Group have all intervened personally in this Review to emphasise the importance of these courses to their own and other businesses. Sir Cameron Mackintosh offered the following assessment:

*As you know there has been an incredible growth in the amount of Musical Theatre being produced over the last two decades whether it be in the West-End or on the road. In addition the range and level of skills required for a Musical Theatre artist is significantly higher that that required for non-musical actors. At this point in time I think everyone in the sector is finding it harder and harder to find sufficient skilled performers to cast their shows... from a standpoint of over forty years in the industry, I can confirm that the vast majority of individuals who manage to sustain long term careers are those who begin their working life with the benefit of high quality training…*

*The schools providing this type of training remain models of good practice in that they are all essentially self sustaining through income derived from student fees. There is no central body providing funding for facilities or infrastructure and as a result they are inevitably very exposed should a policy change affect the numbers of students able to afford their courses.*

These and other responses from leading employers derive from a concern about the likely impact on the industry if the DaDA funding is removed. The providers’ levels of financial dependence on LSC funded Awards varies from 6% to 62% and 81% of providers are at least

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29 See Section 5
30% dependent on DaDA. The majority of providers stated that the withdrawal of funding would lead to possible closure, fees at a level that only the very rich could afford and the reduction of teaching hours, larger teaching groups and less qualified professional trainers. This impact on providers would then impact on the intensity and quality of training across the sector that provides much of the talent the industry depends on.

1.6 Fragmentation and inconsistencies of lines of management, accountability funding and qualifications offered in the DaDA Scheme

The Tony Hall Dance Review drew attention to a lack of continuity and coherence in the existing provision of support for dance and recommended:

> A clear progression route for children and young people of exceptional talent wherever they live involving the full roll out of the Centres for Advanced Training and a review of the Music and Dance Scheme and the Dance and Drama Scheme

Strategic policy responsibility, management and delivery of the DaDA Scheme is split between the DCSF 16-19 Financial Support Group who have responsibility for policy development and implementation and the LSC Learner Support Directorate who have responsibility for delivery and day to day management of the scheme. There is no structural or other direct links between these teams and other relevant DCSF departments including the MDS, the DCMS/DCSF Children, Young People and Culture Team or the Independent Schools and School Organisation Directorate. Neither of the responsible teams has any other talent or performing arts training related responsibilities.

There is no management, advisory, delivery or other form of involvement in the DaDA Scheme from BIS, DCMS, ACE, CCS and Skillset or the newly established Creative and Cultural Education (CCE) organisation. However, all of these organisations have contributed to this Review. The providers are also subject to various forms of validation, accreditation and inspection and Table 2 maps all of the organisations who either have a direct role in the DaDA Awards or who manage and deliver other cognate provision.

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See Technical Paper 3 or a full account of providers’ responses to the possibility of closure of the DaDA Scheme
### TABLE 2: DaDA Statutory and Non-Statutory Stakeholders

<table>
<thead>
<tr>
<th>Statutory: Policy</th>
<th>Statutory: Delivery</th>
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</thead>
<tbody>
<tr>
<td>Accreditation/Validation Agency</td>
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<tr>
<td>Professional Associations</td>
<td></td>
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<tr>
<td>Sector Skills Councils</td>
<td></td>
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<tr>
<td>Other private/public provision</td>
<td></td>
</tr>
</tbody>
</table>

- **BIS** – formerly DIUS
- **CATS** – Centres for Advanced Training
- **CCE** - Creative and Cultural Education
- **CCS** – Creative and Cultural Skills
- **CDD** – Conservatoire for Dance and Drama
- **CDET** – Council for Dance Education and Training
- **CDS** – Conference of Drama Schools
- **COVE** – Centre of Vocational Excellence
- **CPDS** – Conference of Professional Dance Training
- **Hozier** – Band ‘B’ funded acting and stage management course in four HEIs
- **MDS** – Music and Dance Scheme
- **NCDT** – National Council for Drama Training
- **NSA** – National Skills Academy
- **TCL** - Trinity College London

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**22 DaDA Providers**

- **COVEs** Apprenticeships Beacon Status
- **LSC** Learner Support Directorate
- **Skillset**
- **CCS**
- **DCSF** 16-19 Financial Support Team
- **HEFCE**
- **TCL**
- **BIS**
- **CDD**
- **Hozier**
- **CCE**
- **CDS**
- **CPDS**
- **MDS**
- **DSCF/DCMS** Children & Young People Culture Team
- **CDD**
- **Hozier**
- **MDS Schools CATS**
- **NSA**
- **TCL**

**Learners access training through**

- **OISTED**

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**DaDA Strategic Review 2009**
Due to the recent Machinery of Government Departmental changes (MoG), the students accessing DaDA now span the remit of both DCSF and BIS, though funding for the scheme is solely from DCSF. In terms of learner support funding offered by the DCSF via the LSC, the remit is for learners aged 16 to 19. Only 39% of current award holders are in the 16-18 age range whilst 61% are 19-25. However, 37% of all award holders are 16-18 year olds on Dance and Musical Theatre courses.

DaDAs are available only for the Trinity College London (TCL) vocational qualifications at Level 5 and 6 in the NQF – which are roughly equivalent to a first degree in the HEQF. These levels are not within the LSC’s usual remit and do not contribute towards their PSA targets of attainment at Levels 2 and 3. From the DCSF’s point of view and remit the DaDA courses do not offer VFM even though from a Treasury perspective the DaDA Awards make an important economic contribution towards the UK economy. The cost of the Awards is around £14m and provides a significant proportion of the talent required by the performing arts industry which has a GVA of £4.45b nationally\(^{31}\) and £1.6b GVA to the London economy\(^ {32}\).

The TCL qualifications are also unusual in the sense that they are bespoke qualifications designed to assess the vocational rather than academic achievements of learners; each qualification is highly specific to a sub set of performing arts skills and they are designed for a very narrow range of ability in the top 5%. The TCL assessments are led by professionals and employers and endorsed by the industry as appropriate professional entry level training qualifications. Validation by TCL requires providers to give no less than thirty hours contact time a week with tutors who have recent and relevant professional experience in small teaching groups. These conditions are endorsed by the industry. There are no other equivalent qualifications with this intensity of professional training available in the public sector at FE or HE levels, although similar conditions will operate in the CDD.

In 2008/09 the course fees paid to DaDA schools range from £4,863 to £9,636 per student place. In most cases, these tariffs are set below the actual cost of training and providers tend to subsidise DaDA Awards by charging higher fees to non-DaDA

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\(^{31}\) *Creative and Cultural Industry Footfall and Impact – CCSkills 2009*

\(^{32}\) *Society of London Theatres Annual Report – SOLT 2009*
students. It is also the case that non-DaDA students are not eligible for any income assessed maintenance support or for student loans and grants. The DaDA Awards were set up as a scholarship scheme rather than providing block grants to support providers. However, the allocation of Awards to providers is a proxy form of subsidy, without the security of long term provision. Providers are notified of the number of Awards available to them on an annual basis. The LSC does not contribute to the infra-structure or other costs of providers.

DaDA provision costs significantly more than LSC funded apprenticeships, and, for those learners aged over 19, LSC are effectively paying a full fee when the strategy for adults is to subsidise fees by 50% at most. Unlike HE students, DaDA students are not required to pay tuition fees but they do not have access to HE Student Support and other loans. DaDA students are required to make a student contribution which was set at £1250 in 2008/09. Although, the DaDA tariff and fee arrangements are anomalous with other LSC provision it is important to note that DaDA graduates who are employed in the performing arts industry contribute £44,000 GVA to the economy.

The costs of training are high and the precarious nature of employment in the early years of a performing arts career make it unlikely that graduates will be able to refund the costs of training directly.

The purpose of the LSC’s suite of learner support programmes is to enable and encourage disadvantaged individuals (identified by income levels) to continue or return to learning by removing financial barriers. The allocation of a DaDA, i.e. the main fee element, is not income assessed and is based purely on talent that is identified through audition, for which a fee is normally paid by the learner to the provider. Only the maintenance (IASSF) element of a DaDA is income assessed and this raises a question as to the fit of the Scheme with wider Government policy. In 2006/07 and 2007/08 the number of students who received a DaDA and not the IASSF component was 37% and 38% respectively. If tuition fees were also income assessed against the £33,000 threshold, there would have been saving of £4million in 2006/07 and £3.8million in 2007/08.

\textsuperscript{33} CCSkills 2009
In both the CEDAR DaDA Awards Second Phase Evaluation Final Report and the LSC Post-16 Performing Arts Mapping Exercise, the recommendations included adopting the MDS income-assessment processes and targeting the Awards on under-represented populations including those from low-income families.

1.7 The problems of positioning the DaDA Scheme in the Machinery of Government

Sections 1.5 and 1.6 and the subsequent Sections, Technical Papers and Appendices of this report that they draw from contain enough evidence to suggest that there is a clear case for rationalising the scheme against the principles outlined in 1.2. In particular: to establish greater consistency and coherence of provision in terms of departmental and intra-departmental ownership and other cognate areas of provision; provide increased value for money and improvements in the standards, range and quality of the provision and to take into account the views of employers.

Table 3 presents a graphic account of the various qualification routes offered in the DaDA scheme and how they might fit within the MoG in terms of ages of learners and overlaps and duplication with other cognate provision.
At one end, the Classical Dance qualification is offered to 16-18 year olds with providers who are also receiving funding from the DCSF MDS. It makes sense to consider rationalising the DCSF management and funding for Classical Dance into one team and one scheme. However, the DaDA Classical dance students are successfully graduating with a Level 5/6 qualification whereas MDS students study, if at all, for Level 4.

However, the three DaDA providers that overlap with MDS funding for Classical Dance also offer Professional Dance qualifications and there is considerable mobility between these qualifications as young performers begin to discover their strengths. English National Ballet School only offers training to 16+ students and is therefore anomalous with other training providers in this sub-sector.

At the other end the one and two year Acting and Stage Production Qualifications have no learners in the 16-18 age range and are more usually offered as BA or Postgraduate courses in HEIs. It is also the case that of the eleven acting courses in the DaDA scheme, eight lead to BA degrees. For these reasons it also makes sense to consider moving the DaDA Acting courses into the remit of BIS and HEFCE rather than remaining in DCSF/LSC.

However, HEFCE has raised concerns and problems with these proposals and at the time of writing BIS has not fully engaged with the Review.

If DaDA Awards were withdrawn from these courses on the basis of consistency with MoG, there would be a significant impact on the future of the courses and on the supply of professional actors which employers have expressed concerns about. Two of the DaDA Acting courses are entirely vocational and do not lead to a BA degree. There is a strong argument for retaining some LSC provision for Acting to cater for those highly talented young performers who cannot access HE or who would not find this an appropriate training route and who would benefit from a vocational rather than academic training route into the industry.

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34 Elmhurst, Hammond and Tring Park
This leaves the qualifications in Professional Dance and Musical Theatre to consider. The only other Musical Theatre courses are in private providers outside of the scheme with fees considerably higher than any tariff paid to DaDA Musical Theatre providers. 40% of the DaDA budget goes to Musical Theatre and Professional Dance and 38% of all 16-18 year old DaDA Award holders are on these courses. The Review consulted employers and were told that the industry demand was for ‘triple threat’ trained Musical Theatre performers, in other words trained to sing, dance and act. There is already considerable overlap and movement between the Professional Dance and Musical Theatre cohorts, often during the three years of training, and both qualifications lead to a wide range of related employment destinations. In other words it is difficult to distinguish between Professional Dance and Musical Theatre for the purposes of re-locating either in the MoG.

There is an argument for extending the remit of the MDS to include Professional Dance or even Musical Theatre in terms of bringing greater coherence and consistency to departmental and intra-departmental ownership. However, 39% of this group of learners are 19+ which is outside of the remit of the DCSF and learners graduate with Level 5/6 qualifications. The MDS is also more closely aligned to the subsidised sectors of classical music and dance and contemporary dance rather than to the commercial sectors of Professional Dance and Musical Theatre. In other words, there is an equally compelling argument for Professional Dance and Musical Theatre to either remain as LSC/YPLA provision or to re-locate in BIS/HEFCE.

In the absence of any immediate interest from HEFCE or BIS, it is important to ensure that the Professional Dance and Musical Theatre courses in particular continue to attract DaDA Awards to avoid catastrophic damage to the industry. But management of the funding might be transferred to the MDS in order to bring DCSF support for the sector into one unit.
1.8 The Key Recommendations

The recommendations that follow are designed as an integrated package of reforms rather than as stand alone items

1. A national employer-led review is needed which will take a comprehensive view of the performing arts training sector as a whole.

- The purpose of the review would be to establish the resourcing, departmental ownership, level and range of public support for the independent training market and this will include rationalising the number of courses currently supported by the DaDA Scheme to reduce the overlaps and duplication of support in the current model.

The review will clearly establish the needs of the industry and how best these can be met with equity and fairness for all potential applicants to training within the limitations of the resources available.

This review should also take responsibility for preparing the evidence for a case for future funding of the sector for the next CSR in cooperation with the appropriate Department/s (DCMS, BIS, DCSF).

- The national review could also take forward two potential policy and provision initiatives which have emerged from the DaDA Review that need further exploration with the providers and agencies involved.

  - Whether the Acting courses offered at BA level might be adopted by the connected HEI’s of the Drama Schools affected and whether learners, employers and schools would benefit from this migration into HE proper.

  - Interested parties should seek to extend the existing National Skills Academy into Musical Theatre and Professional Dance, through the creation of a federation of the highest quality Musical Theatre and Professional Dance courses available in the current DaDA providers and beyond. The extended NSA could also include a high quality vocational acting course to ensure

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35 The Review should also consider the improvements to quality and effective management outlined in 2.6 below (p,39)
provision for learners who are not eligible for BA courses of study and to ensure that the NSA can deliver ‘triple threat’ training. (Principles 2/3/4/5)

2. That the DaDA Awards continue to be allocated at similar levels and numbers until alternative arrangements are in place in order to minimise what key employers see as a serious threat to the performing arts training sector on which they rely.

