<div align="center">

**Condition A1:**
**The Liverpool Institute for Performing Arts**
**2019-20 access and participation plan**

</div>

## Section 1: Assessment of current performance

To assess our current performance and identify any gaps in access, success and progression, we have analysed data, where it was available, about the five groups required by the OfS:

- **Students from areas of low higher education participation (LPN), low household income and/or low socioeconomic backgrounds**
  We primarily looked at students from POLAR3 quintile 1 neighbourhoods. We have included state schools in the access analysis but we are placing more emphasis on students from LPN.

- **Students of particular ethnicities**
  We have considered BAME students (i.e. non-white) as the comparative group, although we recognise that some ethnic minority groups are more underrepresented at higher education level than others. To further split our ethnicity data into separate ethnic backgrounds (because of our small overall intake numbers) would lead to some categories having a statistically insignificant number. This broader use of BAME is comparable with the methodology used by the Department for Sport, Media and Culture to assess the ethnicity findings of workers within the creative arts,[1] which we have used to contextualise our performance.

- **Mature students**
  We have looked at students aged 21 or over on entry.

- **Disabled students**
  We have included all recognised disabilities. However, dyslexia, dyspraxia and other specific learning difficulties are common among our student body.

- **Care leavers**
  The number included within our data is low (less than five students and sometimes as few as two students). As they do not always disclose on entry, we have found it difficult to undertake accurate analysis across the student lifecycle. We will investigate ways to interrogate our data and ensure we can keep clear records in this area that make it easier to analyse this group in future access and participation plans, as well as also exploring ways to develop effective outreach.

There are fluctuations in our data so, in one year, we may perform above a national average/benchmark and then in the next year we drop down again. We attribute this to being a small institution. As we have such a small initial student intake, one or two students can have a major impact on percentage differences. It means that it can make it more difficult to analyse our data and make definitive assessments on our performance. The HESA website states*: "Where the number of students within a specified population at an HE provider is small, the values of the indicator could be very variable and should be interpreted with care."*

**ACCESS**

**1.) Students from areas of low higher education participation, low household income and/or low socioeconomic backgrounds**

As we are a national recruiter, we have compared ourselves to the HESA Widening Participation performance indicators for the national average and sector adjusted benchmarks.

---

[1] https://www.thestage.co.uk/news/2016/number-of-bame-performing-arts-professionals-up-by-60-since-2011/

Table 1

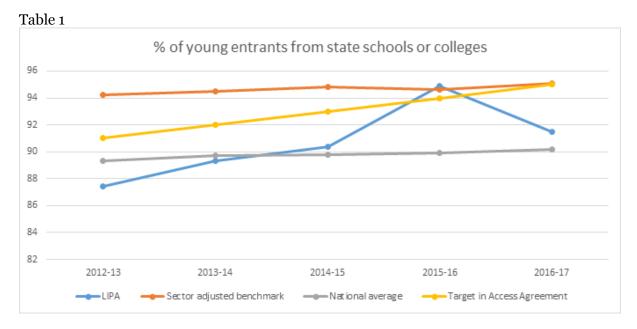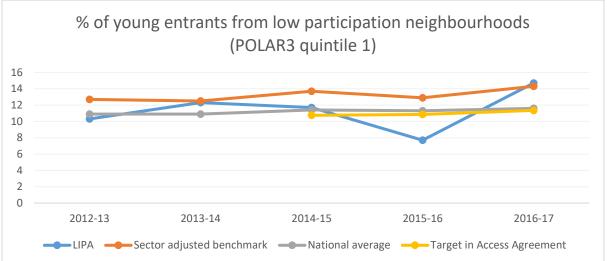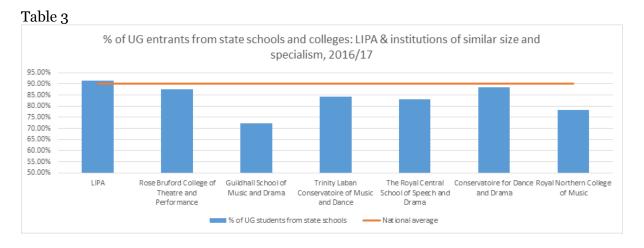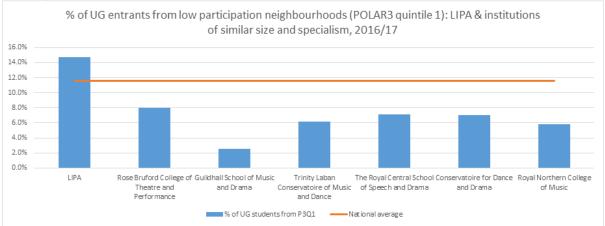

Table 2



We have also provided tables comparing ourselves with similarly-sized HE providers with the same specialisms for 2016-17.

Table 3

Table 4



% of UG entrants from low participation neighbourhoods (POLAR3 quintile 1): LIPA & institutions of similar size and specialism, 2016/17
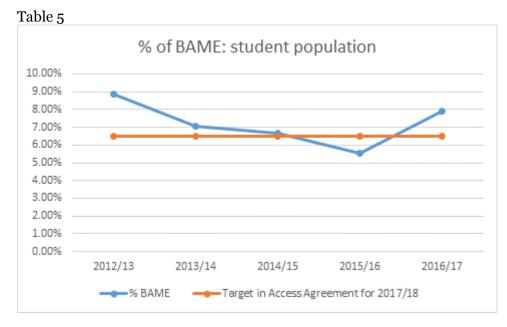
Our intake of POLAR3 quintile 1 students for 2016-17 is above the national average and our sector adjusted benchmark for the first time in eight years. Looking at the 2016-17 data, we would assess our access performance here as being **good**, whereas the 2015-16 figure put us below average; prior to that we were around average in this area. Our internal reporting for 2017-18 suggests an intake of approximately 12% of students from POLAR3 quintile 1, so a drop of 2.7%.

At this stage, we don't know how that will compare with benchmarks, since HESA have not published 2017-2018 data. Table 2 shows the previous Access Agreement targets that we set ourselves for young entrants from LPN – from when these were based on POLAR3. We are aiming to achieve year on year increases and this means that we will therefore not achieve this, by 0.35%, in 2017-18.

### 2). BAME

Table 5



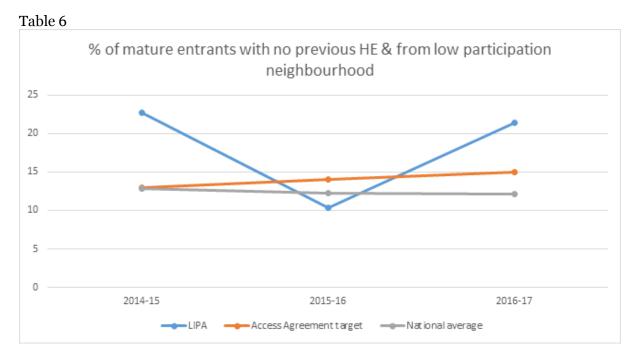It is more difficult to assess our access performance relating to BAME against benchmarks or comparator institutions, as there is no direct HESA information available in the same way as for entrants from LPN. Two areas where we looked to enable us to contextualise the assessment of our performance and to help us set appropriate targets were:

1) Employment statistics for BAME within the performing arts industry.

BAME is generally not particularly well represented in the performing arts industry itself. 6.6% of all those in music and the performing and visual arts were black, Asian or from an ethnic minority (2015 DCMS data).

