LIPA
Access and participation plan 2025-26 to 2028-29

1. Introduction and strategic aim

The Liverpool Institute for Performing Arts (LIPA) is a small, specialist higher education provider which aims to be a leading centre of excellence for creative learning and vocational training within the performing and creative arts, with innovation, interdisciplinarity and diversity as central tenets. Our purpose is to enable and empower creatives of the future to develop the specialist skills and knowledge to secure sustained work. Our commitment to equity means that we strive to provide a student-centred inclusive space where everyone, regardless of their background, feels supported and empowered to realise their creative potential. Our emphasis on practice-based learning means students from all subject areas learn by working together (in an inclusive, supportive environment) on fully realised creative projects and productions, which reflect professional working environments.

LIPA is based at a single campus in Liverpool, a city with a global reputation for arts and culture. This affords our students numerous opportunities for inspiration, experimentation, collaboration, networking, innovation and work.

Our students are taught by a team of staff with substantial industry experience. Visiting professionals also work with our students, in roles such as providing regular instrumental tuition, guest directing productions, conducting mock auditions/interviews, and delivering one-off masterclasses. We are a member of the Federation of Drama Schools (FDS) and many of our courses are accredited by professional industry bodies, including the Council for Dance, Drama and Musical Theatre (CDMT) and Joint Audio Media Education Support (JAMES).

Our undergraduate students study at degree level on a full-time basis. We also offer a small number of CertHE and postgraduate courses. Since 2017-18 our student numbers have been steadily increasing, largely due to the addition of new courses. As of 2023-24, we have just under 1,000 full-time learners, recruited from across the UK and beyond. Approximately 25 percent of our learners are international students.

Our current provision is validated by Liverpool John Moores University, however as part of a significant development agenda we have applied to secure our own degree-awarding powers. If successful, we anticipate that entrants will be joining degree programmes that will be validated by LIPA during the majority of the lifespan of this Plan.

Our ethos and passion for education inspired us to create a LIPA Primary School (which opened in 2014) and a LIPA Sixth Form College (which opened in 2016). In 2021 the LIPA Primary School became the LIPA Primary and High School, extending its age range to 16.[1] This combination of school provision is a first; no other HE institution has established schools and colleges from scratch that provide continuous education from primary through to higher education. It means a Liverpool student can complete every step of their education with us, with the first intake of primary school children able to do this from September 2026.

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[1] The LIPA Primary and High School will be renamed The LIPA School from 2024-25. Where referring to related intervention strategies and activities with the LIPA MAT after 2024-25, we have, therefore, used 'The LIPA School' in this Plan.

We also operate a weekend performing arts academy for young people between the ages of 4 and 19.

Strategic aim

LIPA's Strategic Plan for 2023-26 identifies six core themes of Excellence, Equity, Environment, Employability, Empowerment and Entrepreneurship. Our Equity goal is to create and develop a culture and environment for equality and inclusion at all levels throughout the institution. Strengthening our approaches to equitable and inclusive recruitment, retention and development of students, especially those from groups under-represented in higher education and vocational training, is the first action listed to achieve this Equity goal. To help us realise these ambitions we restructured our Equality, Diversity and Inclusion (EDI) Committee in 2020 and have established new staff posts, including a Head of Equality, Diversity and Inclusion and a new Head of HR, Culture and Transformation.

One of our overarching strategic aims is to diversify our intake of students, making the arts more accessible to all groups and specifically to grow our cohorts of students from the Global Majority, as well as students from disadvantaged and under-represented backgrounds. In this Access and Participation Plan we have focused on outlining strategies for improving outcomes for these three specific groups of students that our assessment of performance has highlighted to be at risk of not experiencing equality of opportunity at the access stage. We also detail strategies that we use to ensure we provide a learning environment, curriculum and support which is inclusive and ensures all students meet their potential in terms of degree attainment and graduate progression outcomes.

Our extensive outreach work with partner schools/colleges combined with the wider activities of our LIPA Learning Group (the Multi-Academy Trust and weekend LIPA 4-19 performing arts academy) help to redress the current reduction in creative opportunities for young people locally. These support skills development across performing arts (and backstage subject areas in the case of LIPA Sixth Form College) and help nurture confidence and transferable skills. Regionally, we also collaborate with Shaping Futures, the Merseyside UniConnect Programme, to support learners across the city with gaining skills, experiences and awareness of performance and creative study through extra collaborative programmes such as Focus on Film and Focus on Performing.