3. That the DCSF take the opportunity following the VFM review of the MDS, to create a single policy team to manage and fund support for the identification and training of exceptionally talented young performers from the early years to employment. This might include re-designation as the Music, Dance and Drama Scheme for instance and taking over responsibility for DaDA and its legacy from the DCSF 16-19 Learner Support Group. This would include the adoption of the income assessment process that is applied by MDS (Principles 2/4)

4. That, in any case, the provision and budget within DaDA for classical dance courses should be moved into the MDS for the 2010/2011 cohort onwards. This will bring all public support for classical dance and related pre-vocational training into one unit with quality, coherence and cost benefits. (Principles 2/4)

5. That with immediate effect the DaDA Scheme no longer funds new places for Production and Stage Management courses, which constitute 5% of the DaDA provision, as there are similar courses available in the public sector.
2. The economic, cultural and social policy argument for DaDA

2.1 - The economic argument

In technical Paper 1, Professor Robert Lindley provides an update on the economic argument for supporting the DaDA Scheme. The paper draws on an earlier 2001 study prepared by the then Department for Education and Skills (DfES) which was submitted by the DfES to Her Majesty’s Treasury (HMT) as part of its comprehensive spending round bid\(^{36}\). There, the economic rationale for state intervention was explored in terms of seeking to remedy different forms of market failure. This section summarises Professor Lindley’s findings in relation to the current DaDA Awards Review.

The performing arts, as with other parts of the creative and cultural sector, require a supply of highly qualified labour that cuts across the FE-HE and academic-performance divides. To different degrees, a mix of visions about the performing arts and accompanying approaches to pedagogy and vocational training combined with artistic and entrepreneurial drive have, over the years, generated through market and charitable forces a group of private dance and drama schools operating quite independently of the public upper secondary, further and higher educational sectors. In 1999, the DfES decided that there was a public interest in contributing to the sustainability of the best of these schools so that their capacity could be deployed on the side of giving UK students, regardless of ability to pay, the opportunity to receive the highest quality training, certified by an independent body. The policy instrument it established was the Dance and Drama Awards (DaDA) scheme.

Most public policy measures in the fields of employment, education and training operate through one or more of:

- fiscal policy (via government direct current expenditure on goods and services, government fixed capital formation, and transfers, i.e. taxes and subsidies),
- regulation of the product, labour and training markets,
- the promotion of dialogue, partnerships and networking.

The DaDA scheme has largely focused on the first of these, though elements of the second and third also feature in its overall operation.

Since 1999, there have been substantial changes to the DaDA scheme as regards its coverage of performing arts areas, schools, groups of potential applicants and curriculum objectives. A particular concentration of changes took place around 2003. There have also been reforms of the wider education and training system which place DaDA in a markedly different context from that of almost a decade ago. Indeed, some of these reforms have had direct consequences for DaDA, notably through the development of the conservatoires and the migration of some schools to the higher education sector through merger with universities or adoption of ‘connected institution status’. Other reforms have had their main effects upon the wider environment in which DaDA must operate, notably those relating to tax, social security and educational maintenance.

2.2 Strategic Review Objectives

Strategic objectives of government change over time. However, there are certain generic objectives that seem quite robust in the present context:

- publicly-funded education and training should increase the potential productivity of those in the labour force and those who are about to enter it for the first time or re-enter it;
- priority should be given to boosting potential productivity in sectors that enable the country to address the most pressing economic and social needs and grasp new opportunities;
the processes of education, training, employment, maintaining adequate income and retirement exhibited in the socio-economic system matter in themselves – so, for example, views of equity, efficiency, community, cultural identity, environmental sustainability can give rise to ultimate objectives that over-ride those stipulated above.

These three angles of approach may be illustrated in the following single example.

The quantity and quality of training in the performing arts may be seen to be poor relative to that available in other areas of preparation for working life and to be in need of a major boost in various respects (see later).

Moreover, there may be an over-supply of talent for the key jobs in question which would suggest that public interventions in the education and training system should just concentrate on getting the most easily identifiable and cost-effectively trainable people into the currently-available and planned future extra training places.

Yet, this would mean that those from ethnic minorities, those who have a disability, people from poor families, single parents, those living in areas with high costs of ‘journey to learn’ and ‘journey to work’ relating to the cultural and creative industries would be seen as high-cost participants in the programme. However, these are groups that a government might also be seeking to support, in principle, so the nature and extent of their access to the education and training opportunities in question becomes an objective in itself. This attention to process means that it is not adequate to hope that, by some happy coincidence, addressing the productivity and sectoral labour supply objectives will coincidentally meet the needs of these groups. It also means that some trade-off will be accepted between, on the one hand, achieving the productivity and output potential and, on the other hand, maintaining commitments to various elements of access. Moreover, wider public policy objectives may be served by improving the information available to potential students, their families and careers advisers that relates to non-DaDA funded schools.
By expressing the strategic objectives in terms of the DaDA scheme intervention, the main elements of the case for DaDA have been the following:

(a) raising the quality of supply by:
   - extending access to training according to ability – equity
   - regulating the quality of provision overall - leverage

(b) improving the operation of the labour market:
   - enhancing job-search and career skills - employability
   - achieving clearer quality standards - transparency and credibility

(c) likely to make ‘demand-side’ measures more effective:
   - i.e. consistency with cultural policy

The degree to which the above aims have been pursued, the explicitness with which they have been expressed within the policy system and with respect to those in receipt of funding, and the balance between the objectives have changed over time.

2.3 The Potential Weak Points in the Scheme

Whilst, on the face of it, the decision to buttress the better private dance and drama schools had considerable merit, the experience of the scheme’s early years suggested, alongside considerable improvements in the quality of provision and the attainment of students (Neelands, et al. (2006), certain issues that did need to be recognised:

(d) despite the creative industries ‘rhetoric’, policy on the performing arts and its ‘economic’ benefits needs to be more carefully articulated;

(e) similarly, contributions to the delivery of ‘social’ and ‘cultural’ objectives need more rigorous scrutiny;

(f) DaDA enhances transparency of the supply-side at the higher quality end of the range of provision but there is insufficient effort to doing the same on the demand side;

(g) greater connection with policy on creative industries is required and the relationships between the non-profit and commercial sectors better understood;
(h) DaDA increases already over-supplied dance and drama markets - unemployment is high, jobs are precarious and attract relatively poor pay and conditions of employment;

(i) favouring a particular group of providers and their students is likely to be inherently inequitable - disadvantaged students may not be helped enough to warrant the policy without introducing means-testing;

(j) there is funding and regulatory inefficiency through the lack of coherence between policy on provision from the professional schools, FE and HE.

Some of these weak points are not inherent to the DaDA scheme but arise from three factors: the location chosen for it in the policy arena, its place in the greatly changing structure of public administration of education and training policy; and its management as a funding scheme with apparently soft contractual obligations on providers and weak regulatory power.

### 2.4 Location in the policy arena

The nature of policy design and implementation around DaDA seems to have reflected a public policy concern with the state of the ‘sector’ as defined by the private schools of providers of training rather than with the ‘sector’ as defined by the employers of the resulting graduates or the agents working with them to find suitable employment. This marginalisation of the labour market influence is in striking contrast to the importance attached to it by other areas of policy which are concerned with the role that the cultural and creative industries should play in economic development and also in the social dimension of change.

This has detached considerations of education and training policy from those of economic development and (employer) sectoral strategy. This is all the more problematical when the schools in receipt of funding are entirely private sector institutions akin to small/medium-sized service enterprises.

A consequence of this distancing of DaDA from the ‘sector’ as ‘employers’ rather than ‘providers’ has left the schools vulnerable to switches of government policy and
administrative arrangements. The transfer of responsibility for the scheme from DfES to the LSC is a case in point. The absence of a cogent dialogue with agents and employers has detracted from the potential quality of both feedback from them as ‘customers’ to providers (from which the latter might learn and improve) and their advocacy on behalf of the training providers in favour of the DaDA scheme.

The lack of involvement of agents and employers in the assessment of the performance of the schools has deprived the policy system of a means of taking fully into account the impact of DaDA on the quality of labour supply to the employer sector. It has also deprived it of an opportunity to use the much more transparent performance of the ‘DaDA schools’ as leverage on the behaviour of a system of provision with a very long ‘tail’ of providers. Most of those in the tail are not in receipt of public funds but known to offer courses of questionable quality and high cost to potential students and their families.

2.5 The public administration of policy

It is clear that policy relating to the provision of education and training relating to the performing arts has been balkanised with little regard for the overall impact of this on either performance in provision of skills or performance in the application of the skills in the labour market. So the mapping of education and training provision for the performing arts into academic/vocational and FE/HE dimensions have left the DaDA scheme supplying a very small niche while the world of educational and training policy and provision has passed by. It is almost as if, in recent years, the scheme has survived by default rather than design; if design has played a part, this has derived from administrative patronage rather than any particular merits identified from the research commissioned and taken up in an objective way to guide the development of the DaDA scheme.

The small size of the schools seems to have led to a very benign approach to contract management when compared with that applied to other areas of education and training provision funded by the state. This is undoubtedly a sensitive area. Its consequences seem to have been reinforced by a reluctance to capitalise on DaDA by strengthening the regulation of the sector in the interest of both students and their potential employers.
It is not entirely clear why this situation has come about but the lack of administrative fit between the scheme and the primary functions of HE and FE has evidently played a part.

Certainly, the administrative economies of scale available to larger provider institutions common in the FE and HE sectors in dealing with the raft of requirements for information relating to financial and non-financial aspects of performance are denied to the DaDA schools. But the monitoring framework seems, nonetheless, below the level of rigour that might reasonably be applied given the sums of public money involved.

2.6 Concluding Reflections

The natures of the educational, training and employment experiences of those seeking to enter sustained practice in the performing arts are rather different from those attached to most other occupations of a professional or quasi-professional kind, not least because of the importance of professional schools and the related vocational courses. These aspects can be over-played; indeed all sectors and occupations seem to think they are special. But, whilst there are strong generic elements found in many sectors/occupations, it does seem to be the case that the combination of certain characteristics of vocational learning and work found in the performing arts field is rather unusual. This applies even if, taken individually or in limited combinations, several of the same characteristics can be found in other occupational areas.

When the DaDA scheme was first examined from an economic perspective\(^37\), it had been in existence only since 1999, so it was not possible to use the subsequent experience of its graduates as a means of establishing, at least in the short term, how their labour market position and employers’ performance might have benefited. Since the aims of the DaDA scheme are closely related to the preparation of students for employment directly in the performing arts, the lack of data on the actual labour market experiences of its graduates was obviously a significant handicap.

Subsequently, there has apparently been a struggle to develop survey devices to
capture information on the destinations of DaDA graduates in a way that reflects the
realities of their experience and degrees of success of the scheme. Further comment on
this aspect and analysis of the data now available will be given elsewhere. In the
context of a strategic review, this is particularly problematical since, even had the DaDA
scheme resolved how to handle this problem, comparability with the data used in
assessing other forms of provision (notably in HE) would not necessarily be assured.

In a strategic review context, it is both inevitable and reasonable that capturing these two
aspects – quality of provision and quality of employment obtained – should be tackled
with greater urgency.

In doing this, several imperatives need to be faced:

1. the adoption of higher standards of routine monitoring in which more
   accountability is expected from both schools and DaDA award holders in return
   for the funding they receive;
2. examine further the external quality assessment of the provision so as to
differentiate more between the schools, now that the tail of relatively weak
provision funded by DaDA has been greatly reduced;
3. the introduction of a substantial degree of external scrutiny via the involvement of
agents and employers in rating the performance of the schools and assessing
the employment destinations subsequently entered by their graduates;
4. the need for greater coherence in policy relating to the provision of education and
training in the performing arts across the different art forms, levels of qualification
and the mixes of academic and performance attainment.
5. the need for scrutiny of the whole sector of private provision (i.e. including those
not in receipt of DaDA funding) in order for potential students and their parents to
be able to have independent information about the quality of provision and its
effectiveness in supporting entry to relevant employment.
3. The Evolution and Profile of Providers

3.1 The evolution of the DaDA Scheme 1999-2009

The government’s reliance on the independent training market in the performing arts to provide high quality vocational training has a long history. Since the 1998 reports on the costs and efficacy of the independent performing arts training market by John Myerscough prepared for DfES and by John Hosier for HEFCE, the policy assumption has been that the independent market comprising a diversity of small ‘high quality’ vocational providers continues to offer the best arrangement for the advanced training of actors, dancers and stage managers. In 2003, this view was challenged by HEFCE who, brought 1000fles into the maintained sector and stopped purchasing HE places in the independent market.

The joint DfES/HEFCE DaDA Awards scheme began in 1999 with a pool of 29 providers in the independent sector in both FE and HE funding streams, offering courses in dance including ballet, acting, musical theatre and stage management. 17 of the original pool are still within the scheme. 10 providers moved into HE when the scheme became FE only in 2004. 6 of this group formed the new Conservatoire for Dance and Drama. 2 of the original providers withdrew from the scheme following poor OfSTED inspections in 2003. 1 School closed and 1 school briefly joined the scheme in 2003 and left in 2005. 3 new providers were brought into the scheme in 2003. 1 new provider joined in 2006 and another joined in 2009. The current total is 22 Schools offering 40 courses (see Table 4, which excludes Drama Studio London and Weekend Arts College who joined the scheme in 2006 and 2009 respectively). Table 4 also presents other sources of data relating to the quality assurance, tariffs and levels of financial dependence on LSC funding of providers, a more detailed interpretation of these data and their limitations in terms of providing the basis for distinguishing between providers and courses is given later in the section.
The qualifications offered in the current scheme are all validated by TCL:
National Diploma Professional Dance – 3 years (**NDPD**)
National Certificate Professional Dance – 2 years (**NCPD**)
National Diploma Professional Musical Theatre – 3 years (**NDPMT**)
National Diploma Professional Acting – 3 years (**NDPA**)
National Certificate Professional Acting - 1 or 2 years (**NCPA**)
National Diploma Professional Stage Production – 3 years (**NCPSP**)

The *Dance and Drama Awards 2nd Phase Evaluation Final Report*, published by CEDAR at the University of Warwick in 2006 concluded that:

*Since the inception of the scheme, the DfES, HEFCE and more recently the LSC have used the Awards to reform and modernise the sector so that it provides the quality, transparency and equity of provision which underpins the rationale for the scheme. This reform has been based in continuing dialogue with providers and other stakeholders including quality assurance agencies, employers and others. It has been a successful model of private and public partnership.*

The report included the following notable achievements:

- A new tailor made qualifications regime to ensure that all students in the sector graduate with a nationally recognised qualification as opposed to the 87% who finished training without any recognised qualification prior to the Awards in 1999
- A good working relationship with the national professional associations Council for Dance Education and Training (CDET) and the National Council for Drama Training (NCDT) who have: issued codes of practice to ensure that audition processes are more equitable and transparent; reviewed their own accreditation processes to ensure that courses are rigorously assessed against industry standards of excellence; acted as an information and intelligence conduit between the industry, government and the providers; increased their responsibility for the routine collection of data relating to widening participation and the employment patterns of graduates.
• All providers are subject to periodic review by OfSTED to ensure that: standards of excellence are maintained and further developed; claims for the efficacy of the training are based on robust performance data.