2) The local catchment for BAME students.
6.78% of students from Merseyside LAs[2] who sat GCSEs in 2015 were BAME. These students are those that might be eligible for HE entry for 2017-18.
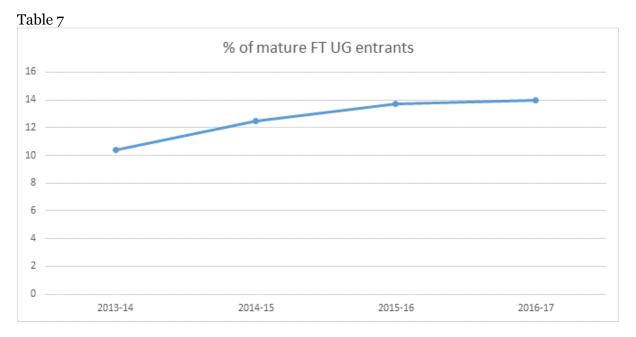
Table 5 shows that our percentage of BAME students decreased between 2012-13 and 2015-2016. Because of this downward trend and the contextual data described above, in our 2018-19 access agreement, we identified an ambition to improve our intake of non-white students, so set a target for BAME entrants to increase to 7% for 2019-20. The 2016-17 data shows we surpassed that target in that year with 7.9% (48) of our students coming from a Black or Minority Ethnic background. Internal data suggests it drops slightly by 0.6% to 7.3% for 2017-18. We would assess our BAME access performance as being **average**. Therefore, we believe that it is important to continue to maintain our focus on achieving the targets we have already set in our previous access agreements for 2018-19 and 2019-20.

### 3). Mature students

Table 6

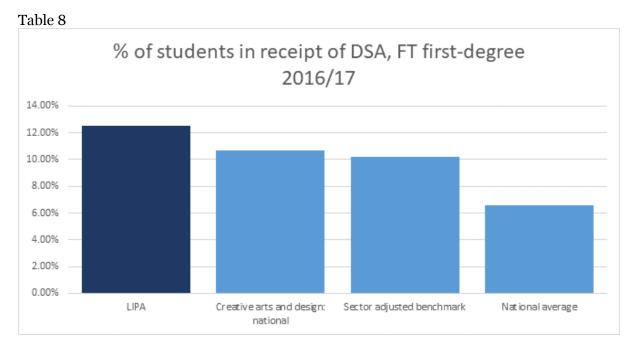

Our percentage of mature students from LPN was decreasing, but rose again in 2016-17 and was higher than both the national average and our target, which would currently put our access performance for mature students from LPN **above average**.

---

[2] These comprise of pupils from Halton, Knowsley, Liverpool, St Helens, Sefton & Wirral (census data, '2015 GCSE and equivalent by Ethnicity').

Table 7



% of mature FT UG entrants

We have seen a steady year on year increase for mature students, which implies that our strategies are succeeding, though contextually this relates to small actual numbers of students.

### 4) Disabled students

Table 8



% of students in receipt of DSA, FT first-degree 2016/17

12.5% of our 2016-17 entrants were recognised as being in receipt of the Disabled Students' Allowance. This is higher than the national average of 10.2% and the national average for creative arts and design students (10.7%). Some 78% of the students, who received DSA in this year, accessed this support for dyslexia, dyspraxia or a specific learning difficulty. A further 10% accessed it for supporting a mental health condition, which has been an area where the need for supporting students has grown for Higher Education. These are the two areas where we anticipate the highest levels of support are needed.

We are only analysing the data for 2016-17, as HESA recommends that it would be inconsistent to make comparisons with previous years due to changes to the DSA. However, as detailed in previous Access Agreements, since 2009-10, under the previous DSA arrangements, we also annually recruited a higher percentage of DSA students than the sector adjusted benchmarks.

Creative arts and design is the UCAS grouped subject area with the highest proportion of DSA students, roughly 2/3 higher than the average for all students. A higher than average share of students with disabilities is a facet of performing arts, and can have a positive effect on creative output. We plan and operate our Student Support Service accordingly for such additional levels of support needs.

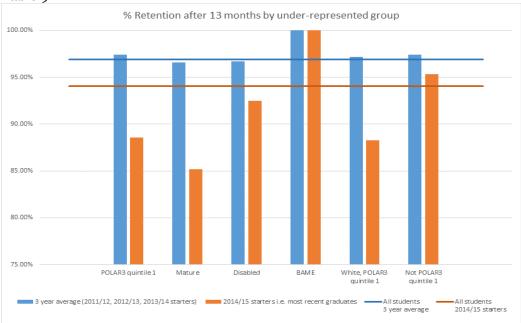We would assess our performance in this area as **above average**.

### 5.) Care Leavers

We have had a small number of care leavers studying with us: over the past four years, between 2 and 4 students at any one time. Given our size and specialism, we are unsure whether this is below average or not, without adjusted benchmarks. Our UCAS data has not previously allowed us to see care leaver status so we are unable to assess the number of applications we typically receive from care leavers against those that we offer places to.

### Overall assessment of access performance

Although we have performed well (i.e. above average or good) in 2016-17 across many areas of the underrepresented groups, this may not be indicative of a trend. We, therefore, believe that in order to continue to improve in this area, we should continue with our strategy of maintaining high levels of investment in our access strategies in 2019-20. In section 2, we confirm our ambition in this area and provide overarching commentary on our evaluation of what we have been delivering so that we can achieve our ambitious targets and milestones in this area.

### STUDENT SUCCESS

As there is no comparator national average or sector adjusted benchmark for the underrepresented groups (with the exception of LPN) in the HESA Widening Participation performance indicators. We have compared the groups with our overall student retention rate to assess our performance across underrepresented groups.
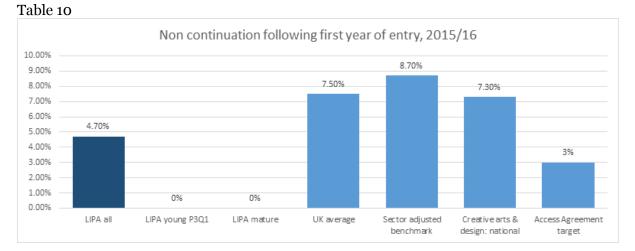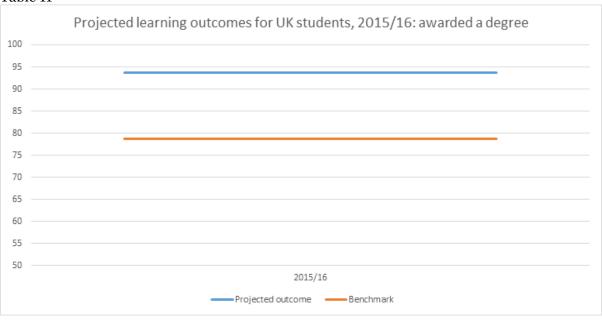
Table 9

The three-year averages for 2011-12 to 2013-14 show us that all the underrepresented groups were either just higher than the average retention rate after 13 months or just below it. However, the 2014-15 overall retention rate after 13 months fell to its lowest level and the decrease in retention for all of the underrepresented groups (with the exception of BAME students) was a few percentage points below the overall retention rate.

However, this is a classic example of HESA's observation, mentioned previously, where small fluctuations in small institutions mean trends need to be *'interpreted with care'*. Here, the fluctuation was caused by just one or two students, who withdraw for personal reasons, rather than financial or issues around study experience/lack of support.

The most recent 2015-16 starters data from HESA (Table 10) paints a more positive picture once again and, although we are still under our overall retention target by 1.7%, we are still performing better than the UK average, sector adjusted benchmark and the national average of creative, arts and design. Our non-continuation rates following the first year of entry for both young and mature entrants from LPN were 0% for this year.
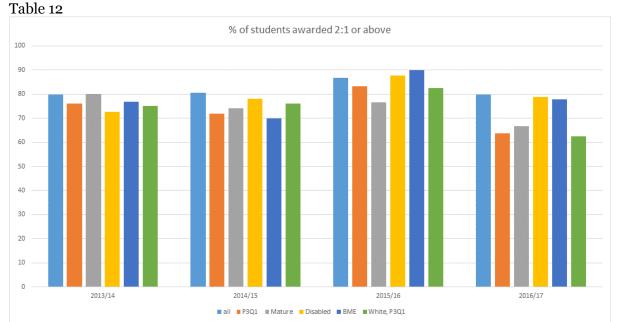
Table 10



Table 11

According to HESA projected learning outcomes data, a significantly higher proportion of our students are expected to be awarded a degree than our sector adjusted benchmark, so we would conclude that we do well in ensuring students achieve success/progression.