We engage with the local community through a range of outreach programmes, performances, and collaborations. This includes workshops, events, and partnerships not just with schools but also with local arts organisations to promote arts education and cultural enrichment within Liverpool. Our commitment to community involvement helps build connections and contributes to the vibrant arts scene in the city. We are actively seeking out opportunities to become even more involved in the Liverpool arts scene and reach diverse groups, from becoming a sponsor of Africa Oyé, the UK's largest free celebration of African Music and Culture, to staging performances at external venues to help reach out into new audiences.

We admit applicants fairly and transparently with a range of qualifications and experiences. We select suitable applicants from all backgrounds, who demonstrate the potential to benefit from vocational learning at HE level and a desire and aptitude for working in the performing and creative arts. We were the first FDS accredited drama school to remove audition fees, and we have offered travel grants for auditions and interviews since 2011-2012. As a national recruiter, we have also been piloting more regional pipeline work to enable us to reach more learners from disadvantaged groups across key areas in the UK.

While continuation and attainment for students once with us is generally good, we need to ensure that we maintain and build on the practices and interventions that are facilitating this. We recognise the critical role of mental health and wellbeing in fostering a positive learning environment and have a dedicated team of student disability and wellbeing staff, who have recently been bolstered by the appointment of a Mental Health Adviser.

Our recent validation exercise in 2024 has enabled us to comprehensively review and enhance all of our undergraduate provision. One of the drivers behind our application for degree awarding powers is our desire to adopt faster and more agile approaches to curriculum development, ensuring we can continue to cultivate the most relevant and effective professional skills and experiences to meet the demands of a rapidly evolving industry. We are committed to further developing partnerships with industry, both in Liverpool and beyond. These collaborations will help us refine our training methods, enhance the student experience, and support successful student progression. We believe that the values and methods we instil in our students will be carried through to the industry, driving and defining future change.

2. Risks to equality of opportunity

Following an assessment of our performance, primarily by utilising the OfS Access and Participation data dashboard and the average performance for the past four years, but also referencing other relevant data sets (such as HESA, UCAS, internal data, data from education and industry), we have identified three main indicators of risks to equality of opportunity, which we have chosen to prioritise in this plan. These have been considered against the Equality of Opportunity Risk Register (EORR) and our institutional context.

Other indicators of risk that were identified as part of our assessment of performance can be found in Annex A, with commentary on the reasons why they have not been prioritised.

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

Access
1. **There is a risk that learners from the most disadvantaged backgrounds, learners from areas where there is low participation in higher education, and learners from the Global Majority are experiencing inequitable access to pre-entry arts provision, advice and guidance (including relating to audition/interview preparation), and may have limiting perceptions about higher education creative and performing arts (and related) pathways.**
We have identified three indicators of risk that suggest this may be occurring.

Disadvantaged learners
There is a 4-year aggregate (2018-19 to 2021-22) gap of 14.6 percentage points in enrolment between IMD Q1 students (most disadvantaged), compared with students from IMD Q5 (least disadvantaged). Over the 4-year period, the gap fluctuates, however there seems to be a narrowing of the gap in the latest 2-year aggregate data (2020-21 to 2021-22), to 7.9 percentage points.

For IMD Q2 entrants there is a wider gap of 15.4 percentage points compared with students from IMD Q5 during the same aggregated period suggesting those in IMD Q1 and IMD Q2 are both affected by a risk to equality of opportunity, rather than just those from IMD Q1.

Our performance assessment also highlights a 4-year aggregate (2018-19 to 2021-22) gap of 11.5 percentage points in enrolment for students who have been eligible for free school meals (FSM), compared to non-FSM counterparts. This is much lower than the sector average gap of 19.2 percentage points. While this is a new measure and there has been much debate of using free school meals as a sole indicator for widening participation activities (Kounali et al, 2008; Boliver et al, 2022), we will consider this indicator in targeting our work with schools and colleges, as a proxy for disadvantage.