• DfES/LSC have ensured that where weaknesses are identified, providers are supported through an action planning process and access to further training in, for instance, management, leadership and widening participation.

• Offering Award holders access to the most substantial and continuous maintenance support in current FE practice in England

• Improved marketing and communication to potential students and targeted approaches to under represented groups, which is beginning to have an effect on the profile of the cohort in training

• The implementation of a variety of approaches to increasing participation from under represented groups, which have included: grants towards the costs of outreach work done by providers; the production of publicity and other materials which are more representative of the diversity of the UK population; the provision of a marketing officer post to encourage participation.

• More recently the LSC has managed a flexible provision programme to support disabled performers in providing tailored training for students with sensory, physical and mobility disabilities and students with learning difficulties.

• Introduced a triennial competition for the allocation of Awards, through a Review process, which ensures that the Awards go to the highest achieving providers in terms of the quality of training and the outcomes of training. The Review also serves as a mechanism for funding and encouraging new providers, regional representation and an appropriate balance of art forms.
Table 4: Qualifications, QA profile of schools (excluding DSL and WAC);

<table>
<thead>
<tr>
<th>School</th>
<th>1 Course</th>
<th>2 TCL Grades</th>
<th>3 TCL O/S</th>
<th>4 S/light 06</th>
<th>5 Agents 06</th>
<th>6 OfSTED</th>
<th>7 A:A</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALRA</td>
<td>Dip. Acting V/Good</td>
<td>29</td>
<td>78</td>
<td>72</td>
<td>1</td>
<td>34:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cert. Acting V/Good</td>
<td>16</td>
<td>90</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts Ed</td>
<td>Dip. Acting V/Good</td>
<td>36</td>
<td>71</td>
<td>43</td>
<td>1/2</td>
<td>33:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cert. Acting V/Good</td>
<td>40</td>
<td>90</td>
<td>80</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre Exemplary</td>
<td>42</td>
<td>79</td>
<td>79</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guildford</td>
<td>Dip. Acting V/Good</td>
<td>34</td>
<td>94</td>
<td>69</td>
<td>1</td>
<td>21:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre Good</td>
<td>25</td>
<td>90</td>
<td>90</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dip. S/production Pending</td>
<td>0</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M/view</td>
<td>Dip. Acting V/Good</td>
<td>57</td>
<td>75</td>
<td>70</td>
<td>1</td>
<td>70:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cert. Acting V/Good</td>
<td>28</td>
<td>71</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre V/Good</td>
<td>31</td>
<td>67</td>
<td>59</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dip. S/production Satisfactory</td>
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<td>N/A</td>
<td>N/A</td>
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<td></td>
</tr>
<tr>
<td>Oxford</td>
<td>Dip. Acting Exemplary</td>
<td>38</td>
<td>71</td>
<td>36</td>
<td>1</td>
<td>29:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cert. Acting Exemplary</td>
<td>41</td>
<td>89</td>
<td>33</td>
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<td></td>
<td></td>
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<tr>
<td>Elmhurst</td>
<td>Dip. Dance (b) Exemplary</td>
<td>13</td>
<td>N/A</td>
<td>N/A</td>
<td>1</td>
<td>4:1</td>
<td></td>
</tr>
<tr>
<td>ENB</td>
<td>Dip. Dance (b) Exemplary</td>
<td>20</td>
<td>N/A</td>
<td>N/A</td>
<td>1</td>
<td>8:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cert. Dance (b) Exemplary</td>
<td>0</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hammond</td>
<td>Dip. Dance Good</td>
<td>18</td>
<td></td>
<td></td>
<td>2</td>
<td>4:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre N/A</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Tring</td>
<td>Dip. Dance (b) Exemplary</td>
<td>0</td>
<td>N/A</td>
<td>N/A</td>
<td>2</td>
<td>4:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cert. Dance (b) N/A</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Bird</td>
<td>Dip. M/theatre Exemplary</td>
<td>8</td>
<td>17</td>
<td>17</td>
<td>1</td>
<td>6:1</td>
<td></td>
</tr>
<tr>
<td>Italia Conti</td>
<td>Dip. M/theatre V/Good</td>
<td>6</td>
<td>31</td>
<td>31</td>
<td>1</td>
<td>15:1</td>
<td></td>
</tr>
<tr>
<td>SLPoiante</td>
<td>Dip. M/theatre Good</td>
<td>5</td>
<td>44</td>
<td>33</td>
<td>2</td>
<td>44:1</td>
<td></td>
</tr>
<tr>
<td>Cambridge</td>
<td>Dip. Dance Good</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>18:1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre Good</td>
<td>22</td>
<td>33</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th></th>
<th>Degree</th>
<th>Quality</th>
<th>Courses</th>
<th>TCL %</th>
<th>Graduates with an Agent</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dip. M/theatre</td>
<td>Exemplary</td>
<td>10</td>
<td>32</td>
<td>27</td>
<td>20:1</td>
</tr>
<tr>
<td></td>
<td>Dip. Dance</td>
<td>Exemplary</td>
<td>24</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Liverpool</td>
<td>Dip. M/theatre</td>
<td>Satisfactory</td>
<td>33</td>
<td>27</td>
<td>18</td>
<td>7:1</td>
</tr>
<tr>
<td>Millenium</td>
<td>Dip. Dance</td>
<td>V/Good</td>
<td>9</td>
<td></td>
<td></td>
<td>15:1</td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre</td>
<td>V/Good</td>
<td>18</td>
<td>43</td>
<td>43</td>
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<td>NBalletS</td>
<td>Dip. Dance</td>
<td>Exemplary</td>
<td>3</td>
<td>N/A</td>
<td>N/A</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre</td>
<td>V/Good</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>23:1</td>
</tr>
<tr>
<td>Performers</td>
<td>Dip. Dance</td>
<td>V/Good</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S/Mann</td>
<td>Dip. Dance</td>
<td>Good</td>
<td>0</td>
<td>60</td>
<td>40</td>
<td>26:1</td>
</tr>
<tr>
<td></td>
<td>Dip. M/theatre</td>
<td>Good</td>
<td>0</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Urdang</td>
<td>Dip. M/theatre</td>
<td>V/Good</td>
<td>5</td>
<td>17</td>
<td>17</td>
<td>16:1</td>
</tr>
<tr>
<td></td>
<td>Dip. Dance</td>
<td>V/Good</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 – Courses
2 – TCL validation and/or re-validation grades
3 TCL % of students judged outstanding
4 - % of ’06 graduates in Spotlight
5 - % of ’06 graduates with an agent
6 – OfSTED
7 – Ratio of applications to awards offered

3.2 The quality profile of providers – OfSTED, Trinity College London and other sources

In Section 1 the Review noted a general concern about the variable quality of courses and a perception that the Awards were spread too thinly across too many courses. The number of providers and courses in the Scheme is the result of historical factors and in particular the then DfES condition that no more than 58% of a provider’s cohort should be DaDA Award holders. The logic was that this measure would provide enough spread of providers to encourage mobility in and out of the Scheme based on assessments of quality. It would also preserve each provider’s independent status and ensure that providers did not become dependent on government funding.

In addition to those other changes in the landscape of public funding for the private performing arts training sector which demand some rationalisation of the providers and
courses supported by the LSC scheme, there has been very little movement in and out of the scheme. 81% of providers are at least 30% dependent on the LSC funding. The 58% cap is no longer applied and some courses now have more than 60% DaDA Award holders. The Review’s survey to verify the visibility of DaDA graduates in the performing arts industry conducted in October 2009 shows that some providers are considerably better represented than others offering similar courses and sometimes at a higher tariff. As we have noted in Section 1 when it came to scrutinising other sources of data which might establish the relative quality of providers and courses, we quickly realised that all sources of data other than that collected directly from employers and the survey of the labour market were flawed, inconsistent or came with so many footnotes they could not be relied on to form judgements.

**OfSTED**

The generic measure of the quality of education and training in the public sector at all levels of education up to HE is through regular OfSTED inspections. It is a condition of the scheme that the private providers are subject to OfSTED inspections of their DaDA courses at intervals decided by LSC. In this sense, the OfSTED judgements give a comparator with other LSC provision and a generally acknowledged benchmark of excellence in terms of the quality of training, assessment, leadership and management and employment outcomes. In order to join and remain in the scheme providers must achieve Grade 1 or 2, which is a high benchmark. Table 4 Column 6 presents the grades by provider. Table 5 presents the outcomes of the first three cycles of OfSTED inspections.

<table>
<thead>
<tr>
<th>Table 5</th>
<th>Outcomes of OfSTED inspection cycles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cycle 1 %</td>
</tr>
<tr>
<td>Outstanding</td>
<td>30</td>
</tr>
<tr>
<td>Good</td>
<td>35</td>
</tr>
<tr>
<td>Satisfactory</td>
<td>20</td>
</tr>
<tr>
<td>Unsatisfactory</td>
<td>15</td>
</tr>
</tbody>
</table>
In summary OfSTED\textsuperscript{38} concludes that:

*This inspection history clearly demonstrates that the process of inspection by experienced HMI in conjunction with specialist additional inspectors drawn directly from the profession has successfully and systematically raised the quality of the training dramatically over a short period of eight years. Provision that failed to meet the high standards set has had its DaDA funding removed, and those standards have continued to be raised so that even provision that was satisfactory has been improved to at least good or, in the few cases where the provision has not improved enough, those schools have also left the scheme.\textsuperscript{39,40})*

However, the *Review* does have concerns about the usefulness of the most recent OfSTED inspection cycle in terms of establishing the vocational as well as educational quality of training and these are more fully developed in Technical Paper 4. In this cycle lessons were not observed or graded as they would be in any other LSC inspection, there were no professionals involved and much of the evidence was drawn from other QA sources such as TCL validation reports and gradings.

However, the *Review* also recognises OfSTED’s authority as the official inspection agency for schools and colleges and any educational institution would be proud to have the accolades OfSTED gives to the DaDA providers. Alongside the very high levels of achievement, success and quality of provision, OfSTED also claimed that over 85% of graduates were successfully employed in the first year after graduation. This figure compares well with the 54% of graduates from HE performing arts courses who find relevant employment\textsuperscript{39}. The most recent report summarises the findings from the third cycle of inspections in these words\textsuperscript{40}:

*The standard of students’ work is very high. Students develop acting, dancing, singing and production skills to a professional level and apply them in performance with impressive technical discipline and expressive artistic panache.*

\textsuperscript{38} Summary of Ofsted’s inspection of DaDA-funded dance and drama schools in inspection cycle 3 - 2007/8 - OfSTED 2009

\textsuperscript{39} See Technical Paper 6 and 7

\textsuperscript{40} Summary of Ofsted’s inspection of DaDA-funded dance and drama schools in inspection cycle 3 - 2007/8 - OfSTED 2009
They become reflective and articulate practitioners, able to manage their own burgeoning careers and act as advocates for their art. The large majority of students progress to related employment in highly competitive performing arts settings. The assessment of students is rigorous, fair and accurate. Students receive excellent professional and personal guidance and support during their training. Physical and psychological well-being are carefully nurtured. The leadership and management of these courses are good and continue to improve in most schools. In a few schools, quality assurance processes are insufficiently scrupulous. The tracking of student’s employment destinations is done with varying degrees of diligence and success by different schools.

Trinity College London
In Table 4, column 3 we present the grades given to courses by Trinity College London (TCL). TCL has since 2000 validated all the courses supported by the DaDA scheme. Its assessment focuses on the ways in which the schools provide the National Professional Diplomas: the content of the course, how it is delivered and assessed (moderated by TCL assessors). This means a focus on teaching and learning and, as custodian of the academic reputation of the course, on standards.

In the course of an academic year, TCL assessors visit schools and colleges to moderate internal course assessments between 1 and 3 times. They assess all third year performances. In these visits to schools their main purpose is moderation but they also provide an opportunity for a low-key on-going check on validation issues. The schematic re-validation reports are therefore a summary of several visits to the schools for a range of purposes.

TCL puts an emphasis on the value of its written comments made during validation and re-validation visits rather than on the weight of the grading given. In TP4 we analyse the various reporting processes more carefully. However, it is important to note that 82% of the courses are graded Exemplary or Very Good. This is as a necessary benchmark of excellence for courses that claim to be of the highest quality available and endorsement of the quality and industry relevance of the DaDA courses. Like the OfSTED grades, it
tells more about the exceptional quality of these courses as a whole rather than being a means of a more granulated differentiation between courses.

In Table 4 column 4, we present the percentages of students on DaDA courses who are judged as outstanding by Trinity College London assessors at the end of training. In a vocational and professionally oriented scheme, the Review might have made use of these data to test whether providers were producing employable and outstanding performers and that this would be a substantial source of data. However, in 1999 when the qualification regime for DaDA providers was being established a decision was taken by the DfES not to offer a distinction grade, which would have been clearly defined in terms of criteria and closely monitored as a recognised level of assessment. Whilst the Review considered the TCL validation process to be detailed, rigorous and more professionally informed than OfSTED, the grading system is not intended to differentiate between courses in terms of quality. The emphasis is on providing prose recommendations and points for action\(^1\).

The variable percentages of outstanding students reported by assessors to TCL are not a reliable source of evidence on their own. The collection of data has not been rigorous in its selection criteria or consistently collected. TCL reports that students with providers offering Acting and Musical Theatre course will be seen more often than Dance students for instance and this increases the likelihood of being recognised as outstanding. Ensemble dance performances make it more difficult for an assessor to recognise individual achievement rather than a general standard.

However, if the qualification continues to be available to DaDA, then it should define a distinction level pass with appropriate criteria and processes for measurement of outstanding ability. This would create a significant benchmark of quality both for students and for providers.

\(^1\) See Technical Paper 4 for a more detailed analysis of the various QA regimes operating with providers
Professional Representation Indicators

In Table 4 column 4 and 5, the Review consider two potential employment indicators which might have provided a stable source of data for differentiating courses and providers according to the quality of their output. The providers claim to prepare graduates for sustainable careers in the profession rather than short term success. Section 3 shows that there is some evidence to support this claim. In the 2005 survey of Equity members conducted by Skillset, collected evidence on the training background of those current members with at least five years membership and current or past DaDA providers made up 15 of the most frequent 25 training institutions42.