There is no national average or sector adjusted benchmark for the underrepresented groups with regards to degree classifications. To assess our performance across the underrepresented groups, we have compared the groups with the overall degree classification data for our students over the past four graduating years.

Table 12



There is a trend: a lower percentage of students from POLAR3 quintile 1 achieved a first or 2:1 award, compared to the student population as a whole. Because our numbers are small, there are fluctuations and variations in other underrepresented groups caused by the decisions/actions of individuals rather than a homogenised group.[3]

For example, in 2014-15, BAME students, amongst all WP and non-WP groups, had the lowest percentage of first or 2:1 awards. In 2015-16, they had the highest amongst all WP and non-WP groups, with no discernable change to the course provision or level of support offered. In 2015-16, disabled students performed higher on degree awards than non-WP students. The key gap in performance appears to be LPN, which leads us to conclude we should trial additional student support initiatives for this group, instead of relying solely on our current mainstreamed approach.

**Overall assessment of student success**
We appear to perform well in terms of student success across our underrepresented groups but, given the one-year dip in retention in 2014-15 and the fact that LPN students are not achieving as many first or 2:1 awards as the overall student population, we need to keep monitoring this carefully. In section 2, we confirm our ambition in this area and provide overarching commentary on our evaluation of what we have been delivering so that we can achieve our ambitious targets and milestones in this area.

**PROGRESSION**
Our vocational training courses are directed at helping our students achieve sustained work in the performing arts economies. The most recent DLHE results indicate that a high percentage of our students go into work.

---

[3] 3 care leavers graduated within these years. 1 of the 3 received a 2:1 or higher.

Table 13



**Employment indicator: 2015/16**

Table 14



**% of students in employment, DLHE**

**Overall assessment of progression**

When broken down, our DLHE data suggests positive employment outcomes are likely for all underrepresented groups. Again, the small numbers can be misleading and the data is hard to interpret without context. Where DLHE outcome is known, we have had no more than 2 students from any group unemployed and in 2014/15 whilst our P3Q1 looks low, it is skewed by a high proportion of students opting to travel after studies. We would assess from this data that our mainstreamed approach to progression is working, though with a further eye on ensuring that students from P3Q1 are sufficiently engaging with what we offer.

**Section 2: ambition and strategy**

**ACCESS**

There are external factors that are affecting the efforts we make. We feel we are swimming against the tide. Amongst the handicaps are:

1. <u>Creative disciplines being dropped in primary and secondary education</u>

Changes to the school curriculum, including the encouragement of students to take the English Baccalaureate, which does not include an art discipline, has led to some schools withdrawing these disciplines from their curriculum. So working with us can be lower priority in secondary schools, which has an impact on our recruitment to our outreach programmes.

The effect of this government policy is demonstrated by official figures. Between 2015 and 2016, there's been a further 8% decline in creative disciplines taken for GCSEs, while there's been a general rise in GCSE entries of 3%. This means that since the Bacc was announced in 2010, there's been a 27% drop.

2. <u>Teachers of creative disciplines being dismissed</u>

As creative disciplines are removed or truncated, so are teachers. With the absence of a careers service, schools rely on teachers to provide this. If there are few or, even, no creative arts teachers, guidance is slight to non-existent.

3. <u>Local council budget cuts</u>

A recent March article in The Economist, entitled 'Total eclipse of the arts', demonstrated how local councils were having to disseminate, for instance, their music service to balance their books. Wrexham Borough Council, for instance, cut this budget by 72%.

4. <u>Perceptions that the performing arts economy is too risky and therefore not worth the investment of studying at HE level</u>

During our outreach work, we come across parents with the perceptions that employment opportunities within the performing arts are limited, low-paying and precarious (despite employment opportunities in this sector growing faster than the UK workforce as a whole[4]). This can act as a barrier for students from underrepresented groups when balanced against the cost of higher education study.

5. <u>Social mobility ('Working class people significantly excluded from arts careers')</u>

This was the headline in 'Arts Professional' published in April, following a report published by the Arts and Humanities Research Council. This is a detailed report, highlighting endemic social trends that directly affect how class background are unevenly distributed in the performing arts and creative sectors. This is the context of the environment we are currently operating in and further highlights challenges for perceptions about entering the arts, including our training, as well as the importance of preparing underrepresented students for this work and the significance of our high graduate outcomes.

6. <u>Competition for places</u>

The quality standards for the creative and performing arts are increasing, as is this sectors contribution to our national economy. This means we, and others institutions like ourselves, have to experience the quality of our applicants. While this places a burden on our staff, there's no alternative to 'being in the room'. It also means we cannot reduce our entry expectations.

In 2017, we received just under 3,000 applications for the 232 home places on our degree programmes. (This level of competition can vary from a typical ratio of 44 applicants per place for our Acting degree, to lower levels of competition for our making performance possible degree programmes.)

---

[4] According to Department for Culture, Media and Sport (2016), 'Creative Industry Statistics June 2016', employment in the Creative Industries grew by 3.2% between 2014 and 2015. This is a 19.5% increase since 2011. By contrast the wider UK workforce grew by 2% (2014-15) and 6.3% (since 2011) respectively. The fastest growing areas of creative industry employment since 2011 have been in Music, Performing and Visual Arts.

Despite demand, we do what we can to assist access. Educational requirements are relatively low, opening the door to a wider pool of applicants. We take a holistic approach when considering applicants. We audition/interview a high proportion of applicants. We also devote considerable resources to ensuring that auditions and interviews are themselves a learning experience for applicants.

Our policy is to ensure that those making selection decisions take contextual information into account. Where there may be two equal applicants for places, we prioritise someone we feel hasn't had access to the same level of opportunity to develop their skills. With this admissions process in mind, we have previously recognised that, despite consistent numbers of applicants from WP groups, the numbers, who join us as entrants by successfully getting through the audition/interview stage, is low.

**Outreach and access ambition and strategy, including response to performance**
We have invested the highest proportion of our additional fee income towards outreach and access strategies. This is one of our constants, identified in our earlier access agreements. We have made progress, although our small numbers and the selection of applicants through performance at audition/interview, has meant fluctuations amongst this upward trend.

Our analysis in section 1 has led us to decide that a strong and effective focus is still required at the access stage for **all** the underrepresented groups, plus the need to develop some fresh initiatives for disabled pupils, those from BAME groups, mature learners and those from care backgrounds. We plan to continue to build upon what has worked well before. An audit of this was undertaken in 2015-16, when we appointed a new Access and Schools/Colleges Liaison Manager. He made enhancements each year, based on a careful process of monitoring and evaluation.

In 2016-17, we delivered 145 outreach activities, reaching over 4,000 participants. Having carefully evaluated these activities, we think that our established two-year progression framework activity for Year 10 and 11 students and our Year 12 residential summer school (Get Set) are pivotal to our access work. These are exclusively targeted at students from one or more of the key underrepresented groups, ensuring they can take part in intensive opportunities to experience what it might be like to study with us. 44% of 2016-17 participants from these two programmes were from POLAR3 quintile 1 postcodes and 37% declared a disability. We have extensive feedback from participants and parents, which has given us confidence in the content of the progression framework and the Year 12 summer school. We have begun tracking participants from these programmes through the use of HEAT in order to assess how many subsequently apply to LIPA and higher education, and are successful in doing so.

For us, a key concern has been that, in recent years, we have found it harder and harder to recruit students on to these two programmes.