TUNDRA (areas where there is low participation in higher education)
Our performance assessment also revealed a 4-year aggregate (2018-19 to 2021-22) gap of 20.1 percentage points in enrolment between TUNDRA Q1 (most under-represented) students compared with students from TUNDRA Q5 (most represented). This is slightly above the sector average of 18.4 percentage points for the same period.

Learners from the Global Majority
Over the last 4-year (2018-19 to 2021-22) aggregate, LIPA has enrolled 8.5% of students (aged 18) from the Global Majority (non-white backgrounds). While there has been a slight increase in enrolments over the latest 2-year period, to approximately 10.3%, we want to improve on this further.

In relation to our local population demographics, our 2021-22 entry cohort was relatively comparable with Liverpool's population where 10.6% of the population are from Black, Asian or other ethnically diverse backgrounds (2021 census). As a significant proportion of our recruitment and outreach is focused locally, this is a positive result. In relation to the average sector enrolment of students from the Global Majority, there is a much higher participation rate, at 31.8% (4-year aggregate, 2018-19 to 2021-22). However, the creative industries specifically have much lower representation, with other smaller, specialist arts providers having comparable rates to ours. We consider, therefore, that we have work to do to reduce the risks to equality of opportunity for this group and contribute towards increasing the future makeup of Global Majority professionals within the performing and creative arts.

Links to the Equality of Opportunity Risk Register (EORR)
Along with education sector and industry evidence (see Annex B), our institutional experience and student consultations suggest that these differential enrolment rates may be a result of EORR Risks 1 to 3. These risks may be present in different combinations and to varying extent across each identified target group.

- Risk 1 (knowledge and skills). Students from the groups identified are less likely to have opportunity to develop the knowledge and skills required for study. As a specialist performing and creative arts institution, our admissions decisions are heavily weighted towards our auditions and interviews. Identified student groups may experience limiting factors, such as lower access to experiences and support to develop the relevant skills and knowledge, or may be affected by home, school or geographical contexts. The cost of additional coaching and participation in extracurricular activities, where specialist skills and knowledge may be acquired, may be prohibitive for these groups as well. This is especially pertinent for some of our making performance possible courses, which aren't directly taught as part of the school curriculum. There is a disparity in the quality and variety of culture and arts opportunities according to their prior educational background (Ashton and Ashton, 2023).

- Risk 2 (information, advice and guidance). The student groups identified are also likely to have fewer opportunities to access appropriate advice and guidance regarding higher education pathways, and particularly those related to the creative arts. The diminished resource in schools for the arts, along with a de-valuing of creative arts provision in favour of STEM, may contribute to this inequality, along with a lack of understanding about entry requirements and career pathways amongst key influencers (teachers, parents, careers advisors).

- Risk 3 (perceptions of higher education). Perceptions of higher education and the performing arts vary across young people from different backgrounds (and their families), especially relating to vocational training and the realities of career pathways. There is a risk of perceptions that a career in creative arts is a reserve of white, middle classes, which is exacerbated by the largely homogeneity of the industry (Arts Council England, 2021), and practices such as setting audition fees. Further, learners from Global Majority backgrounds are more likely to choose more financially stable careers, which allows them and their communities security (Reay, 2017). We are also aware that the perception of the region in which we are located, being only 10.6% from Global Majority backgrounds, is also a factor. As London is the most ethnically diverse area in the UK with only 53.8% identifying as White, it is more likely that students from the Global Majority will choose to attend a specialist institution in or around London.

Alongside these primary risks, we also consider Risk 9 (ongoing impacts of coronavirus). As a performing arts institution we have been impacted by additional challenges experienced by the arts industry in terms of employment, opportunities and the perceptions around its viability. Access to extracurricular activities was also limited through the pandemic. This is evident in the gap between TUNDRA Q1 and Q5 which is at its highest at 24.8 percentage points in the 2021-22 academic year, when learners were making their higher education decisions in the midst of the pandemic. Therefore, we will closely monitor this data to see how the numbers change as we move away from the coronavirus pandemic and associated shutdown of the theatre/live events industry.