The data in column 3 represents the number of ’06 graduates who are in Spotlight and/or represented by an agent. Spotlight is the professional trade directory for performing artists and used by casting directors, agents and others recruiting performers for a wide range of employment contexts. Spotlight has been central to theatre and TV/Film drama for many years but also now embraces Musical Theatre and Professional Dance as well. There are costs involved and the Review wanted to test the idea that graduates who were still paying to be in Spotlight might be more likely to be still employable and actively looking for work, than those who no longer subscribe.

The costs of remaining in Spotlight for three years including the cost of high quality professional photographs will be in the region of £700. There are variations between courses and between sub-sector which might suggest that Spotlight representation is a reliable indicator of employability over time. However, there are again anomalies that require qualitative explanations. Professional Dance joined Spotlight in 2006. Many successful graduates from PD and MT courses will move from job to job and be cast by word of mouth and reputation and therefore will not see the need to be represented in Spotlight.

The data in Column 4 represent the percentage of the ’06 cohort with agent representation. This is often cited as a measure of employability and providers compete to ensure that distinguished agents attend their final year showcases. This is a key

42 Equity Performers Survey 2005; Appendix One – Skillset 2006
opportunity for DaDA holders to demonstrate their talents to experienced agents who are seeking the very best and who are often the main conduit into professional work particularly in employment by the Theatre Management Association and Society of London Theatres (TMA/SOLT) and TV. In Section 3 we come back to casting agents’ perceptions of the variable quality of these showcases and the criteria they use to decide which they will attend. Agents work relentlessly on behalf of their clients in order to secure work for a percentage of the fee. The received wisdom in the sector is that graduates who secure an agent are more likely to be successful in gaining employment. Quality agents will restrict themselves to what they consider to be the best schools and are very unlikely to attend showcases beyond the accredited sector.

Again, there are significant variations between providers and sub-sectors in the data of how many graduates are still represented after three years. But, again these data need fuller qualitative explanation and rationalisation before they could be used as a robust proxy for quality of output. The quality of agents is variable. Some providers run their own agencies and keep graduates on the books for longer than other external agencies. There is the same issue for Musical Theatre and Professional Dance as noted in the discussion of Spotlight representation.

Employers and other sector experts, were concerned that these raw data in relation to Spotlight and agents were not used without detailed qualitative explanations. However, the Review considers both these indicators to be a potential source of data to differentiate between courses in terms of sustained employability of graduates. However, the measure after five years rather than three may be more telling and any analysis would have to include employer scrutiny of the quality of agents for instance and other employment history data.

**Ratio of applications to Awards offered**
The data in column 6 are the ratios between application received and Awards offered. Providers are required to submit data annually to the LSC relating to the outcomes of audition by gender, ethnicity and disability (Form M102). These data do not include data on socio-economic status. The analysis of these data is in Section 4 and in Technical Paper 5. The Review considered the ratio between the number of applications received and the number of Awards on offer as a proxy for quality based on the demand for
Awards on particular courses. The logic here is that applicants will be drawn to those courses, which have a strong reputation and therefore offer the highest competition for the limited number of Awards available. Again, the data presented in column 6 shows substantial variations between providers and between sub–sectors, which appears to suggest that the ratio is a good indicator of variable quality. However, the data presented is at the level of providers rather than by course, which would produce a more reliable variable. The data are incomplete at course level. If we consider providers only offering one course, this should allow for some comparison, for instance:

<table>
<thead>
<tr>
<th>Provider</th>
<th>Course</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bird</td>
<td>Dip. M/theatre</td>
<td>6:1</td>
</tr>
<tr>
<td>Italia Conti</td>
<td>Dip. M/theatre</td>
<td>15:1</td>
</tr>
<tr>
<td>SLP College</td>
<td>Dip. M/theatre</td>
<td>44:1</td>
</tr>
<tr>
<td>Liverpool</td>
<td>Dip. M/theatre</td>
<td>7:1</td>
</tr>
</tbody>
</table>

These data suggest that SLP College has the highest demand for places out of the group of providers only offering MT. But other evidence suggest that Bird and Italia Conti graduates are more visible in the labour market and are ‘generally’ considered more successful as routes into sustainable careers in the performing arts. The Review considers that there may be inconsistencies in the collection and reporting of data from schools which make the ratio an unreliable measure. Providers are self-validating, there are no external checks or sanctions to ensure that data which could be used for the performance management of the Scheme is consistent and reliable. There are other inconsistencies; the Ballet ratios are very low because many of the Awards are offered to existing students migrating from the MDS, for instance.

Again, the Review considers that the ratio of applications to Awards might be a significant variable in differentiating between the demand and therefore the quality of courses. But data would need to be at course level and scrutinised by employers.

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43 See Section 4 for this evidence
Tariffs
The tariff is set for each place by the LSC following an audit of the real costs of courses by PricewaterhouseCoopers (PwC). As with other sources of data in the Scheme, PWC issued a caveat in their most recent funding review of the Scheme against using these data to compare the VFM of providers

The scheme involves a wide range of different types of provider, which are constituted differently and have different cost bases and structures. As a consequence, although we have utilised a prescribed approach and standardised the financial data as far as possible, the variety of the data limits the potential for it to be accurately compared.

However, the primary finding of the PwC review was that the unit cost per DaDA student is £7,905 per annum. If a £1,200 student contribution is used then the average net LSC funding per student is £6,705, an approximately 5 - 6% reduction on the equivalent figure for 2005/6.

This reduction can be explained by the significant rise in the total incomes that the DaDA providers receive in 2008. PwC noted that although the total expenditures per college/school have increased by an average of 18%, the average increase in total incomes per college/school is around 114%.

The changes to the key components of the cost structure of courses since the last review are highlighted below:
- Premises costs have increased by an average of 14% since the last review although it should be noted that depreciation costs are not included within the calculation (as last time).
- Administration costs have risen by 26% since 2005. These costs include; telephone / postage, stationery / materials, photocopying, advertising etc.
- Other income shown by the schools has decreased by 10% since the last review. Whilst this is lower there are many different approaches and attitudes to collecting such income within the schools and the range of figures is extensive.
This finding should be significant to any VFM review of the Scheme – the costs of training are 5-6% less in 2009 than they were in 2005. Providers have successfully increased other sources of income by 114%.

The Review considered the tariff levels as another proxy of quality and VFM to differentiate courses. However, as PwC stress there are too many variables in terms of premises and administration costs to make tariffs a variable. Ballet courses are traditionally more expensive than other courses. However, the Review notes that there are substantial variations of costs between providers offering similar courses and that the most expensive courses are not necessarily the most successful by other measures including the diversity of the intake and the visibility of graduates in the training market. Conversely, the lower tariff courses do not necessarily represent greater VFM when other quality variables are taken into consideration.

However, the Review notes that in the HEFCE provision there are fixed bands of funding per place which diverse providers accept irrespective of other costs and that greater VFM might be achieved by setting a single tariff for courses which providers would need to adapt to or not according to their own market position and costs. The cost of training when taken against other reliable measurements of quality might be a significant variable in differentiating between courses on the basis of quality and cost.

3.3 Using comparative data to differentiate between courses

The review has already noted the employers’ concerns that the QA and other data on the quality and performance of providers is neither reliable nor authentic to the kinds of judgements employers themselves would apply. In Section 5, the Review provides the evidence collected by employer groups including a survey of the employment landscape in October 2009 to verify the visibility of graduates. When these data are added to other sources of data on providers the distinction between the highest and lowest performing courses becomes more defined. In Table 6 below we present comparative data from a

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44 Cedar Review Of The Dance And Drama Awards Scheme 2009 Comparison Of Four Musical Theatre And Professional Dance Providers Maggie Morris – October 2009
high achieving Musical Theatre provider and a Professional Dance provider with providers offering similar courses but with different results. This prototype might be developed into a model for more accurately assessing which of the 30 DaDA courses can rightfully claim to be of the highest quality available.
Table 6 - Comparison of four musical theatre and professional dance providers

<table>
<thead>
<tr>
<th></th>
<th>Provider 1</th>
<th>Provider 2</th>
<th>Provider 3</th>
<th>Provider 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course</strong></td>
<td>National Diploma in Professional Musical Theatre (NDPMT)</td>
<td>NDPMT</td>
<td>NDPMT/National Diploma in Professional Dance (NDPD)</td>
<td>NDPMT/NDPD</td>
</tr>
<tr>
<td>218 graduates in West End musicals in 2009</td>
<td>8%</td>
<td>1%</td>
<td>20%</td>
<td>0.5%</td>
</tr>
<tr>
<td><strong>2006 Graduate Musical Theatre Data</strong></td>
<td>23 graduates</td>
<td>9 graduates</td>
<td>22 graduates</td>
<td>5 graduates</td>
</tr>
<tr>
<td></td>
<td>17% in spotlight</td>
<td>33% in Spotlight</td>
<td>40% in Spotlight in 2009</td>
<td>60% in spotlight</td>
</tr>
<tr>
<td></td>
<td>69% working through to 2009</td>
<td>33% working through to 2009</td>
<td>54% working through to 2009</td>
<td>20% working through to 2009</td>
</tr>
<tr>
<td></td>
<td>13% working in West End</td>
<td>0% working in the West End</td>
<td>31% working in West End</td>
<td>0% working in the West End</td>
</tr>
<tr>
<td><strong>2006 Graduate - Dance Data</strong></td>
<td>No Dance Course</td>
<td>No Dance Course</td>
<td>13 Dance Grads 2006</td>
<td>6 dance grads 2006</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>15% in spotlight</td>
<td>0% in spotlight</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>53% evidence working through to 2009</td>
<td>33% evidence of working to 2009</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>30% working in West End/key dance jobs</td>
<td>0% working in West End/Key Dance Jobs</td>
</tr>
<tr>
<td><strong>TCL revalidation</strong></td>
<td>Exemplary</td>
<td>Good</td>
<td>Exemplary</td>
<td>Good</td>
</tr>
<tr>
<td>Ofsted</td>
<td>Outstanding - Grade 1</td>
<td>Good – Grade 2</td>
<td>Outstanding- Grade 1</td>
<td>Good – Grade 2</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------</td>
<td>---------------</td>
<td>----------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>TCL Outstanding students '08</td>
<td>48 candidates 97% Pass 3% incomplete 8% Outstanding</td>
<td>35 candidates 91% Pass 9% Not awarded 5% outstanding</td>
<td>37 candidates 97% pass 3% Not awarded 10% Outstanding</td>
<td>Did not give permission to release data</td>
</tr>
<tr>
<td>Applications to Awards</td>
<td>6-1</td>
<td>44-1</td>
<td>20-1</td>
<td>26-1</td>
</tr>
<tr>
<td>% of cohort</td>
<td>43</td>
<td>53</td>
<td>48</td>
<td>33</td>
</tr>
<tr>
<td>Tariff</td>
<td>6.135</td>
<td>6.210</td>
<td>6.921</td>
<td>5.908</td>
</tr>
</tbody>
</table>
4. Demographic and prior learning profile of DaDA Award Holders

4.1 The policy background to the profiling of Award holders

In order to identify the profile of learners in receipt of DaDA Awards, the Review conducted two studies; a survey of all 08 and 09 Award holders with a 73% return rate\(^45\) and a study of M103 forms from 06-08\(^46\). The M103 forms provide data on the Award holders in each provider by gender, ethnicity and disability and we have used these to map out changes over time in the profile of Award holders. Additional information has been gathered from data relating to the profile of learners in receipt of financial support for maintenance and fees. Where possible comparisons are made with data held by the Higher Education Statistics Agency (HESA) and by the University of Warwick.

*Futuretrack* project which is a longitudinal study of applicants to UCAS courses in HE. The purpose of these studies has been to identify where possible the demographic and prior learning characteristics of the actual Award holders themselves on the basis that if the Scheme was withdrawn this group would be the most affected. As we noted in Section 2, there are a number of issues to be considered. The Scheme is intended to ensure that the most talented young people can access the highest levels of training irrespective of their ability to fund such training themselves; the first criterion being talent and income assessment being the second.

We have already noted that some of the DaDA courses, particularly in Musical Theatre are considered the highest quality available, and this is supported by the survey of the labour market in Section 4. Others, particularly in acting whilst of high quality are not generally considered to be in the same league as the CDD for instance and again this view is supported by evidence in Section 4. In this sense, the scheme may no longer be

\(^{45}\) See Technical Paper 3

\(^{46}\) See Technical Paper 4
necessarily providing access for the most talented to the highest quality courses available. In addition, in Section 3 we noted the variable quality of courses and that there is a general perception amongst employers and providers that the Awards are spread too thinly across too many courses.

However, we also noted in Section 2 the policy imperative to ensure that the demographic cohort of future performers in training should as far as possible reflect the demographic profile of the population as a whole. Without policy and funding interventions in the independent training sector, it is unlikely that representative numbers of BME, disabled and applicants from low income families would have the support needed to access the highest levels of training. In this sense, the profile of the cohort is important. Has the scheme been effective in raising the numbers of under-represented populations in training?

In earlier reports, CEDAR has drawn attention to some of the obstacles preventing certain populations from accessing training\(^47\). In Dance for instance, applicants require extensive and often expensive prior learning from an early age in order to be at a standard to be successful at audition. In Acting, exposure to curriculum drama is unlikely to be sufficient to prepare for auditions at the required standard. Despite other differences, 75% of all Award holders have prior learning in a local and private Dance and Drama school for instance.

It is also the case that there is now in 2009 a more subtle understanding of the obstacles that prevent certain groups of young people from entering University education and the professions than there was in 1999 when the Scheme was established. The policy assumption then was that the only obstacles were financial. However, the work of the Sutton Trust and the *The Panel on Fair Access to the Professions* for instance have demonstrated that cultural obstacles as well as family and educational background can be even more significant\(^48\).

One inconsistency in the Scheme has been the failure to recognise the importance of adopting the same form of income assessment in relation both to fees and to

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\(^47\) DaDA Awards 2\(^{nd}\) Phase Evaluation Final Report – CEDAR 2006
LSC Post -16 Performing Arts Mapping Project - CEDAR 2007

\(^48\) The Panel on Fair Access to the Professions: Phase 1 Report – Cabinet Office 2009-11-17
http://www.suttontrust.com/annualreports.asp
maintenance to ensure that there were fair and consistent measures in place for encouraging schools to seek out highly talented young people from families with low incomes. In the absence of the kinds of centralised processes used in the MDS, providers have been left to make their own judgements in offering Awards to students in need. This again has resulted in a lack of reliable centralised data about the success of applicants from low income families. The emphasis has been on collecting data on the identity variables of gender, ethnicity and disability irrespective of socio-economic and educational background. In TP 5 we point out the subtle interactions between different types of disadvantage.