We have always worked with eight to 11 partner schools and with four or more partner colleges to help us identify participants for these programmes. It will continue to be a core part of our strategy to work with local schools/colleges, but for reasons already described, we have to work further afield at post-16.

We also believe we need to invest more in to marketing and awareness raising outside these schools and colleges. In 2016-17, our Get Set summer school was opened to national applicants to allow us to be more strategically focused with our access support, ensuring that all participants were from LPNs and had a better representation of where our WP applicants come from geographically.

In 2018, we have piloted a small number of new Acting workshops with national youth theatre groups aimed at spotting talented actors from disadvantaged areas and encouraging them to apply to us. As mentioned in our 2018-19 access agreement, we are also aiming to market and deliver new activities specifically aimed at disabled students, BAME learners, those from a care background and

white working class boys to try to attract more students from these groups on to our two programmes. We will now also develop our work with mature students, although the limited number of Access to HE courses in the disciplines that we teach, makes it challenging to identify large cohorts rather than individuals/very small groups.

Participants, who complete the progression framework or Year 12 summer school, are entitled to a guaranteed audition or interview should they choose to apply to us in the future. This arrangement shows how highly we value the commitment of students taking part in these programmes, how keen we are to encourage students from diverse backgrounds to study with us and how important we feel it is to provide them with an opportunity to demonstrate their ability and potential at the application stage.

We believe greater collaboration is going to be key to effective practice moving forward. Liverpool is a plentiful and exciting city for engaging with the performing arts, with a number of theatres and other arts organisations within walking distance. We work with the Empire and Everyman theatres for one of our projects. We have developed links with local music hubs to complement music education programmes in these boroughs. We are also engaged with the Liverpool Cultural Educational Partnership to support their agenda ensuring that all young people in the Liverpool City Region are able to access and benefit from, a range of arts and cultural opportunities. We will also continue to work with other local HEIs collaboratively, where it will benefit local learners, including through the Merseyside NCOP should funding be extended into 2019-20. Working with collaborative partners is particularly key for us in offering students greater vibrant and sustained engagement experiences with the performing arts than our own capacity and resources can allow. We can also build on other good practice in identifying youngsters engaged in our subject areas.

Being small, we expect to be realistic about improvements, which may only be an increase of a few entrants. There is some concern that improving the performance for some groups might negatively impact upon others. Given that there is less competition for places on our making performance possible courses, we will continue to actively encourage more students from underrepresented groups to consider these.

Our trained graduates primarily deliver our outreach work. This provides a high quality of experience for three reasons. Our ambassadors and session teachers can share their experiences of being one of our students. They can draw from their experiences of  the realities of working within the performing arts economies post-graduation. We also work closely with these graduates to design and assess the content of our outreach sessions, ensuring they are meaningful and effective.

We are also keen to explore gaps of representation for our courses. For example, we run activities, which encourage boys to engage with Dance (just 10.3% of 2017 applicants and 18.3% of our current dance students) and females to engage with Sound Technology (15.4% of 2017 applicants, 12.4% of our current sound technology students).

At the access stage for performing arts, low income can act as a significant barrier to attending a single audition, or multiple auditions (which increases the likelihood of successful application). We will continue our practice of offering audition fee waivers and travel grants to lessen the barrier this can create. Our practice will continue to be to offer this financial support at the application stage to applicants with a POLAR quintile 1 postcode.[5] We feel this is the most practical strategy as it reduces our applicants' and our need to collect and assess financial evidence. We anticipate a likely overlap in many (but not all) cases between low income and low participation neighbourhoods. This is a significant investment for us (costing around £14-18k each year).

---

[5] We expect to transition to use of POLAR4 by 2019-20; if not, this will refer to POLAR3 usage.

We believe interest in the performing arts needs to be nurtured early and sustained over a long period. Our learning method uses project based learning and deliberate practice. Although Erasmus presented the argument that success is 'coin by coin', the more modern version reappeared from the findings of a team led by Anders Ericsson in the early 90s that, broadly, 10,000 hours of deliberate practice are needed to become world-class.

This means that, for some disciplines, it is impossible to gain entry to a small and specialist institution, such as ours, without significant practice, often starting young. This fundamental reality presents us (and many like us) with challenges that inhibit entry standards being achieved, which may particularly affect those from disadvantaged backgrounds. Through our Learning Group, we have not only our primary school, which opened in September 2014 but also our sixth form college, which opened in September 2016. As far as we know, we are the only HEI in the UK to have incorporated two free schools into existing governance and organisational structure. As mentioned, we have prepared an application to start a high school. We believe that close working with these by our widening participation team, current students and staff puts us in a unique position for achieving learner attainment and progression outcomes.

Through our widening access strategy, we also support the funding of promotional activity in LPNs to ensure that our primary school and our sixth form college attract a higher proportion of WP learners. This allows us to ensure that the creative arts and our values towards creative learning are embedded within the compulsory teaching of these young learners and, in time, should simultaneously help us to improve our performance regarding the intake of HE students from underrepresented groups.

We have a strong expectation that many students, who enter study with the non-degree parts of our learning group, will have or develop an interest in applying to one of our degree programmes (or similar courses elsewhere). However, there is no guarantee of a place on our degree courses. We recognise that, for some learners, a university experience outside Liverpool might be preferred. Our primary school provides us with long-term ambitions, whereas our sixth form college is more immediate.

**Student success ambition and strategy, including response to performance**
Our overall retention of students exceeds the national average and with the exception of 2014-15 (which appears to be a temporary deviation from the trend), the retention of all underrepresented groups has been good too, including our high proportions of disabled students. In terms of student achievement though, we have identified a slight gap in achievement for students from POLAR3 Q1.

We have a highly developed student support culture and a strong track record of providing a comprehensive range of individually tailored and flexible support for students. This was highlighted in our QAA report in 2015.

This leads us to conclude that we should continue with our investment in our mainstreamed strategies for student support and that we should explore some new student support strategies, specifically aimed at students from POLAR3 Q1.

In anticipation of an improvement in entry for mature students and care leavers by 2019-20 we will also trial some new student support measures for these groups at the point of entry to assist with the transition to HE study.

In terms of supporting students with disabilities, it's worth highlighting that, at the beginning of the 2016-17 teaching year, we appointed a new Student Support Manager, who conducted a review of the delivery model and effectiveness of our Student Support Service in that first year. This led to the piloting of some new approaches in 2016-17 and additional training for staff. She built on this work further in autumn 2017, when she reviewed what we did compared with The Good Practice Framework: Supporting Disabled students (October 2017), Office of the Independent Adjudicator.

Using that document and also information from the British Dyslexia Association, the National Autistic Society and the IES report to HEFCE on models of support for students with disabilities, she audited our current positon and made various recommendations for developments. Many are being implemented between 2017 and 2019 and may continue into 2019-2020.

**Progression strategy, including response to performance assessment**
We have a well-established portfolio of courses, which collectively represent a core ethos and idea. Our portfolio brings together, in one institution, all the disciplines necessary to create and present the performing arts.

Our portfolio divides into what we term performance courses and making performance possible courses. Actors, musicians, community drama practitioners and dancers collaborate with designers, technicians and managers. This curriculum arrangement is allied with industry and work-related input, so that aspiring practitioners are sensibly educated about the realities of the economies they wish to work in and get grounded practical advice and the related skillsets to succeed. Our most recent QAA Review (2015) identified good practice in this area: *"The strategic approach to the use of deliberate and collaborative interdisciplinary practice, which prepares students for long term employability (Enhancement and Expectation B4)"*.

Our mission is all about achieving sustained work for our graduates, so our curriculum design is inextricably linked to progression outputs, which we generally evidence via the outcomes of the DLHE and our own survey of graduates four years after they have left us.

We have sustained links with employers too as evidenced by the fact that we provide placement and/or showcase opportunities, depending on the type of course, to ensure effective exposure to employers. All disciplines run masterclasses that bring in well-established practitioners and all disciplines run annual *See Me Now* conferences, when graduates return to speak with current undergraduates and relate experiences and lessons learned from professional work.