We have prioritised developing and improving our strategic outreach activities and work with schools, colleges, organisations, and communities in local and regional targeted UK postcode locations to increase awareness of the value and benefits of studying these subjects at LIPA and higher education in general, while also ensuring that those who we engage with are better equipped with the skills and attainment for successful admission to LIPA (or other HE training/related industry employment). We will focus our efforts on supporting schools with attainment raising, and providing target students with a range of knowledge, experience, and information and guidance. This also responds to OfS's expectations that providers support attainment raising through effective school partnerships. Simultaneously, this will provide target learners with the exposure to higher education and the performing arts to support them with having positive perceptions as well as further breaking down the barriers towards them accessing specialist institutions such as LIPA.

On a national level, continuing to work with targeted colleges outside of our region and developing our programme of regional workshops will allow us to extend these benefits more widely across England as well as to support young people in the most disadvantaged areas with development of the skills and knowledge needed to be successful at entering specialist institutions such as LIPA.

Considering the ethnic makeup of Liverpool and the North West, much of the work to address our ambition to increase enrolment of students from the Global Majority will take place on a national scale. In July 2023 we piloted a regional audition preparation workshop for Acting and Musical Theatre courses targeted in an area with high levels of ethnic diversity to provide prospective applicants with an opportunity to be made aware of LIPA, experience our ethos and teaching style and to help them get audition ready. We also began piloting regional auditions for Acting during the 2023-24 application cycle, once again targeted at areas which meet these criteria. We have recently engaged with Artistry Youth Dance, a London-based dance company that supports young dancers of African and Caribbean heritage, and we work with organisations such as Backstage Niche to reach young people from ethnically diverse backgrounds with interests in the making performance possible range of courses. As an institution, we are also working to diversify our curriculum and teaching staff to ensure that our environment is more inclusive, and students feel a sense of belonging in their study and experience with us.

Other risks
We have identified that the largest completion and attainment gaps are for students from IMD Q1 and those eligible for free school meals. Student feedback has emphasised that cost pressures and the increased cost-of-living crisis are meaning students are increasingly having to balance study with significant part time working hours. This group of learners are likely to be amongst the greatest affected, impacting upon their abilities to fully engage with additional study and university activities. Whilst we are not intending to set a specific intervention strategy for this group, we are committed to reviewing our financial support (outlined in Section 8) and ensuring that the support which is available is clearly signposted to all students and that they are aware of it, as previous feedback has highlighted that this is not always the case currently. We will also be taking further approaches to support students with capacity to seek work around their studies (such as earlier/longer release of timetables and continued provision of internal flexible work opportunities (such as student ambassadors, stewarding, working in our Learning Resources Centre).

Broader systemic issues
Small Datasets: In determining which risk areas to focus on in this Plan, we have considered our size as a small provider, and our specialism in the performing arts and creative industries as key contextual factors. As a smaller provider, the data we have drawn upon is small cohort data which means that analysis and statistical significance is more limited. This also limits our ability to explore disaggregated data and intersections of characteristics. We have explored and provided assessment where we considered it meaningful and are committed to building up our evidence base over a longer period to support the capacity for more comprehensive analysis.

Value of the Arts: In respect of our specialist provision, we also note the systemic challenges that are present in arts education and in the creative industries we link with, which impact and pose risk to equality of opportunity. Earlier in the education pipeline, we note the continued de-prioritisation and undervaluing of creative arts in secondary curricula, which limits access to and engagement with the subject area and has subsequent negative influence on education and career choices in our specialist area. Currently within industry, whilst there have been increased efforts to improve diversity in recent years, we experience risks to equality of opportunity arising from the under-representation of those from lower socioeconomic backgrounds and Black, Asian and minority ethnic groups in some career roles. These risks present particular challenges for our target groups, which we have discussed further in other areas of this Plan and addressed through the activities in our intervention strategies.

Covid-19: The ongoing impact of the coronavirus pandemic should also be noted. The impact upon the theatre industry was devastating: with theatres closed for over a year, many theatre workers out of work and leaving the industry, audiences lost and some venues closing for good as a result. Those in education, in particular young people, were socially distanced in their learning and didn't have access to the same study experiences. Many of our subjects are built upon an ensemble environment, which needed to be modified. Some of the associated risks to equality of opportunity impacting learners across the whole student lifecycle, which have been highlighted to disproportionately affect under-represented and disadvantaged students, have not yet been fully realised or understood.