The profile of the Award holders is also important in terms of establishing Departmental ownership of the Scheme. If the profile is consistent with applicants to UCAS courses in HE this might add to the argument that responsibility for public support for the training sector resides with BIS/HEFCE. If there are significant variables which suggest that learners are better suited to other more vocational routes which do not require the same access requirements as HE then this might add to the argument that BIS works with the LSC to maintain the provision.

4.2 The academic and prior learning of Award holders

Traditional academic qualifications

As the students range in age from 16 years upwards they have had different opportunities to take traditional academic examinations. Nevertheless, there is evidence of a relatively high overall level of academic success at GCSE with a median of eight passes at A*-C, although a minority did not report achieving the 5 A*-C level. These findings are similar to those for the 2002-3 cohort reported in our 2003 report. This suggests a significant minority of Award holders who would not have the academic qualifications required for entry onto BA courses. The TCL Level 5/6 qualifications which are exclusive to the Scheme are therefore a significant achievement for this group. Whilst DaDA Award holders do not graduate from training with a degree, they do

Data from the 1999-2000 to 20002-3 cohorts are presented for comparison where appropriate: See Neelands, J., Lindsay, G., Freakley, V., & Band, S. (2003). Dance and drama awards evaluation: Final report. Coventry: University of Warwick, CEDAR
possess a valuable and recognised vocational qualification which can be upgraded to BA Hons level post-training if required.

**Pre-vocational experience and qualifications**

Pre-vocational performance experience is common. Over half (51%) have received private tuition in voice, movement or dance and 45% have attended summer intensive schools. Furthermore, three quarters (75%) have attended local dance and/or drama school. A very wide range of youth theatre and dance groups were named by the third of students that have attended these. In the vast majority of cases each group was named by just one person; the highest numbers were reported for the English Youth Ballet (13), National Youth Theatre (11) and National Youth Ballet (6).

There was no significant relationship between any of these experiences and socio-economic background. We have already noted that success in the performing arts industry is often dependent on access to accredited vocational training at DaDA level. Access to this training, in part, is dependent on access to certain key prior learning experiences. These experiences are more likely to be available in the private market despite the growth of CATs and other initiatives in dance in particular. This means that even those families with an income less than £21,000 are finding ways of funding their children to take part in these key pre-vocational experiences.

The students have also undertaken a range of pre-vocational training qualifications including GCSE dance (23%) and drama (53%), and A level dance (8%), drama (9%) and theatre studies (13%). A quarter had taken the BTEC National Diploma, although only 3% had taken the Higher National Diploma. Graded examinations (e.g. RAD/ISTD) in dance (42%) and drama (42%) were also common; about one in ten had taken drama graded exams (e.g. LAMDA), with 8% having qualifications beyond grade 6. These graded qualifications are considered as benchmarks of talent and are often required as a condition for audition by dance providers in particular.

**School**

Two thirds (65%) have attended state schools including comprehensives, community schools, foundation schools, City Technology Colleges or Academies but 15% attended schools where selection was on particular aptitude and 9% attended schools that
selected on the basis of academic ability. These figures can be compared with data from an Institute of Employment Research (IER) project, Futuretrack, which involves a longitudinal survey of HE applicants accepted through. It is not surprising, that the proportion of students who went to a school that selected students on the basis of particular aptitudes is very high in the Dance and Drama sample. Furthermore, although 15% had attended independent schools (12% fee-paying) compared with the national average of 7.1% of pupils in independent (non-special) schools, it is also important to compare the DaDA students’ data with those entering HEIs – 17.7% as shown by the Futuretrack data.

The main difference between students was between ballet students who are much less likely to have attended a state school but, rather, to have attended a school on the basis of their aptitude (e.g. 52% ballet students compared with 5% of acting students).

The highest proportions attending independent (fee paying) schools are acting students (17%) followed by ballet and professional dance (13% each), whereas just 7% stage management and 10% musical theatre students had done so. Furthermore, 22% of ballet students had attended other independent schools.

4.3 Disability, gender, ethnicity and socio-economic classification of Award Holders

Health and disability
Almost one in ten (9%) report that they have a long term illness, health concern or disability; 1.3% were receiving the Disabled Student Allowance (DSA). This compares with 4.0% of DaDA students declaring a disability in 1999-2000 and 2.8% in 2002-03. This compares well with the UCAS figure for applicants to cognate HE courses which is 4.32% against an average for all subjects of 4.54%. The DaDA scheme has prioritised widening participation to vocational training in the performing arts and has led the sector in terms of projects, initiatives and funding leverage to secure this goal.

51 The percentage of disabled UCAS applicants (UK domiciled and international) by preferred subject and UCAS disability/special needs/medical condition category, 2004 entry – HESA 2008
However, by far the most common concern was a learning difficulty related to dyslexia or dyspraxia (5 per cent of the sample, 52 per cent of those reporting a health concern). Mobility and hearing difficulties were relatively infrequent but visual impairment and headache and/or eye strain were reported by 0.6% of the students (7% of those with a health concern). Whilst the percentages of students with physical or sensory disabilities remain concerningly low, it should be noted the the DaDA cohort represents a significant number of young people with learning difficulties who are accessing Level 5/6 vocational qualifications through the DaDA Scheme.

The number of applicants with a stated disability has risen from 3% to 6% since 2005-6 and this may reflect the emphasis on widening participation for this group and the work done by schools to identify suitably talented disabled students. However, the chance of being auditioned has fallen from 88% in 2005-6 to 70% in 2008-9 and the percentage offered Awards has also fallen from 39% to 9% - about the same figure as for males.

**Gender**

Overall the ratio of female to male students is 60:40 which shows an increase in the proportion of male students over time:


But there was variation between the disciplines. Drama (51:49) and Stage Production (50:50) differed from Ballet and Professional Dance both (65:35) and to a lesser extent Musical Theatre (61:39).

The report Creative and Cultural Industries: Impact and Footprint 2008/09\(^{52}\) provides a source of comparative data on gender and ethnicity – see below. Comparisons with the performing arts subgroup indicate that there is close to a 50:50 split by gender, with slightly higher proportion of men compared with the 40:60 male: female distribution for DaDA students. The proportion of women in the performing arts increased from 41% to 49% between 2006 and 2008 whereas in DaDA there has been a longer term increase in the proportion of male students from 29% (199) to 40% (2008) – see above.

Male applicants are more likely to be auditioned than females (84%-76%) and twice as likely to be offered Awards (8%-3%). In 2005-6, the percentage of males getting Awards was even higher at 12% with females at 4%. The percentage is decreasing as more males apply for courses.

The Destination of Leavers from Higher Education (DLHE) data from the Higher Education Statistics Agency (HESA) shows that in cognate courses the ratios of female to male students are: Dance 90:10, Drama 71:29, Stage Management 77:23. In this sense rather than contributing to the over supply of females in training, DaDA providers have been successful in recruiting high quality males into all sub-sectors at a ratio which is comparable to the industry norm.

**Ethnicity**

The majority of students with a DaDA were White British (82%) with the total White group comprising 88% of the students. This shows an increase in students from a minority ethnic background (i.e. those not in any of the three White groups) over time:

- 1999: 6.2%, 2001: 7.4%, 2008: 12.0%

This was a greater increase proportionately than for first year UK domiciled Higher Education students over a similar period, from 13.4% in 1999 to 17.2% in 2007. However, no DaDA students identify themselves as having Pakistani or Bangladeshi heritage –just as in our earlier surveys in 1999 and 2002.

These data show differences from the Creative and Cultural Skills (CCS) report where for the performing arts there were more White workers (93.7%), similar proportions of Black workers (3.3%) but also 1.2% Asian or Asian British. Furthermore, whereas the proportion of Asian students has not increased and remains about zero for DaDA students, there was an increase of 6% in the performing arts 2007-09. It is also of interest to note that across the creative and cultural industries sector as a whole there was an increase of 118% of Asian and Asian British people, well over ten times the growth in employment experienced across the industry as a whole.
However, the CCS data includes all employment in the performing arts including in administration for instance so may not provide an accurate comparison. However, employers stress that there is a greater demand for Asian and Asian British performers than is currently being supplied by the training sector including DaDA providers. The Destination of Leavers from Higher Education (DLHE) data from the Higher Education Statistics Agency (HESA) shows that in cognate courses the total White group representation is: Dance 83.9, Drama 86.9, Stage Management 89.2%

Since 2005-6 minority ethnic (ME) applicants have had the best chance of being auditioned at around 90% of all ME applicants. In 2005-6, 28% of ME were offered Awards and this reflects the growing demand for ME performers in the industry. By 2007-8 this figure has fallen to 7%. But it is still the case that ME applicants are more likely to be offered Awards than any other group. Again, this is evidence of the providers working to ensure that there are more ME students in training for careers in the performing arts.

Socio-economic Classification
The socio-economic classification of the DaDA data was operationalised according to the National Statistics Socio-economic Classification (NSSEC) using parental occupations. Both DaDA entrants and UCAS applicants were drawn markedly from backgrounds associated with higher or lower managerial and professional occupations, with about 20% from routine or semi-routine occupations. As the following table 6 shows, it is important to distinguish the kind of course students took in terms of their socio-economic background.

Comparing different groups of DaDA entrants using, for clarity’s sake, a 3 class version of the 8 class (NS-SEC), students of ballet were far more likely than those entering other courses to come from managerial and professional background – nearly two thirds fell into this category (Table 6).

### Table 6:

<table>
<thead>
<tr>
<th></th>
<th>Managerial and professional occupations (%)</th>
<th>Intermediate occupations (%)</th>
<th>Routine and manual occupations (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ballet</strong></td>
<td>60.0</td>
<td>35.0</td>
<td>5.0</td>
</tr>
<tr>
<td><strong>Musical theatre</strong></td>
<td>46.1</td>
<td>21.1</td>
<td>32.8</td>
</tr>
<tr>
<td><strong>Acting</strong></td>
<td>52.5</td>
<td>21.3</td>
<td>26.2</td>
</tr>
<tr>
<td><strong>Stage Management</strong></td>
<td>50.0</td>
<td>22.7</td>
<td>27.3</td>
</tr>
<tr>
<td><strong>Professional dance</strong></td>
<td>45.1</td>
<td>27.2</td>
<td>27.8</td>
</tr>
<tr>
<td><strong>Total (Survey of pre-vocational training at Dance and Drama schools (%))</strong></td>
<td>47.6</td>
<td>22.9</td>
<td>29.5</td>
</tr>
<tr>
<td><strong>Total population of UCAS applicants 2006 (%)</strong></td>
<td>52.2</td>
<td>22.5</td>
<td>25.4</td>
</tr>
</tbody>
</table>

The highest proportion of Award holders from the routine and manual occupations category were Musical Theatre students who make up 40% of the total. This group is also the least likely to have been educated in independent schools (7% against and UCAS applicants average of 17%). They may also account for a high proportion of the 50% of Award holders from families with incomes under £30,000 although we do not have the data to verify this hypothesis.

**Family Income**

The percentage of DaDA award holders who received financial support for fees decreased between 2004-05 and 2008-09 from 53.7% to 46.7%. Initially the decline was small but there was a large reduction between 2007-08 (51.0%) and 2008-09 (46.7%). In all years up to 2007-08 the vast majority of students with support received this for both
fees and maintenance. After 2004-05, when 81.6% of the students received fees and maintenance support, the percentage increased dramatically to 96.7% in 2005-6 and stands at 99.8% in 2008-9.

The percentage of students receiving support for fees and maintenance whose parents’ income was in the lowest band (namely < £21,000) increased from 60% (2004-05) to plateau for the last three years between 71-73%. These data indicate that the percentage receiving support for fees and maintenance has decreased over the past five years but, of those receiving support, the percentage from families in the lowest income bracket increased and now represent nearly three quarters of award holders receiving support. This may be compared with the earlier period when the percentage of DaDA students receiving a full maintenance award increased from 28% (1999-2000) to 37% (2001-02), but it is not certain that these data are directly comparable.

This is the strongest evidence the *Review* has considered to test the claim that the DaDA scheme has successfully reached students from low income families. Despite the recent reduction in those eligible for support for fees and maintenance to 46% from a high in 2004 of 53.7%, this is still a significant increase in ten years from the 28% receiving support for fees and maintenance in 1999-2000. Similarly there have been dramatic increases in the number of students receiving support for both fees and maintenance from 81.6% in 2004-5 to 99.8% in 2008-9 and in the number receiving support who are from families with incomes >£21000 from 60% in 2004-5 to 99.8% in 2008-9.
5. Analysis of destination data, employability and the employers' perspective on the DaDA Scheme

5.1 – The performing arts industry and its relationship to the training sector
5.2 – Analysis of LSC data on employment outcomes
5.3 – The visibility of DaDA graduates in the employment landscape

5.1 The performing arts industry and its relationship to the training sector

There are 102,000 people employed in the performing arts of theatre and dance. This number has increased 20% between 2006-2008. The performing arts are the fastest growing of the creative and cultural industries. The UK creative and cultural industries are the largest in the world in terms of the percentage of GDP. 62% of people working in the industry earn less than £21,000. 58% are self-employed. 46% have qualifications above Level 4. The performing arts contribute £4.6b GVA to the UK economy each year and £1.6b to the London economy. There has been 9% increase in GVA since 2007. Per head GVA in the performing arts is £44,000 each year. This is a substantial industry making a significant contribution to the economy. In addition to the national contribution, the performing arts make a particular impact on the London and SE economy. Tourism has a GVA of £16b to the London economy and 70% of tourists are attracted by the quality of cultural events in London. In 2008, 13.8 million seats were sold in SOLT theatres alone and these grossed £3480m. DaDA graduates were 41% of the leads and 66% of the ensemble in the most profitable London Musicals in October 2009.

Whilst there are many different routes into employment as a performer in the industry, the chance of graduates from NCDT and CDET accredited courses, or from other conservatoire level training of the same intensity and duration of training, gaining employment is significantly higher than from any other route. In TP 6, the Review

54 This and other industry data taken from Creative and Cultural Industry Impact and Footprint – CCSkills 2009
55 SOLT Annual Report - 2009
56 Mayor of London’s Office - 2009
57 The Review surveyed the training background of lead and ensemble performers in 32 West End musicals. The background was known for 72% of all performers
compared the destination data of DaDA graduates with all other cognate courses in HE and reached the conclusion that:

*a key conclusion from this paper is that the early experience of DaDA graduates is concentrated on performance to a degree that is much greater than is the case for HE-trained performing artists. They are also likely to be more occupied, as a group, across a wider area of the performing arts and much less involved in education.*

A 1994 report carried out by the Institute of Manpower Studies on behalf of the Arts Council of England found that 86% of actors working in the profession had received formal professional training. 58 In the Review’s survey of the current labour market there less than 15 of performers in West End and touring musicals who were not trained. The same survey shows that the eleven acting DaDA courses accounted for 19% of all performers across a range of contexts compared to less than 2% from the 2.5 thousand HE courses with drama, theatre, dance and performance in their titles.