Given our overall strong performance in the area of student progression into work, we have concluded that we should largely continue with our previous proportions of levels of investment in to our mainstreamed strategies for progression. However, as we are introducing new postgraduate provision, we will also proportion some expenditure towards strategies that encourage our current degree students from underrepresented groups to progress to these new courses - should they wish to.

Our new provision of a MArts in Creative Technologies & Performance from 2019-20 will give some of our students a direct pathway to progress into postgraduate level study.

**Targets**
In our 2020-21 Access and Participation plan, we intend to review our current targets to ensure they continue to reflect an appropriate level of ambition and that they are also realistic. As already explained, there are challenges because of our small numbers, which means there are fluctuations and variations. We have compiled an evaluation matrix, that plots the evaluation strategy across all of our outreach projects, and hope that a longer period of using the HEAT database will lead to efficiencies in our monitoring and evaluation. We are eager to improve our evidence base, particularly in relation to student success and progression activity.

**Equality and Diversity Strategy**
Our access and participation plan fits in with our general equality and diversity commitment to: advance equality of opportunity; eliminate unlawful discrimination and foster good relations between those who share protected characteristics and those who don't. Each year, we undertake a detailed review of the arrangements we have in place for meeting our obligations in relation to the Equality Act 2010. We publish, via our website, detailed information relating to the make-up of our student and staff bodies, together with our equality objectives for the coming year and where

responsibility for achieving these objectives lies within the institution. This can be found at: http://lipa.ac.uk/more-about-us/about-lipa/equality-diversity

This regular monitoring of applications, enrolments and retention helps us to assess the impact of our policies, including progress against targets. This informs future activity. We believe that our approach is proportionate given the relatively small size of the institution. The results of our monitoring are reported to the Directorate, the Equality and Diversity Committee and, in summary form, our governing body.

**Student consultation and involvement**
To ensure that our strategy proposals meet the needs of our student body, we have produced a new strategy for targeting students from underrepresented groups to take part in a focus group and activities to hear what they have to say about our future access and participation plans between May and October. This should enable us to consult a more diverse section of our students than we have been able to do in the time leading up to the production of this plan. Prior to submission, we have consulted with student reps from our key teaching and learning boards, plus our Student Events Board Officer to provide comment and input into our 2019-20 plan.

**Section 3: Access, student success and progression measures**

**ACCESS**
**Pre-16 outreach**
At Key Stage 3 level, we intend to deliver activities to whole year groups and class groups to raise awareness about the opportunities that the creative and performing arts offer and encourage continued participation in performing arts and making performance possible disciplines. This helps us identify and encourage a more focused group of participants to engage further in more targeted activities later on. This includes tailored activity with local partner schools, which we call LIPA Tasters. The schools have been chosen by assessing information available in the public domain, including indices of school GCSE (and in some cases A-level and BTEC) results and the percentage of students in receipt of free school meals.

As part of the LIPA Taster initiative, we liaise with school coordinators to deliver a flexible, bespoke package of activities to meet the needs of each partner. This may be, for example, in-school subject taster days, or support/delivery of an after-school performing arts club. The aim of LIPA Tasters has traditionally been to encourage further participation in performing arts and making performance possible. Where appropriate at the school's request, we also deliver activities, which support attainment raising, including: teaching/mentoring support for GCSE project work; skills workshops in associated disciplines and/or delivery of after-school clubs with attainment focus.

From Year 10 onwards, we then work with smaller groups of students, who meet at least one of a number of WP criteria and who have an aptitude for the performing arts. These Year 10 pupils enter a two-year Year 10/11 Progression Framework where they take part in a number of activities here. The activities, within this period, concentrate on practical workshops to show what a course might be like within the classroom environment, in particular our teaching approach to performing arts and making performing possible. There is also an additional focus in Year 11 on participants thinking about the range of careers for which a degree in these subjects could provide. We believe that participants are more likely to benefit from activities that follow a sequential and incremental framework. This allows them to build upon the skills, knowledge and experience that they have gained in previous interventions. While we provide some shorter activities, three of our activities for this age group are at least three days long, as evidence has shown that these intensive opportunities are more effective in engaging students, helping them to develop their skills and raise aspirations. The majority of participants engage in the full programme.

During 2016-17 and 2017-18, we struggled to recruit 75 students onto the programme in time for the first welcome event activity and to retain them throughout the programme. For 2018-19 and 2019-

20, we will invest more in marketing and recruitment activities - both within the partner schools and further afield to address this.

In addition to our Year 10/11 programme, we deliver a range of pre-16 activities designed to raise awareness of our making performance possible courses, including <u>Studio and Sound</u> and <u>Explore Backstage</u>. 'Studio and Sound' enables students to spend time in one of our recording studios and undertake their own piece of sound engineering work. 'Explore Backstage' involves backstage workshops here alongside a trip to a Liverpool theatre for further workshops delivered by backstage theatre professionals. Collaborating with a potential employer on the 'Explore Backstage' project is valuable in helping participants to recognise the range of career options available for graduates from our degree programmes.

At the same time, we are constantly open, within our capacity, to <u>supporting ad-hoc miscellaneous work with schools (Years 7 – 11)</u>. Examples of this are attending external fairs, delivering half-day workshops and hosting school visits where we believe that it might help us to identify more eligible students interested in joining the Year 10 and 11 Progression Framework and engaging with us in a more concentrated manner.

During 2018-19, and if effective in 2019-20, we will deliver:
- <u>A project aimed at encouraging more males to participate in dance.</u> This will be aimed primarily at school groups with large numbers of white working class boys.
- <u>A Sound Technology based project with local schools aimed at encouraging more females to engage with STEM.</u>
- <u>Pursue Your Passion</u>: Activity with students from BAME communities to find out more about opportunities within performing arts and making performance possible. We will work with a number of local community organisations to promote this event.
- <u>Accessing Creative Education</u> (ACE): Workshops that use a creative approach to improve performance and confidence among students with a range of disabilities.

Finally, we plan to provide fee remission for up to one student aged 13 or over (from a low participation neighbourhood) on to each of our LIPA 4-19 week-long summer school activities (<u>LIPA 4-19 summer school bursaries</u>), Again, this supports further identification and encouragement of eligible students to then join our WP programmes.

**Post-16 outreach**
Our planned pre-application post-16 activities fall into three categories:
1) An intensive <u>three-day residential summer school here (LIPA Get Set)</u> which includes practical sessions and workshops on audition and interview preparation in July 2020. This is coupled with a <u>one-day information event (LIPA Get Ready)</u> in August.
2) A <u>sustained programme of activities</u> across the year <u>with a series of partner colleges</u>. This can include a combination of workshops, visits and talks designed to best suit their needs, as well as free tickets to our student performances. All of our partner colleges are based in Merseyside or within an hour approximately of Liverpool. The demographics of these colleges' intakes indicate a high percentage of students from underrepresented groups and the profile of courses that they offer is a good match for the degrees that we wish to promote.
3) <u>Ad-hoc activities</u>, such as one-off workshops and visits, with a broader range of schools/colleges that are further afield. Like our pre-16 activities, we will use publicly-available contextual information to prioritise appropriate providers for these.

For those interested in applying to our Music degree courses, we will offer two <u>Music theory workshops</u> in October to help elucidate this for students from underrepresented groups and support the qualifications needed to progress onto some Music courses, including here. We also plan to deliver <u>activities to encourage mature learners into higher education</u>, with particular focus on our Management degree for students who might have some previous experience in industry. This might include Insight Sessions, targeted at students studying Business related Access to HE courses and

adults already working within lower-level roles at arts organisations or those who have been passionate performers, but are now working in a non-arts related job.