3. Objectives

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

Target Reference (Annex C, Table 5b)	Objectives	Intervention Strategy
PTA_1	LIPA will increase the proportion of students from IMD Quintile 1 and Quintile 2 areas enrolling on our courses, to 36% of our intake by 2030-31. We will achieve this through working in partnership with schools and colleges on sustained, targeted outreach and by implementing initiatives to reduce barriers during the application process.	IS1, IS2, IS3
PTA_2	LIPA will increase the proportion of students from TUNDRA Quintile 1 areas enrolling on our courses, to 17% of our intake by 2030-31. Again, we will achieve this through working in partnership with schools and colleges on sustained, targeted outreach and by implementing initiatives to reduce barriers during the application process.	IS1, IS2, IS3

| PTA_3 | LIPA will increase the proportion of students from the Global Majority enrolling at LIPA, to 14.5% of our intake by 2030-31.[2]

We will achieve this through sustained partnerships, increased community-based outreach, and targeted outreach with schools and colleges, and by implementing initiatives to reduce barriers during the application process. In addition, we will seek to improve ethnically diverse representation across our staff and undertake measures to diversify our curriculum and curriculum approaches to ensure they are more inclusive and accessible to learners from the Global Majority. | IS1, IS2, IS3 |

4. Intervention strategies and expected outcomes

We have developed strategies to address risks to equality of opportunity and achieve our objectives. These strategies:
- Outline activities to mitigate risks and meet objectives and targets.
- Identify who will design, deliver, and evaluate the activities, along with an estimated cost.
- Include an evaluation plan.
- Are based on evidence from sector best practices and local insights from students.

Summary of publication plan for all Intervention Strategies (IS1, IS2, IS3)
We are dedicated to sharing the evaluation findings. Publication plans are indicative and will expand as dissemination opportunities arise. Relevant evaluation outcomes will also inform and drive ongoing practice improvements.

Format of findings	Sharing findings
We will produce an annual summary progress and review report, which will: 1. Provide insights on the effectiveness and progress of relevant activities across our Intervention Strategies based on the achievement of intended outcomes. 2. Capture learning and insights that inform improvements in practice and any appropriate changes and developments. Highlights and themes from this report will be shared online, for example through our website/SEER website. Findings will also be shared internally to relevant committees and forum groups, to inform practice and decision making. See 'Evaluation Strategy' section.	Progress 'highlights' of what both works and doesn't work will be shared annually.

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[2] This target refers to students listed under Asian, Black, Mixed or Other categories in HESA datasets. Although our target is set around an aggregated grouping for these ethnicity groups, we will continue to monitor, analyse and respond to outcomes for each individual ethnicity, where datasets allow.

We will produce an Evaluation to Date or End of Project Report (whichever is relevant) capturing all evaluation and findings, disseminated online via our website and the SEER website	4 years on from Plan commencement (Autumn/Winter 2029) and/or at the conclusion of projects. For Financial Support evaluation, this will be every 2 years, from 2026-27. (IS2)
We will also contribute at conferences and through workshops and events hosted by networks such as SEER, NEON and GuildHE.	At minimum every 2 years, starting from 2025-26.
We will contribute to other calls for evidence, such as through TASO. We will also contribute to any calls for evidence on behalf of LIPA MAT, such as through DfE. (IS3)	As they arise, at minimum every 2 years.

Intervention Strategy 1: Outreach programme focused on raising awareness, supporting attainment within our subject areas (particularly pre-16 learners), and encouraging applications to higher education.

Objective: To support access and pathways into higher education and to LIPA for students from the lowest socioeconomic backgrounds (IMD 2019 Quintile 1 and Quintile 2), the most under-represented areas (TUNDRA Quintile 1), and from the Global Majority. By doing so, to achieve 36% enrolments from IMD Quintile 1 and Quintile 2; 17% enrolments from TUNDRA Quintile 1; and 14.5% enrolments from students from the Global Majority, all by 2030-31.