The industry is therefore dependent to a degree on the supply of suitably trained and talented performers from conservatoire level courses including those in the DaDA scheme. For instance, 94% of the RNT ensemble for the last three years were from an NCDT accredited training background as were 65% of performers in all radio and TV dramas in a sample week. 71% of all the performers in West End Musicals surveyed were from NCDT or CDET accredited courses.

The findings from the survey of the employment contexts detailed in 5.3 show that the incidence of students from DaDA courses is pervasive across all categories. It is very high indeed in musical theatre; high in the small scale touring example and the RNT; and fair in the other theatre examples and television and radio. Although a 4% showing in UK films is lower, this category has a very high proportion of untrained actors and a low incidence of actors from universities.

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This symbiotic relationship between the industry and the training market has made the Review particularly complex in the sense than any changes to the public funding of the training sector will have a significant knock on effect on an industry that contributes a significant GVA to the economy.

However, that survey data also shows that there are considerable variations between providers. In terms of Musical Theatre for instance the survey found that three schools had 45-51 graduates currently working in the West End, whereas at least three schools offering similar courses had none.

In Appendix 2, we list the employers who have contributed to the Review and these include those at the top of their profession and names that are well known beyond the industry such as Sir Cameron Mackintosh, Bill Kenwright and Arlene Phillips. The Review was struck by the willingness of these employers to give freely of their time and their expressed interest in playing a much more forceful role in the training of the next generation of performers. The Review understands that this level of employer interest reflects the very close ties between training and business in the performing arts industry. The overwhelming number of DaDA graduates who are successfully employed in the industry are in the commercial and for profit sector rather than the publicly subsidized sector.

5.2 Analysis of LSC data on employment outcomes
The DaDA Award scheme is intended to ensure that the most talented young people are able to access the highest quality training to prepare them for sustainable careers in the performing arts irrespective of their ability to pay for such training. As we have noted the DaDA Scheme is one of a number of public interventions into the independent training market. In Section 3 we considered the problems of finding data to support the claims that the DaDA courses represent the highest quality training available and to allow reliable differentiation between courses on the basis of quality. In this section we report on the work done by the Review to test the efficacy of the Scheme in terms of the outcomes for graduates in the labour market.
Since 1999, CEDAR has in many of its evaluation reports stressed the importance of providers and the then DfES and the LSC collecting reliable and verifiable data on graduate destinations to support the many claims from providers that they are successful in ensuring that training leads to employment in the performing arts industries. Despite these recommendations only a very rudimentary system of data collection was established in 2005-6. The LSC commissions CDET and NCDT to contact graduates who have been in the labour market for one year to verify if they have worked, in what context and how many contracts they have been engaged in.

The performing arts labour market is extremely diverse and the range of employment contexts which might count as ‘industry related’ for the purpose of measuring a provider’s success preparing graduates for employment ranges from West End theatre and musicals, through TV and film of all kinds to promotional work and cruise ships. In 2003, CEDAR consulted with employers and sectoral experts to agree a range of destinations for the evaluation of NCDT and CDET accredited courses. This resulted in a list of 25 categories for NCDT including stand-up comedy, internet videos and small scale theatre. There were 15 for CDET including choreography, cruise ships, hotel cabaret and pop touring.

In TP 6, there is an analysis of these data collected by CDET and NCDT, which also attempts to compare the performance of DaDA graduates with those from other cognate HE routes through the Destination of Leavers from Higher Education (DLHE) data collected by HESA. The destination data from other cognate HE courses is considered in TP7.

The analysis in TP 6 found that the reports accompanying the submission of the data to the LSC are very summary and do not go into the main findings relating to destinations and contracts. This data is used by the LSC for evaluation purposes only. This means that not only is there probably insufficient technical scrutiny of the data at the moment of completing the surveys but also there has been a lack of exploration of how they can be more fully interpreted and deployed as labour market intelligence for the schools, employers and agents.
The employers consulted by the *Review* were highly sceptical of the data and its authenticity and usefulness. They were also strongly of the opinion that only sector experts and employers were in a position to judge the quality of employment outcomes and that this should be done three or five years after graduation in order to test the success of a career, rather than the simple test of a single contract in the first year of graduation. Below, we report on alternative approaches to collecting data on the employability and visibility of DaDA graduates.

In Table 10 below, we present data from the NCDT/CDET graduate surveys for 2007-8 relating to the five most and least frequent destinations for graduates in their first year in the labour market.

<table>
<thead>
<tr>
<th>Top 5</th>
<th>Employment Category</th>
<th>CDET 2007/08</th>
<th>NCDT 2007/08</th>
<th>Employment Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top 5</td>
<td>Cruise ship/cruise line companies</td>
<td>102</td>
<td>126</td>
<td>Small Scale Theatre</td>
</tr>
<tr>
<td></td>
<td>Commercial entertainment e.g. pop video, pop touring, fashion shows, trade shows</td>
<td>61</td>
<td>91</td>
<td>Film – Student/profit-share</td>
</tr>
<tr>
<td></td>
<td>Musical Theatre touring</td>
<td>54</td>
<td>48</td>
<td>Self-employment in the industry (profit-share, independent etc)</td>
</tr>
<tr>
<td></td>
<td>Pantomime</td>
<td>42</td>
<td>46</td>
<td>Television</td>
</tr>
<tr>
<td></td>
<td>Other Contexts: Teaching - Private</td>
<td>37</td>
<td>45</td>
<td>Repertory/Regional Theatre</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bottom 5</th>
<th>Employment Category</th>
<th>CDET 2007/08</th>
<th>NCDT 2007/08</th>
<th>Employment Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bottom 5</td>
<td>Acrobat/gymnast</td>
<td>0</td>
<td>0</td>
<td>Cruise ship/Cruise Line companies; Internet; Presenting; Video; Workshop; Other Contexts: Further study; Other Contexts: Teaching-private; Other contexts: Not available for work (injury, other employment etc.)</td>
</tr>
<tr>
<td></td>
<td>Dance administration</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Children’s Entertainment e.g. children’s shows</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Choreographer</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Show girl spectuclar e.g. Moulin Rouge</td>
<td>8</td>
<td></td>
<td></td>
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</tbody>
</table>
From a lay person’s perspective this list might be seen as evidence that the DaDA scheme is not achieving one of its core objectives, which is to prepare performers for successful careers in the performing arts. The predominance of cruise ships, pantomime and pop videos on the one hand and self-employment and profit share on the other suggest that the Scheme has not been successful in terms of ‘quality’ destinations. These might include leads in West End and touring musicals, radio, TV and live theatre including leading companies such as the RSC and the RNT. However, judgements of this kind are problematic in at least two ways.

The first problem is to do with what counts as a quality destination. There is no doubt that the majority of DaDA graduates work in the commercial and for-profit sector of the performing arts rather than in the subsidised sectors of the ‘high arts’ of Ballet, subsidised theatre and contemporary dance for instance. Does this make the DaDA destinations of a lower quality? Can one compare cruise ships with the RSC for instance?

However sector experts and employers take a different view of cruise ships. Cruise ships do now produce high quality, hour long versions of West End material and, especially for younger performers, provide opportunities to develop personally and professionally. For both schools and performers, the test would be how such work balanced out with other work. In other words, cruise ships are seen by employers as a good first destination but would only make a judgement on the career of a graduate over time to see how they developed from cruise ships into other working contexts.

In terms of the NCDT data, an expert view could be that these are performers graduating in a recession which has seen a reduction in TV and Film work with many big names now taking parts in TV soaps and taking employment opportunities that might have been there for graduates from drama schools. In this context what the data shows is that the graduates are finding other means of ensuring that they use the skills and training they have in related, if unprofitable, working contexts. This shows determination and commitment to staying employable and building a portfolio of work.
5.3 The visibility of DaDA graduates in the employment landscape

It became apparent from the first on site interview with a provider school Principal that graduate destination data and employers’ views would play an important part in the Review.

The Review commissioned Ian Kellgren as a distinguished and knowledgeable sector expert to convene employers to consider the data available on the destinations of DaDA graduates and to offer their expert opinion on these data. Additional meetings were held with Ballet employers and professional dance employers and the conclusions of these meetings and the concerns of leading employers are in Appendix Four.

Ian Kellgren conducted one to one interviews with the head of casting, or the equivalent, of the BBC, Cameron Mackintosh Ltd, ITV/Granada, Royal National Theatre (RNT) and Royal Shakespeare Company (RSC); and with the Chair of the National Council for Drama Training (NCDT), the CEO of TMA SOLT and two theatrical agents from Conway Van Gelder and Jessica Carney Associates.

Whist these interviews showed up common ground, they also indicated that further exploration was needed of the validity of available graduate destination data and employers’ views. To this end, a working party was set up. This met three times with a membership of:

- Julia Crampsie, Casting Executive, BBC
- Ivan Cutting, Artistic Director, Eastern Angles
- Jane Deitch, Casting Director, formerly BBC Head of Casting - Series
- Aileen McEwan, Director of Hatton McEwan, agency
- Hannah Miller, Head of Casting, RSC
- Mark Ward, Belfield & Ward Representation
- Wendy Spon, Head of Casting, RNT
- Prof. Robert Lindley, Warwick University
- Ian Kellgren, Chair of the working party
At the first meeting, examples of destination data from the LSC and some schools in the DaDA scheme were studied. It was found that the LSC data was of little use in forming a professional casting view on the success of the DaDA scheme. It was felt that the only satisfactory way to assess data was to have CVs of all the DaDA students; and possibly of the other non DaDA students on a course.

The two main approaches to the research were, firstly, to investigate how often graduates from DaDA schools were employed in a range of areas of the industry; and, secondly, to see if this was matched by examining the destinations of individual DaDA scholarship holders who graduated in a particular year.

The starting point was to get cast lists of performers in a range of employment contexts and then to use a number of means to identify where they trained, if they did. These included programmes of shows; Spotlight, the directory of actor’s details; agents’ websites; Wikipedia; Facebook; Google; and ringing agents to ask them about their clients. How many methods could be employed depended on how full any primary information was and the scale of any undertaking with the time and resources available. With all the information proved by third parties, there was the need to sort and analysis it.

The employment contexts were:

- **BBC series**: *Casualty, Eastenders, Doctors* and *Holby City*. \(n=85\)
- Every actor under 30 credited in the **Radio Times** for one week, beginning on Saturday, 12 October. This covered all channels and radio. We were advised that some of the smaller parts tend to be omitted from cast lists, which would be likely to be less favourable to DaDA graduates. \(n=48\)
- Skillset compiled cast lists of all **UK films** since 2006 that had grossed over £50k, right up to *Quantum of Solace, Mamma Mia*! and *Casino Royale*. \(n=911\)
- The training backgrounds of the current **RSC Ensemble**. \(n=45\)
- The **Manchester Royal Exchange**, a major regional producing theatre, provided programmes for shows over the last three years to date. In this case, given the scale of work needed, only under thirty year olds’ training backgrounds were researched. \(n=90\)
The New Vic Theatre in Stoke on Trent, a middle range producing theatre, gave training details of casts over the last three years up to the present. (n=219)

The training backgrounds of Eastern Angles casts since 2006. Eastern Angles is a rural touring theatre company and a member of the Independent Theatre Council (ITC), which is the organisation that represents small scale companies. Two points were of particular interest. ITC sees that the sector offers 10,000 creative people employment, at some point each year, from its 505 member companies and that, contrary to the assumption that is sometimes made about ITC companies that it is like the nursery slopes, they do not usually seek to employ actors fresh from drama school. Actors in ITC companies tend to be more committed to specific areas of work and know what they want to do (n=96)

The training breakdown of actors employed at the RNT over the last three years (n=175)

An analysis of where performers currently in the West End Musicals and in major tours were trained. This included thirty two musicals in the West End and sixteen on tour. (n=900)

The research used all the available data, accessible within the time and resources, in the various categories. In the case of BBC series regulars and the Radio Times exercise, the training backgrounds of all the actors on the lists were discovered. In all other categories the available data did not match entirely the full list of names in the category. In West End and Touring Musical Theatre, our data is based on the 77% of performers whose training backgrounds were traceable.

All the survey data was compared with an in depth analysis of CVs of DaDA holders who graduated in 2006, conducted by a very experienced casting director. This examination of the destinations of individual DaDA scholarship holders broadly matched and reinforced the survey data.

‘NCDT ’ refers to schools that run courses that are accredited by NCDT: this includes schools in the Conservatoire for Dance and Drama but does not include DaDA schools that also have NCDT accredited courses. ‘DaDA school’ means a provider where some
DaDA scholarships are available. All the Musical Theatre and Professional Dance courses are accredited by CDET who do not as yet accredit beyond the Scheme.

‘Uni’ refers to when it has been indicated that the performer went to a university and this assisted them in entering the profession. This may have been by taking a relevant course or by them using their time at university to perform.

‘Other’ refers to training at neither a DaDA nor NCDT school. This can range from full time courses at, for example, LIPA to part time evening or weekend attendance for younger people such as Anna Scher.

‘Untrained’ refers to no attendance at some school or centre that aims to equip individuals with skills which they could use to help them enter the industry, if they so wish. It does include experience as an amateur, as a child performer or in ‘rep’.
The data from these various surveys and sources represent the most comprehensive study yet conducted of the training backgrounds of those working in the performing arts. The work was organised and validated by employers themselves and in their view represents the most authentic measure of the success of the DaDA Award scheme in ensuring that the most talented receive the highest quality training to prepare them for sustainable careers in the performing arts.