Some of the same pupils, who participated in our Year 10/11 programme, are likely to take part in our post-16 outreach, although this provision is opened up to a wider range of schools, as most of our partner schools do not have sixth forms.

**Fair Access: Post-16, post-application**
Furthermore, we intend to provide a range of activities related to fair access for students at the post-16 stage. Our plans for this will continue to include:

- Use of contextual data in admissions
- Audition fee waivers and travel grants: All POLAR quintile 1 applicants who are invited to an audition for a course where we charge an audition fee will not need to pay this. In addition, any POLAR quintile 1 applicant who is invited to an audition/interview event will be entitled to a travel grant to assist with the cost of attendance. The cost of the staff time for managing and administering this has been included in our resource plan spend.
- Audition preparation phone calls: All degree applicants from a POLAR quintile 1 postcode, who are invited to audition/interview, will receive a phone call from a LIPA student or graduate prior to their selection event. This is intended to help demystify the selection process, raise confidence and provide an opportunity for them to ask questions. This initiative also aims to remind applicants about the travel grant that they are entitled to access.
- Guaranteed audition/interview for participants who complete either the Year 10/11 Progression Framework or the Year 12 Get Set summer school
- Foundation Certificate Fee Waivers: Our intensive year-long Foundation Certificate courses are designed to help talented and hard-working students develop their potential and skills further. This means they may, therefore, be more likely to be able to progress on to degree level study at a performing arts institution, like ours, which receives many more applications than places. The tuition fee is in the region of £9,250 for each Foundation Certificate and students need to self-fund this and their living costs. For 2019-20, we plan to offer two free places overall for students studying either our Foundation Certificate in Acting or Dance. This will consist of a fee waiver, plus a bursary of £3,000 as a contribution towards living costs. This will only be available to students from a neighbourhood identified as POLAR quintile 1 and a household income below the threshold for full student loan support (currently £25,000). If there are more applicants for this bursary than the two bursaries available, candidates will be prioritised according to those who have demonstrated the greatest aptitude and potential to benefit from the course and progress onto one of our degree programmes during audition/interview.

**Sponsorship of schools/colleges**
In 2019-20, some of our higher fee income will go on work with our primary school and our sixth form college to assist with increasing the intake of students from underrepresented groups, to support these students with awareness raising and aspiration towards educational progression, plus achieving positive attainment outcomes.

In summary, we believe that all these access measures build on previous successful activity and lessons learnt from previous delivery challenges. As a small provider, we want to ensure that the most intensive and highest spend opportunities will continue to be targeted toward potential students from one of the five key underrepresented groups, rather than wider school groups, even though it is difficult for us to attract large cohorts easily, due to our small portfolio of courses and specialisms.

**STUDENT SUCCESS**

We employ a range of approaches to ensure that students are engaged with their studies. We are committed to providing appropriate support systems and services to identify and help those experiencing difficulties with study, so that all students achieve and reach their potential. A proportion of estimated costs for the following student success measures - based on the forecast percentage of our Home/EU students, that will be in receipt of the full maintenance loan allowance, will be funded as part of our APP commitments during 2019-20:

Our in-house open-referral student support service: This is led by a dedicated Student Support Manager and Student Support Officer with a wide-ranging team of support tutors who provide health, emotional and study skills support. During 2015-16, staff identified 351 students (43%) with long-term needs. The proportion of students with support needs is high, reflecting the high proportion of performing arts learners, who work visually, aurally and kinesthetically and often discover language issues, such as dyslexia. Any students with diagnosed support needs have their needs recorded in a Student Support Document (SSD), circulated confidentially to relevant teaching staff.

Enhanced induction: All new students are provided with a comprehensive induction programme. A week-long programme of activities with their discipline intended to emphasise a personalised approach to learning and support is interwoven with whole year sessions including university perspectives and understanding regulations, performance and production etiquette, student community and student support, IT and Learning Resource Centre (LRC) inductions, introduction to the core curriculum, and health and safety. Reinforcement sessions will be introduced at key points in the year.

Learning guidance: All students are supported in their commitment to learning by a Learning Guidance Tutor and have a minimum entitlement to three meetings per year.

Specialist welfare services from Liverpool John Moores University: We currently buy in specialist counselling services from Liverpool John Moores University that are aimed at supporting and retaining students.

Attendance monitoring: We aim to be proactive in ensuring student retention and monitor student attendance closely. If a student's attendance falls below a certain level, this can be a warning flag that a student may not achieve student success and relevant staff contact the individual student to encourage them to improve attendance and to identify any steps that we can take to further support them.

Inclusive teaching: We are continuously looking at inclusive course design and teaching and are investing in new systems to assist in these areas and also invest annually in professional development activities for our staff to encourage best practice in inclusive teaching. As a response to our performance assessment, we will also consider introducing:
- Targeted induction sessions for mature students and care leavers with a focus on 'getting back into education' such as study skills support sessions.
- A more structured approach to our peer mentoring service including the set-up of informal peer support groups.
- Institutional awareness weeks to raise awareness across our full student body of the challenges faced by diverse learners.
- Actively targeting POLAR3 Q1 entrants to raise their awareness of study support skills and mentoring options.

In addition, we plan to account for the estimated cost of the staff time involved in administering our bursary schemes, in addition to a proportion of the fee charged to us by the SLC, which enables us to determine to whom we should award the bursaries.

**PROGRESSION**

Supporting the progression of all students remains a strategic priority for the institution and is embedded within our teaching and learning strategy. A proportion of estimated costs for the following student progression measures - based on the forecast percentage of our home/EU students that will be in receipt of the full maintenance loan allowance - will be funded as part of our APP commitments during 2019-20.

Professional development focus: A professional development strand is embedded within all degree programmes and is intrinsic to how we prepare learners for sustained work. We also provide placement and/or showcase opportunities, depending on the type of course, to ensure effective exposure to employers.

Enterprise support: We offer a fund, staff expertise and access to facilities/equipment to students to support enterprise. A high proportion of our graduates progress into either freelance work or set up their own businesses, so this support is particularly valued.[6]

**Financial support**
We are keen to ensure that the cost of university does not act as a barrier for students wishing to study with us. This can also be evidenced by our commitment to providing audition fee waivers and travel grant support.

In 2019-20, we intend to offer a LIPA bursary of £560 (annual, cash award) to all of our students from England, Wales, Scotland and Northern Ireland, who can demonstrate that they are in receipt of the full maintenance loan allowance.[7] Eligible students will receive this bursary in February each year of their studies, provided they are still in attendance. We anticipate that about 30.1% of our UK students will be eligible for this bursary package in 2019-20. Students on our courses are, at certain periods, involved in evening work to support performances and major projects. This bursary assists lower income students in avoiding part-time jobs during term time, which (as well as others) may restrict their ability to participate in all elements of their course. As a result of our student consultation, we will be reviewing how we can provide additional reminder information to our students about this bursary at more regular stages of the year.

We will also offer a £1,000 Care Leaver bursary (annual, cash award) to students, who are under 25 and who can demonstrate that they have been in care prior to their 16th birthday for a period of six months or more. This bursary is offered in recognition that care leavers may need assistance towards their accommodation costs for vacation periods. Bursaries are awarded to qualifying full-time UK undergraduates for each year of their course of study with us (subject to satisfactory learning progress).

Bursaries are also available to support the cost of the three-month placement undertaken by final year students on our Management degree. These will be available to mature students, care leavers and students whose home postcode is from POLAR quintile 1 and who demonstrate the need for additional financial support in order to access their preferred placement. Awards will be valued at up to £1,000, with up to two in total. The aim of this bursary is to support the additional costs of the placement (in particular rent if they chose to carry out the placement outside of Liverpool) to ensure that this does not restrict students into taking less beneficial placement opportunities, which can impact upon future progression opportunities.