In some areas graduates from DaDA courses dominate the employment landscape; in West End and Touring Musical Theatre for instance. Impressively, they are represented in a wide range of other employment contexts even if they are not always as visible as their peers with CDD and other conservatoire level training backgrounds.
Appendix One: The Membership and Terms of Reference of the DaDA Strategic Review 2009 Steering Group

Steering Group Members

Chair – Christine Payne, General Secretary, Equity
LSC – Clare Muddiman, Senior Policy Manager
LSC - Emma Kershaw, Senior Policy Co-ordinator
DCSF – Jane Lavender (16-19 Financial Support Team)
DCSF (Music and Dance Scheme) – Robin Kiel,
DCMS – Hannah Davis, Senior Policy Adviser, Children and Young People's Culture Team
DIUS – Nirmal Bhachoo, Learner Support Team
CC Skills – Felicity Woolf, Director of Qualifications and Standards
CDET – Sean Williams, Director
NCDT – Hilary Strong, Director
HEFCE – Kate McAlister
Skillset – Nicole Hay, Accreditation and Quality Manager
Terms of Reference for Steering Group
Review of the Dance and Drama Awards Scheme
August 2009

Purpose
The aim of the Review is to examine and determine the need for and focus of DaDA (which includes dance, drama, musical theatre and production skills), taking account of Government strategies and funding regimes for skills development in other sectors. It also meets the commitment made by Government in response to the 2007 Dance Review by Tony Hall, to review the Dance and Drama Awards Scheme, with a view to ensuring a more coherent pathway for dance training for young people.

The Review will lead to a set of evidence based propositions for changes to be made from September 2010.

The Review will examine and determine:

- whether there is a continuing need for D&DA given the changes in the sector and support for the sector since the scheme’s inception in 1999;
- gaps in provision that would be left if DaDA was not available, because it is not funded elsewhere in the public sector;
- the impact of any changes on the future viability of Award providers;
- the links and overlaps with other support offered through the DCSF Music and Dance Scheme, the HEFCE Conservatoire for Dance and Drama and other HE vocational provision and HE student support;
- the age of learners that should be in scope for this scheme;
- the level and nature of training and qualifications that should be offered to young people as a springboard into the performance arts professions;
- the extent to which the scheme could be better targeted to those students most in need of financial support in order to access training; and
- how the scheme could be developed to offer improved value for money;

Not in scope

- A review of the DCSF funded Music and Dance Scheme
- A review of the HEFCE Conservatoire for Dance and Drama

Establishment and Remit of the Review Steering Group

The LSC will be responsible for:

- management of the procurement process to select an appropriate independent body to undertake the Review
- the day to day management of the Review and of the contractors
- organising steering group meetings and provision of secretariat

Steering Group members will be responsible for:
DaDA Strategic Review 2009

- evaluating and scoring bids from prospective contractors
- monitoring the progress of the Review against objectives and providing feedback on interim/final reports at meetings and/or via email correspondence.

Each member of the steering group, as a representative of their respective organisations, will also be consulted as part of the Review, separate to the steering group meetings, to ensure that the various industries that 'access' the DaDA scheme are represented.

The Steering Group will meet approximately two or three times during the period of the Review (August to November 2009), including the presentation of the findings and will be chaired by Christine Payne, General Secretary, Equity.
Appendix Two: List of employers and other stakeholders consulted during the Review

3.1 The Employers:

- **Pippa Ailion**  
  Casting Director  
  Pippa Ailion Casting
- **Nick Allott**  
  MD  
  Cameron Mackintosh Ltd
- **James Bain**  
  Head of Casting and Contracts  
  Granada
- **Jessica Carney**  
  Agent  
  Jessica Carney Associates
- **Chrissie Cartwright**  
  Choreographer/Director  
  Really Useful Group
- **Paul Clay**  
  Executive Director  
  Royal Exchange Theatre
- **Shane Collins**  
  Agent  
  Shane Collins Associates
- **Jeremy Conway**  
  Agent  
  Conway van Gelder Grant
- **Julia Crampsie**  
  Casting Executive  
  BBC
- **Ivan Cutting**  
  Artistic Director  
  Forest Forge
- **Sharon Donaldson Watson**  
  Artistic Director  
  Phoenix Dance Company
- **Jane Dietch**  
  Casting Director, ex Head of Casting @  
  BBC
- **Richard Evans**  
  Casting Director  
  Richard Evans Associates
- **Pat Garrett**  
  Choreographer, film and theatre director
- **David Grindrod**  
  Casting Director  
  Really Useful Group
- **Craig Hassall**  
  Casting  
  English National Ballet
- **Theresa Heskins**  
  Artistic Director  
  New Vic Theatre
- **Chris Hocking**  
  Choreographer
- **Trevor Jackson**  
  Head of Casting  
  Cameron Mackintosh Ltd
- **Bill Kenwright**  
  Bill Kenwright Ltd
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Company/Position</th>
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<tbody>
<tr>
<td>Anthony van Laast</td>
<td>Choreographer/Director</td>
<td>Cameron Mackintosh Ltd</td>
</tr>
<tr>
<td>Gillian Lynne</td>
<td>Choreographer</td>
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<tr>
<td>Cameron Mackintosh</td>
<td></td>
<td>Cameron Mackintosh Ltd</td>
</tr>
<tr>
<td>Aileen McEwan</td>
<td>Company Director</td>
<td>Hatton McEwan</td>
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<tr>
<td>Niall McMahon</td>
<td>Director</td>
<td>New English Contemporary Ballet</td>
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<tr>
<td>Hannah Miller</td>
<td>Head of Casting</td>
<td>RSC</td>
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<tr>
<td>David Nixon</td>
<td>Casting Director</td>
<td>Northern Ballet</td>
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<tr>
<td>Arlene Phillips</td>
<td>Choreographer, Theatre Director</td>
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<tr>
<td>Andre Ptazynski</td>
<td>CEO</td>
<td>Really Useful Group</td>
</tr>
<tr>
<td>Richard Pulford</td>
<td>CEO</td>
<td>TMA SOLT</td>
</tr>
<tr>
<td>Wendy Spon</td>
<td>Head of Casting</td>
<td>RNT</td>
</tr>
<tr>
<td>Maureen Walker</td>
<td>Former Head of contracts and rights</td>
<td>Granada</td>
</tr>
<tr>
<td>Mark Ward</td>
<td>Agent and Casting Director</td>
<td>Belfield and Ward</td>
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<tr>
<td>Nikki Woolastone</td>
<td>West End Repetiteur</td>
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### The stakeholders consulted during the review

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<thead>
<tr>
<th>Name</th>
<th>Role Description</th>
<th>Organisation</th>
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<tbody>
<tr>
<td>Kate McAllister</td>
<td>Senior Higher Education Policy Adviser</td>
<td>HEFCE</td>
</tr>
<tr>
<td>Janet Archer</td>
<td>Dance Director</td>
<td>ACE</td>
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<tr>
<td>Paul Collard</td>
<td>CEO</td>
<td>Creative and Cultural Education</td>
</tr>
<tr>
<td>Hannah Davis</td>
<td>Senior Policy Adviser, Children and Young People's Culture Team</td>
<td>DCMS</td>
</tr>
<tr>
<td>James Evans</td>
<td>Director of Research</td>
<td>CCSkills</td>
</tr>
<tr>
<td>Sir Brian Fender</td>
<td>Chair</td>
<td>NCDT</td>
</tr>
<tr>
<td>Hilary Hadley</td>
<td>Dance</td>
<td>Equity</td>
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<tr>
<td>Nicole Hay</td>
<td>Accreditation and Quality Manager</td>
<td>Skillset</td>
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<tr>
<td>Derek Hicks</td>
<td>Regional Consultant for London</td>
<td>HEFCE</td>
</tr>
<tr>
<td>Emma Kershaw</td>
<td>Policy Co-Ordinator - DaDA</td>
<td>LSC</td>
</tr>
<tr>
<td>Robin Kiel</td>
<td>Director</td>
<td>MDS (DCSF)</td>
</tr>
<tr>
<td>Jane Lavender</td>
<td>16-19 Financial Support Team</td>
<td>DCSF</td>
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<tr>
<td>Veronica Lewis</td>
<td>Director</td>
<td>London Contemporary Dance School/CDD</td>
</tr>
<tr>
<td>Alan Marsh</td>
<td>HMI</td>
<td>OfSTED</td>
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<tr>
<td>Barbara Matthews</td>
<td>Theatre Director</td>
<td>ACE</td>
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<tr>
<td>Maggie Morris</td>
<td>Head of Acting and Dance Qualifications</td>
<td>Trinity College London</td>
</tr>
<tr>
<td>Clare Muddiman</td>
<td>Senior Policy Manager - DaDA</td>
<td>LSC</td>
</tr>
<tr>
<td>Kate O'Connor</td>
<td>Executive Director Policy and Development</td>
<td>Skillset</td>
</tr>
<tr>
<td>Christine Payne</td>
<td>General Secretary</td>
<td>Equity</td>
</tr>
<tr>
<td>Ian Purseglove</td>
<td>Young people's support</td>
<td>LSC</td>
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## Programme Policy Director

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Stephen Spence</td>
<td>Theatre Equi ty</td>
<td></td>
</tr>
<tr>
<td>Hilary Strong</td>
<td>Director NCDT</td>
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<tr>
<td>Patrick Taylor-Martin</td>
<td>Director BIS</td>
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<tr>
<td>Pauline Tambling</td>
<td>Director of National Skills Academy CCSkills</td>
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<tr>
<td>Paula Townsend</td>
<td>Director 16-19 Financial Support Team DCSF</td>
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<tr>
<td>Sean Williams</td>
<td>Director CDET</td>
<td></td>
</tr>
<tr>
<td>Felicity Woolf</td>
<td>Director UK Operations CCSkills</td>
<td></td>
</tr>
</tbody>
</table>
The providers interviewed for the Review

ALRA                           Saul Reid and Clive Durham  
Arts Ed London                 Jane Morton and Jane Harrison  
Bird College                   Shirley Coen  
Cambridge                      Emily Kerr  
Drama Studio London            Sue Quelsh-Woolls and Peter Craze  
Elmhurst School of Dance       Melanie Sirett  
English National Ballet School Damaris McCabe  
GSA Conservatoire              Elaine Breakenridge and Peter Barlow  
The Hammond School             Janet Starmer  
Italia Conti                   Gregory Apostolidis  
Laine Theatre Art              Sarah Wilson  
Liverpool Theatre School       Maxine Ellis  
Millennium Performing Arts     Milla Kauhanen  
Mountview Academy of Theatre Arts Angela Wharton, Sure Robertson and Yusuf Lunat  
Northern Ballet School         Kate Lewis  
Oxford School of Drama         Kate Ashcroft and George Peck  
Perfomers College              Tracey Lee  
SLP College                    Joan Sutton  
Stella Mann College            Pauline Bowers  
Tring Park School              Rachel Rist  
Urdang Academy                 Rita Grant
APPENDIX THREE: A Sample of DaDA success stories

ASHLEY ANDREWS DaDA 2003 – 2006  (Laine Theatre Arts)

In his own words "My concentration span was zero. I had ADHD. The teachers were very supportive and gave me the chance to be me, but in a productive way! They worked me hard and gave me responsibilities. My tutor was my mentor, she understood and helped me to understand how my behaviour affected others. My energies were channelled positively and I was doing well, something that hadn't happened until this point in my life.” Ashley is currently Swing in Chicago, and is covering the role of Mary Sunshine. Credits include: Disneyland Tokyo, Japan Never Forget (UK Tour) Disney Channel "You're The Star, High School Musical 2" Dancer High School Musical (UK Tour) Fame (UK Tour)

SEAN PARKINS DaDA 2000 – 2003  (Italia Conti Academy of Theatre Arts)

Originating from one of East London's deprived areas, Sean is from an Afro-Caribbean background and would have been unable to access training without funding. Since graduating he has worked continually. His credits include: On The Town (English National Opera), Mary Poppins (Prince Edward Theatre) Hair (Gate Theatre), Aida (Lead Role-Elton John & Tim Rice Production), Tyrone & Goody in Fame (Aldwych Theatre), and currently as Dance Captain in Wicked (Apollo, Victoria). Choreographic credits include: Kent Youth Ballet, Divas at the Coliseum, Phil Collins Little Dreams Foundation and Big Foot Productions

ASHLEY VERNON DaDA  (Cambridge Performing Arts)

Ashley had no parental contact at all from the age of 14 onwards – his only support came from an aunt and his disabled grandmother. He dropped out of a BTEC course before gaining a place at CPA and a DaDA award. He has since appeared in the West End production of Daddy Cool, and is currently in Thriller Live at the Lyric Theatre, Shaftesbury Avenue.

CARINA GILLESPIE DaDA 2002 - 2005  (Liverpool Theatre School)

Carina comes from an immigrant family and is the first generation of that family to go into post-16 education. She is now building a successful career in the industry and can be seen in the West End production of Buddy.

CLAIRE PARISH DaDa  (Millennium Dance 2000)

From socially deprived London area, Claire displayed anti-social behaviour and was known to the police. Now a successful working performer, her credits include The Rock Horror Show, Cats UK tour, Scrooge and How to Succeed in Business at the Chichester Festival

GARY WATSON DADA 2002 – 2005  (Laine Theatre Arts)

Gary has never stopped working since graduating. While he was training his mother was seriously disabled with mental health problems and unable to work. She was so ill that
she wasn’t able to see any of his performances until he was in his last term. Gary took
every opportunity to go home (North East) even passing up the chance to appear in
pantomime each Christmas so that he could be home to help the family in his holidays.
Without his DADA and maintenance grant he would never have finished (or started) his
training. Credits include: Saturday Night Fever (West End); u/s ‘Double J’ & ‘Frank Jnr’
CATS (UK Tour); ‘The Rum Tum Tugger’ Les Miserables (West End); ‘Marius’ (Leading
Man), “Sky”, Mama Mia International Tour

LUCY JANE ADCOCK DADA 1999 – 2002 Laine Theatre Arts

Lucy Jane was one of the very first year of DADA funded students. She has never been
out of work and is the epitome of a West End ensemble performer. Lucy Jane used to
come and dep. for us sharing her experiences and expertise with the young dancers
coming up behind her. She has a real flair for teaching and for communicating with the
students and has just begun her second year of regular teaching, taking responsibility for
a first year jazz dance group and also performing in the West End. Her biog is a
catalogue of the best of UK Musical Theatre over the last 10 years. Lucy is currently
playing Hunyak in Chicago Credits include: Silly Girl Beauty & the Beast (UK Tour);
Tonight's The Night (Original London Cast); Swing FAME (West End); u/s Serena & Miss
Bell (Fame), Dinah, (Starlight Express UK Tour), Ali (Mama Mia)

JACK WILCOX (graduated in 2009) (Tring Park)

Jack won the Ballet Cup in 2008, the Jazz Cup in 2009 and the highest awarded place in
the International dance competition in Spoleto, Italy, for classical dance. He graduated
straight into the lead in High School Musical, and plans to move to New Zealand Ballet
Company in 2010.