Our decision to award these bursaries is informed by a bi-annual feedback survey from our learners, as well as continued review of cost as a reason for students who withdraw from studying with us. We last surveyed all Level 5 and 6 students in December 2017 using a template based on the survey tool recommendations of the OFFA toolkit. This was completed by 100 students and the results indicated

---

[6] According to DLHE surveys: of those sourced, 49% of our 2015 graduates and 41% of our 2014 graduates were either employed on a freelance basis or had set up their own business.

[7] Eligibility criteria may be reviewed if there are changes to Student Finance thresholds or types of support.

to us that the students felt our financial support was appropriately set but highlighted areas for strengthening our communication about bursary receipt processes to current students, which we are now looking to implement. We will continue to evaluate the impact of our financial support.

We reserve the right to review this support and revisit the amount or possible numbers awarded of these bursaries if there are major changes to higher education funding or fee levels.

## Section 4: Levels of investment

We would assess our performance overall as average and therefore are obliged to spend 22.5% of the fee above £6,165 during 2019-20. However, we will continue to invest 24.3% of our higher fee income during 2019-20 to ensure that we can direct our resources towards closing gaps. In total, this equates to £520,040.

Our planned breakdown of our higher fee income is as follows:

| *Total* | *£520,040* | *24.3%* |
|---|---|---|
| | | |
| Access | £290,00 | 13.5% |
| Student Success | £73,000 | 3.4% |
| Progression | £31,000 | 1.4% |
| Financial support | £126,040 | 5.9% |

We make an additional annual investment in resources that support access and participation. For example, this includes senior staff time and some overhead costs; a proportion of our wider work with schools and colleges (either as part of our marketing and student recruitment activities) or through school or community projects conducted by Applied Theatre and Community Drama students and staff; relevant professional development activities for staff, developing systems and practices for inclusive curricular; a further proportion of time spent on student support from teaching staff, as well as from support staff and a proportion of resources related to supplying learning specifically focused on getting students into employment.

## Section 5: Provision of information to students

We are committed to publishing clear, accessible and timely information for applicants and students about the fees that we intend to charge and the financial support that we offer. We will publish our access and participation plan on our website. We will also publish information for applicants and students on the fees that we charge and financial support that we offer on our website. A detailed fact sheet is likely to be prepared in April 2020 that will be sent to all students who have accepted places on our degree programmes. Information on fees and financial support will also be provided when we send out enrolment information to new entrants in August each year (after A-level results). For returning students, information on fee and financial support arrangements will be publicised on our intranet and will be sent out in March/April 2020 and in August before students are due to re-enrol. We will provide such information to UCAS and SLC as they reasonably require to populate their applicant-facing web-services. We plan to annually assess our performance against targets.

\* course type not listed.

| Full-time and part-time course fee levels for 2019-20 entrants. | | |
|---|---|---|
| Please enter inflationary statement in the free text box below. | | |
| If permitted by law or government policy we intend to increase our fees each year in line with inflation. Any future fee increases would  be linked to RPIX inflation (Retail Price Index excluding mortgage interest payments), if that is what government policy permits us to do. | | |
| **Full-time course type:** | **Additional information:** | **Course fee:** |
| First degree | | £9,250 |
| Foundation degree | | * |
| Foundation year / Year 0 | | £9,250 |
| HNC / HND | | * |
| CertHE / DipHE | | * |
| Postgraduate ITT | | * |
| Accelerated degree | | * |
| Sandwich year | | * |
| Erasmus and overseas study years | | * |
| Other | | * |
| **Franchise full-time course type:** | **Additional information:** | **Course fee:** |
| First degree | | * |
| Foundation degree | | * |
| Foundation year / Year 0 | | * |
| HNC / HND | | * |
| CertHE / DipHE | | * |
| Postgraduate ITT | | * |
| Accelerated degree | | * |
| Sandwich year | | * |
| Erasmus and overseas study years | | * |
| Other | | * |
| **Part-time course type:** | **Additional information:** | **Course fee:** |
| First degree | | * |
| Foundation degree | | * |
| Foundation year / Year 0 | | * |
| HNC / HND | | * |
| CertHE / DipHE | | * |
| Postgraduate ITT | | * |
| Accelerated degree | | * |
| Sandwich year | | * |
| Erasmus and overseas study years | | * |
| Other | | * |
| | | |

| | Table 8a - Statistical targets and milestones relating to your applicants, entrants or student body | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Reference number | Stage of the lifecycle (drop-down menu) | Main target type (drop-down menu) | Target type (drop-down menu) | Description (500 characters maximum) | Is this a collaborative target? (drop-down menu) | Baseline year (drop-down menu) | Baseline data | Yearly milestones (numeric where possible, however you may use text) | | | | | Commentary on your milestones/targets or textual description where numerical description is not appropriate (500 characters maximum) |
| | | | | | | | | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | |
| T16a_01 | Access | State school | **HESA T1a** - State School (Young, full-time, first degree entrants) | Percentage of young entrants from state schools or colleges. Baseline year 2009/10 | No | Other (please give details in Description column) | 90.7 | 96 | 96.5 | no target set | no target set | | |
| T16a_02 | Access | Socio-economic | HESA T1a - NS-SEC classes 4-7 (Young, full-time, first degree entrants) | Percentage of young entrants from SEC 4-7. Baseline year 2009/10 | No | 2011-12 | 28.3 | n/a | n/a | n/a | n/a | | We will discontinuing use of this measure as the data will no longer be published by HESA. |
| T16a_03 | Access | Low participation neighbourhoods (LPN) | HESA T1a - Low participation neighbourhoods (POLAR2) (Young, full-time, first degree entrants) | Percentage of young entrants from LPN. Baseline year 2009/10 | No | Other (please give details in Description column) | 11.2 | n/a | n/a | n/a | n/a | | We have now replaced this target with an equivalent (T16a_10) using POLAR3 |
| T16a_04 | Student success | Other (please give details in Description column) | **HESA T3a** - No longer in HE after 1 year (Young, full-time, first degree entrants) | Non continuation rates. Baseline year 2009/10 | No | Other (please give details in Description column) | 3.8 | 2.5 | 2.5 | no target set | no target set | | We are keen to ensure high levels of student retention across the institution. This target was however primarily included to act as a comparator against our targets for non continuation rates from WP groups. |
| T16a_05 | Student success | Low participation neighbourhoods (LPN) | HESA T3b - No longer in HE after 1 year & in low participation neighbourhoods (POLAR 2) (Young, full-time, first degree entrants) | Non continuation rates - young entrants from LPN (Polar2). Baseline year 2009/10 | No | Other (please give details in Description column) | 0 | n/a | n/a | no target set | no target set | | We have now replaced this target with an equivalent (T16a_11) using POLAR3 |
| T16a_06 | Student success | Mature | **HESA T3a** - No longer in HE after 1 year (Mature, full-time, first degree entrants) | Non continuation rates - mature entrants. Baseline year 2009/10 | No | Other (please give details in Description column) | 0 | 0 | 0 | no target set | no target set | | |
| T16a_07 | Access | Multiple | HESA T2c - Low participation neighbourhoods (POLAR2) (Mature, full-time, other undergraduate entrants) | Percentage of mature entrants from LPN. Baseline year 2009/10 | No | Other (please give details in Description column) | 12.5 | 15.5 | 15.5 | no target set | no target set | | We have now replaced this target with an equivalent (T16A_12) using POLAR3 |
| T16a_08 | Access | Low participation neighbourhoods (LPN) | **Other statistic** - Applications (please give details in the next column) | Conversion rate of applications to acceptances LPN. Baseline year 2009/10 | No | Other (please give details in Description column) | LIPA data | 6.5% | 6.5% | no target set | no target set | | To ensure that the conversion rate matches (0% difference) or exceeds (+% difference) the institutional average. We will now be using POLAR3 rather than POLAR2 in assessing this. |
| T16a_09 | Access | Socio-economic | **Other statistic** - Applications (please give details in the next column) | Conversion rate of applications to acceptances SEC 4-7. Baseline year 2009/10 | No | Other (please give details in Description column) | LIPA data | 6.5% | 6.5% | no target set | no target set | | To ensure that the conversion rate matches (0% difference) or exceeds (+% difference) the institutional average. We will also discontinue this measure if it is no longer collected and reported back in the UCAS data, from which we draw this information. |
| T16a_10 | Access | Low participation neighbourhoods (LPN) | **HESA T1a** - Low participation neighbourhoods (POLAR3) (Young, full-time, first degree entrants) | Percentage of young entrants from LPN. Four year average (from 2009-2013) | No | Other (please give details in Description column) | 9.35 | 12.85 | 13.35 | no target set | no target set | | |
| T16a_11 | Student success | Low participation neighbourhoods (LPN) | **HESA T3b** - No longer in HE after 1 year & in low participation neighbourhoods (POLAR 3) (Young, full-time, first degree entrants) | Non continuation rates - young entrants from LPN (POLAR3). Baseline year 2014/15 | No | 2014-15 | 0 | 0 | 0 | no target set | no target set | | This target has replaced T16a_05 |
| T16a_12 | Access | Low participation neighbourhoods (LPN) | **HESA T2c** - Low participation neighbourhoods (POLAR3) (Mature, full-time, other undergraduate entrants) | Percentage of mature entrants from LPN. Baseline year 2009/10 | No | Other (please give details in Description column) | 12.5 | 15.5 | 15.5 | no target set | no target set | | This target has replaced T16a_07. NB: Only within 2 of the last 6 years since the baseline, we have achieved over 22.5 mature entrants and therefore our data may need be drawn from internal records as it will not be reported by HESA. We have selected our benchmark to reflect the first year the population was sufficient for inclusion in HESA stats. |
| T16a_13 | Access | Ethnicity | **Other statistic** - Ethnicity (please give details in the next column) | Percentage of Black and Ethnic Minority students. (Baseline = 3 year average of 2013/14, 2014/15 and 2015/16) | No | Other (please give details in Description column) | 6.41 | 6.75 | 7 | no target set | no target set | | |
| T16a_14 | Access | White economically disadvantaged males | **Other statistic** - Other (please give details in the next column) | Percentage of White economically disadvantaged males. White, male, from POLAR3 quintile 1 neighbourhood. (Baseline = 2016/17) | No | 2016-17 | 4.79 | 5.25 | 5.5 | no target set | no target set | | |
| T16a_15 | Progression | Low participation neighbourhoods (LPN) | **Other statistic** - Other (please give details in the next column) | Percentage of graduates from LPNs (P3Q1) in employment or further study (where destination is known), using DLHE survey cross referenced against P3Q1 flag. (Baseline = 3 year average for 2013, 2014 and 2015 graduates) | No | Other (please give details in Description column) | 90 | 91 | 91.5 | no target set | no target set | | |

| | | | | | | | | Yearly milestones (numeric where possible, however you may use text) | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Reference Number | Select stage of the lifecycle | Main target type (drop-down menu) | Target type (drop-down menu) | Description (500 characters maximum) | Is this a collaborative target? | Baseline year | Baseline data | 2018-19 | 2019-20 | 2020-21 | 2021-22 | 2022-23 | Commentary on your milestones/targets or textual description where numerical description is not appropriate (500 characters maximum) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T16b_01 | Access | Multiple | Outreach / WP activity (summer schools) | Yr 10 and 11 progression framework | No | Other (please give details in Description column) | 70 | 75 | 75 | no target set | no target set | | The progression framework includes a Year 10 summer school and other activities in Year 11. We aim to recruit 75 people to complete the full progression programme (attend a minimum of 3 of the 5 core activities). The baseline figure is a continuation of the Year 10 summer school milestone which is part of this extended activity framework. |
| T16b_02 | Access | Other (please give details in Description column) | Outreach / WP activity (collaborative - please give details in the next column) | Collaborative activities working with other HEIs and local theatres | Yes | Other (please give details in Description column) | 2 | 2 | 2 | no target set | no target set | | This target has been reduced back to a target of 2 activities, following confirmation of NCOP awards. We also plan to deliver other collaborative activity outside of our Access Agreement in support of (and funded by) the Merseyside NCOP. |
| T16b_03 | Access | School sponsorship | Outreach / WP activity (other - please give details in the next column) | Working in partnership with the LIPA Primary School to ensure the number of students eligible for free school meals matches or exceeds the national average for free school meals | No | Other (please give details in Description column) | n/a | n/a | n/a | no target set | no target set | | We have now replaced this target with T16b_14 as we intend to measure this differently. |
| T16b_04 | Access | Multiple | Strategic partnerships (eg formal relationships with schools/colleges/employers) | Number of partner secondary schools. Baseline 2010/11 | No | Other (please give details in Description column) | 9 | 8-11 | 8-11 | no target set | no target set | | |
| T16b_05 | Access | Other (please give details in Description column) | Strategic partnerships (eg formal relationships with schools/colleges/employers) | Number of Local FE College partners. Baseline year 2010/11 | No | Other (please give details in Description column) | 3 | 10 | 10 | no target set | no target set | | Extra resource allocated to this for 2017/18 onwards. |
| T16b_06 | Access | Other (please give details in Description column) | Contextual data | We will continue to explore the use of contextual data | No | 2013-14 | Contextual data to be used in admissions process | Contextual data to be used in admissions process | Contextual data to be used in admissions process | no target set | no target set | | |
| T16b_07 | Access | Low participation neighbourhoods (LPN) | Other (please give details in Description column) | Audition fee waivers and travel grants | No | 2011-12 | 52.5% take up | 55% take up | 55% take up | no target set | no target set | | |
| T16b_08 | Access | Multiple | Other (please give details in Description column) | Foundation Certificate fee waivers and cost of living contributions | No | 2013-14 | 4 | 2 | 2 | no target set | no target set | | We will be applying this target. We intend to reduce the award of these fee waivers in light of mixed success and a need to safeguard activity which we believe to be more effective and to benefit significantly more students (see Access Agreement document). |
| T16b_09 | Access | Multiple | Other (please give details in Description column) | Foundation Certificate fee waivers and cost of living contributions, if reductions in SO funding or DSA for dyslexic students | No | 2013-14 | 6 | 2 | 2 | no target set | no target set | | This target is no longer appropriate (see above - T16b_08). |
| T16b_10 | Access | Multiple | Outreach / WP activity (other - please give details in the next column) | Number of students engaged over all WP activities | No | Other (please give details in Description column) | 1650 | 1890 | 1930 | no target set | no target set | | Baseline year was 2010/11. This is the number of individual students who have participated in at least one WP intervention in that year. |
| T16b_11 | Access | Other (please give details in Description column) | Outreach / WP activity (other - please give details in the next column) | Number of WP activities each year | No | Other (please give details in Description column) | 50 | 140 | 150 | no target set | no target set | | Baseline year was 2010/11. This represents the number of discrete projects carried out in the year with schools/colleges or selected cohorts, rather than the number of sessions carried out. |
| T16b_12 | Access | Other (please give details in Description column) | Outreach / WP activity (summer schools) | Yr 12 summer school | No | Other (please give details in Description column) | n/a | 65 | 65 | no target set | no target set | | No baseline data because we will be running this as a new residential in 2015/16 |
| T16b_13 | Access | Other (please give details in Description column) | Outreach / WP activity (other - please give details in the next column) | Working in partnership with the LIPA Primary School to ensure their intake includes a number of pupils from under-represented groups | No | 2014-15 | 49.5% | 50% | 50% | no target set | no target set | | Based on assessment of % of students who are either in receipt of free school meals, LPN (POLAR3), NS-SEC 4-7 (where known) or in care. We would like to continue to work closely with these pupils at secondary level. Any of these measures would make them eligible/priority for one of our selective WP outreach programmes. |