ZAARAH ABRAHAMS (DaDA recipient) Graduated July 2006. (Italia Conti)

From an Afro-Caribbean background, Zaarah started her training at one of our outreach schools
in what is regarded as a recognised socially deprived area. It would have been impossible for
her to train without funding. On graduation she was offered a long term contract playing a
principle character in ‘Coronation Street’ for Granada TV. She was one of the ‘celebrities’ in
‘Dancing On Ice’ (coming 3rd) and also went on a number 1 tour with the show once the TV
series finished, before starting her current engagement as a regular principal character in the
BBC TV series ‘Waterloo Road’.

LEWIS BRADLEY (DaDA recipient) (Italia Conti)

Lewis left the college before graduation to take on the role of Joseph in the West End show
after coming third in the Andrew Lloyd Webber reality TV show of the same name. Lewis was
raised in a single parent family environment in Northern England, and was dependent on
external funding to train in London. He took over the lead role in Joseph from Lee Mead in
August 2006, and has since starred as Narcissus in BBC 2’s Myths. Lewis also performed at
Andrew Lloyd Webber’s 60th Birthday Party Concert in Hyde Park, and took on the role of Jack
in Jack and the Beanstalk in pantomime in Bath.

DANNY BAYNE (DaDA recipient ) Graduated July 2006 (Italia Conti)

Danny was able to move from the Italia Conti performing Arts school into the college’s 3 Year
Musical Theatre Diploma Course thanks to a DaDA award. He came into the public eye as he
took part in the TV reality show searching for a young performer to play the part of Danny Zuko in Grease, winning the role and performing in the West End production.

ALEX MILCZAREK Graduated 2007 (Cambridge Performing Arts)

Marilyn the musical in Germany. Oklahoma Killworth House Theatre. Numerous commercial jobs and currently filming Street Dance the movie.

Education & Family background: Alex had severe dyslexia and ADHD requiring significant support to complete the course successfully.

CHRIS BARTON – DaDA Graduated 2007 (Liverpool Theatre School)

Joseph, Spring Awakening (West End), Hairspray,

One parent low income family

JAMES COLLINS (2006-2009 DaDA student) Urdang

Grew up in West London in a family who had no involvement with theatre or the arts being one of 3 brothers there was not a lot of extra money. Career – James won 2008 Dirty Dancing Time of Your Life (American TV reality show), X-Factor dancer 2008 series, taken to Los Angeles to be assistant and dancer for Brian Freidman, 3yr contract with BLOC AGENCY America’s top dance agency.

JAMIE DISPIRITO. (Millenium)

Both parents had drug and alcohol problems and Jamie was placed into care and later into protective hostels. He now has a successful career in performing arts, playing Ben in All You Need is Love and currently shortlisted for a film about Nureyev.

LEON ELSE. (Millenium)

An ADHD sufferer, with an inability to concentrate and associated emotional problems. After graduation, Leon was one of only nine dancers in the film Nine, and also appeared in Sinatra in the West End.

DENNY HAYWOOD (Performers)

joined the college having come from a very strong classical background. He was our first profoundly deaf student to be taught at Performers College. Since graduating his determination to succeed has seen him work constantly within the commercial field. He has been employed to work in pop videos, pop tours and TV. Denny was a dancer in the recent West End production of “In To The Hoods” which was the first Hip Hop show to be seen in a West End theatre.
Appendix Four: Reports from Employers’ Groups

Classical Dance:
Craig Hassall, English National Ballet, London

Niall McMahon, New English Contemporary Ballet, Nottingham

David Nixon, Northern Ballet, Leeds

We wish to voice our strong backing for the DaDA as a scheme that supports the training of talented dancers with the potential to develop successful careers in classical and contemporary ballet. Without the continuance of such a scheme, we believe that an already notable skills shortage in UK trained ballet dancers would quickly get much worse. We support the DaDA scheme’s aim to provide access to the best training for the best dancers, irrespective of personal financial circumstances, as we believe that the wider we can cast the net, the better our chances of finding the most talented. We also feel that the scheme has an important role in helping to promote a variety of aesthetic practices within the UK, which would not be possible if all the resources to subsidise ballet training were concentrated in just one institution.

As employers, we wish to qualify our support by stating a number of concerns that we share about the current state of training in the UK:

- Although we are supportive of DaDA, we feel it is too distanced from the needs and knowledge of the professional ballet and contemporary dance companies;
- We are worried about the number of injuries sustained by newly trained, UK dancers which we feel directly result from deficiencies in current training programmes;
- We feel that too many students who receive a DaDA for ballet training never attain the required standard; and that although many of them go on to obtain employment in other fields of the dance industry, this is not strictly what their awards were intended for and dilutes the potency of the DaDA scheme;
- It is difficult for new providers to access the DaDA scheme. It is possible to argue that it is supporting the interests of the training schools over and above the interests of individual students.

None of these qualifications undermine our strong recognition that continuing financial support for talented, aspiring dancers is essential for the future of the industry in the UK. But they do point to our agreed position that the professional companies require a greater involvement in both the allocation of awards and in the training of young dancers with genuine potential to thrive in the industry.

We strongly suggest that any proposed revisions to how training for ballet is organised and financially supported in the UK ought to prioritise the voices of those who actually run the industry as they understand, perhaps better than anyone, the professional needs of ballet dancers and the training they require. We would be very willing to contribute to any such review.
Musical Theatre and Professional Dance
David Grindrod, Casting Director, Really Useful Group
Chrissie Cartwright, Choreographer, Really useful Group
Anthony van Laast, Choreographer and Director
Richard Evans, Casting Director, Richare Evans Associates

Changes since 1999
Many young performers now go straight into the West End rather than rep. Cruises have become the new rep. This is where graduates should cut their teeth before coming into the West End, it is a good first destination. There is a lot of work in musical theatre - it is a growing industry which is desperate for talent. Though the requirement is more for triple threat, there is still work for those students undertaking a dance strand.

The employers emphasized the importance of the theatre industry to tourism not only within the West End, but also through the cruises which are a big employer and are now a receiving house for British musicals.

Standards have risen a great deal and the industry expects them to rise more. Some of the schools turn out great performers. In the past, because there was no funding, the schools had to take those who could pay therefore the training often was treated more like a finishing school.

The group discussed some of the evidence presented by the destination analysis and felt that generally it was the D&DA schools who were feeding the profession.

Review Recommendations
MM then presented the draft review recommendations for comment. She asked if decisions were to be made about which schools should be funded, then who should make them and how should they be made?

The Employers were interested in the idea of an FE conservatoire or National Skills Academy, they felt there was benefit in some of the schools working together. They were concerned about the acting providers being split away from this group into HE and felt that they should stay within this group. They stated that there may be a case for cutting the number of providers but would have to do this in the right way. They mentioned that some schools were unsung heroes (Performers & Laines were mentioned). The group were concerned about the problem with providers moving into Higher Education where there was a pull away from training towards academic work. They felt that it was possible for the truly classical courses to go to the MDS because this was such a specific strand of training. However they also stated that many graduates from these schools also went into musical theatre destinations. Musical theatre is the big employer.

There was a sense that as there were not enough truly excellent teachers to prepare students for the high quality careers there should be less providers who used those teachers to their greatest ability and that the talent was taken into those schools and that they were funded better. They also felt that D&DA students should be means tested at the schools level, so once the talent had been decided those with the most need should get the scholarships.
Improving standards.

Teaching is the key, more focus in inspection should be taken on teachers, the support that they get and the experience that they have. There are not sufficient teachers of caliber to go around. There should be both flexibility and breadth of training. It is important that the triple threat is taught as this is what the business requires. Singer actors must be able to dance and singer/dancers must be able to act.

Inspection

This should be steered by the employers or by experienced professionals but actually led by inspection professionals. (It seemed that – in make-up of team - they were in support of the type of inspection first set up under the FEFC). The criteria for inspection should be set down and agreed by the employers. The inspection should be about the teachers as well as teaching and should look at whether the teachers themselves get sufficient support to do the job they need to do.

The schools should all be inspected by the same team of people and the final decisions should be made by employers and educationalists – not the civil servants. They felt that it was essential that destinations should be taken into account when these decisions were made.

The key to a successful FE conservatoire or National Skills Academy is that all genres should be represented not solely musical theatre.

The meeting ended with all employers agreeing that they felt it was essential that employers were included, and they all offered, as their schedules permitted, to be further involved in this.
Acting and Musical Theatre
Responses from Ian Kellgren’s employers group and other leading employers:

**Working Party: 14 October 2009**

- Julia Crampsie Casting Executive, BBC
- Ivan Cutting Artistic Director, Eastern Angles
- Jane Deitch Casting Director, formerly BBC Head of Casting - Series
- Aileen McEwan Director of Hatton McEwan, agency
- Hannah Miller Head of Casting, RSC
- Mark Ward Belfield & Ward Representation
- Wendy Spon Head of Casting, RNT

At the second meeting of this group, the following points were agreed:

- It was thought that the supply of actors was still overwhelming in number.
- This led to casting directors being very selective in which drama school showcases they attended.
- There was still a gap between industry expectations and how students leaving drama schools acquitted themselves, even at audition. Some thought that there were variable standards of voice training.
- This linked with the standard of drama training being dependant on the calibre of the staff at any given time.
- Cruise ships do now produce high quality, hour long versions of West End material and, especially for younger performers, provide opportunities to develop personally and professionally. For both schools and performers, the test would be how such work balanced out with other work.
- Very few university non vocational drama courses seemed to produce actors with a realistic chance of having a career. (There had been an increase in drama degrees from seven in 1976 to over two thousand with drama, acting, theatre or performance in the their title today).
- Although the supply of performers would always remain high, there was a concern that there might be a decline in the number of truly trained and so skilled performers that could continue to match industry’s increasingly varied demands.

There was a further discussion on the implications of what might happen if the review led to a reduction in the number of current MT and Acting courses in the DaDA scheme. The data to date seemed to support the notion that the loss of the main suppliers of MT performers from the DaDA schools would have a huge effect on MT producers’ ability to cast their show to current standards. As to Acting, it was agreed that:

There was serious concern that a decrease in the number of students being trained on vocational acting courses within the DaDA scheme would lead to a reduction of the skills base needed by the industry in the future. However, there should be a rigour in the assessment of such courses to ensure that they fulfilled industry requirements.
Andre Dreptazynski: Chief Executive of The Really Useful Group 27 October 2009

We understand that the LSC have commissioned a Review of the Dance and Drama Awards (DaDA) to consider whether they should continue in their current form. One potential outcome then could be the closure of the scheme.

However, we believe that the DaDA courses and schools make a vital contribution to the infra-structure of the performing arts training sector and there would be far reaching effects on the industry if there were to be lost.

The DaDA musical theatre (MT) courses at schools such as Mountview, Guildford, Laine’s and Arts Ed. are the only high quality, conservatoire level training courses available in the UK. The closure of these courses, which might result from the withdrawal of the DaDA Scheme for instance, would have serious consequences for the supply of top quality performers in MT, and professional dance and therefore to the London and national economy. The performing arts contribute over £4.6B to the national economy and, currently, over 40% of all performers in leading West End and touring Musicals are from DaDA courses.

We are concerned that any effect on the quality and intensity of professional training may erode the quality of the national skill base on which employers depend.

Arlene Phillips: 18 November 2009

It would be detrimental to the musical theatre industry if the Dance and Drama Awards were withdrawn. Musical Theatre and entertainment is a growing industry and we need well trained people to support it and keep the standards high. The schools who deliver training feed the musical theatre profession in this country and around the world, and it is highly likely that the industry would be harmed by any withdrawal or lowering of funding.

Nicholas Allott: Cameron Mackintosh Limited 28 October 2009

When we met two weeks ago, we touched on the subject of the review committee you are chairing to look at the future of the DaDa scheme. As I said to you then, I have a particular interest in this having chaired the SOLT Bursary panel fifteen years ago, then administered our own Drama School Funding Bursary Scheme through the Mackintosh Foundation which subsequently expanded into providing a further six fully funded bursaries through the Foundation for Sport and the Arts of which I am a Trustee.

I have tracked the evolution of DaDa through the postcode lottery of fifteen years ago via the misguided lottery funded scheme to where we are now. Though DaDa may be imperfect, it is definitely the best we have had and will continue to support those schools outside of the Conservatoire who have come to rely on this funding for students intent on embarking upon vocational training. To summarily remove this funding without replacing it would jeopardise the very existence of those schools that the industry has come to rely upon to provide properly trained and prepared students. The migration of many drama schools from FEFCE to HEFCE has unfortunately given rise to a plethora of new performing arts courses in institutions not properly equipped to run them.
DaDa is a comparatively inexpensive way of ensuring that British drama training which is justifiably famous worldwide is supported in the right way. I do hope you will feel able to make this representation as strongly as we feel about it in this office.

**Bill Kenwright 29 October 2009**

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I am concerned that any effect on the quality and intensity of professional training may erode the quality of the national skill base on which employers depend.

**Cameron Mackintosh 30 October 2009**

I am aware that you are involved with various discussions about the continuation of the Dada Scheme for Drama Student Funding. I wanted to let you know that it is a concern to me that the future of this scheme should be hanging in the balance particularly for those schools specialising in Musical Theatre.

As you know there has been an incredible growth in the amount of Musical Theatre being produced over the last two decades whether it be in the West-End or on the road. In addition the range and level of skills required for a Musical Theatre artist is significantly higher than that required for non-musical actors. At this point in time I think everyone in the sector is finding it harder and harder to find sufficient skilled performers to cast their shows.

From what I hear the removal of DaDa funding could threaten the survival of some of these schools at a time when the industry is effectively suffering a labour shortage. I am also puzzled as to why this is felt to be an appropriate policy when there is great concern about youth unemployment. It is in the nature of Musicals, with their large ensembles, that they create a very large number of entry level jobs within the industry for the 18 to 25 year old age group. Furthermore, from a standpoint of over forty years in the industry, I can confirm that the vast majority of individuals who manage to sustain long term careers are those who begin their working life with the benefit of high quality training.

The schools providing this type of training remain models of good practice in that they are all essentially self sustaining through income derived from student fees. There is no central body providing funding for facilities or infrastructure and as a result they are
inevitably very exposed should a policy change affect the numbers of students able to afford their courses.

Please feel free to pass on my thoughts on this matter to whoever you think appropriate in the hope that the relevant agencies can be persuaded of the importance all sides of the industry attach to this channel of funding.