Targets: PTA_1, PTA_2, PTA_3 – See Annex C, Table 5b

Risks to Equality of Opportunity: knowledge and skills (EORR Risk 1), information and guidance (EORR Risk 2), perception of HE (EORR Risk 3); ongoing impact of coronavirus (EORR Risk 9).

Evidence Base and Rationale: We have conducted a literature review, which includes specific references to the range of materials OfS has identified in its guidance, plus a range of other research and best practice references. We have also drawn on conversations with school and college stakeholders regarding the types and format of activities that they would find useful and be able to effectively and efficiently engage with, to facilitate the achievement of the stated objectives.

We recognise from the research that disadvantaged students tend to have lower attainment outcomes than their peers (DfE, 2017; EPI, 2020), which affects their progression to HE. Attainment at KS4 is the key predictor of participation in HE (OfS, 2022). For example, pupils with eligibility for free school meals (FSM) lag their better off peers by about 22 months of learning (EPI 2020) and have therefore a lower rate of achieving A*-C in English and Maths, 43% vs. 71% (DfE 2017).

The evidence also suggests that disadvantaged students are more likely to consider HE later (UCAS, 2021), which can limit their choices. High aspirations for HE study at Key Stages (KS) 3 and 4 do not necessarily translate into participation in HE for underrepresented student groups. For instance, Black African and female pupils tend to have some of the highest pre-

16 aspirations for remaining in education, yet also the highest gap (c.15%) between pre-16 aspirations and post-16 participation in education (Hutchinson et al., 2011).

Interventions aimed at aspirations and attainment raising should start early, which is why we have targeted our activity from KS3.

Evidence suggests that linking current academic studies with an individual's future ambitions can increase student motivation and engagement with academic work, as it is seen as personally relevant (EEF, 2016; Khattab, 2015; Midgley et al., 2000). Our focus on subject-specific activities (creative skills development, careers in the creative industries) draws on evidence that students are more likely to think about and choose a degree subject area earlier in their educational journey (UCAS, 2021), which opens up conversations about the possibilities of HE at earlier stages (e.g. KS3-4). We want to use this to help develop a sense of belonging (Robinson & Salvestrini, 2020), which encourages persistence with studies (Hausmann et al., 2007) and is linked to higher academic achievement (Walton & Cohen, 2007). We also draw on the evidence that teaching young people academic skills such as metacognition, and self-regulation can improve their attainment outcomes by encouraging them to self-reflect on how they learn best (Hattie, Biggs, Purdie, 1996; Mannion & Mercer, 2016; EEF, 2021; Kingston University, Future Skills Report, 2022). Various studies have highlighted how engagement with creative subjects can also enhance overall academic performance, verbal skills, and empathy, which in turn can contribute to attainment raising (such as Winner et al., 2013).

Our literature review also highlights that providing careers education, information, advice and guidance (CEIAG) about HE can help them make more informed decisions (Joseph Rowntree Foundation, 2010; BIS, 2015; Austen et al., 2021; TASO, 2023) and provide them with guidance that may not otherwise have been available to them (Thomas and Quinn, 2007; Frauke et al., 2018). This is even more the case for specialist subjects such as creative arts (PEC, 2020). Within this, we seek to personalise support where possible (UCAS, 2021).

We have also considered anecdotal feedback we have received in discussions with schools and colleges, which has highlighted the desirability of activities that provide subject-specific skills development that aligns with curriculum learning outcomes but is not necessarily embedded into curriculum (schools cited logistical barriers to this approach). Activities which provide information and advice about pathways and entry to higher education, linked with industry information and career opportunities, are also desirable. See Annex B for further information.

Evaluation: We will evaluate the activity within this intervention strategy to generate OfS Type 1 and 2 standards of evidence, which will establish whether the intended outcomes are being met. More Type 2 standards of evidence will be utilised for more time and cost intensive interventions, with Type 1 deemed appropriate where interventions are lighter touch. As well as evaluating each individual activity, we will explore how groups of activity within the strategy contribute towards achieving the desired outcomes and, where appropriate, the overall objective. The strategy will begin from 2025-26, with findings published as outlined in Section 4. The table below outlines how we will evaluate each activity with this intervention strategy.

Activity	Inputs	Outcomes	Methods of evaluation (Standards of evidence denoted as (T1), (T2), (T3))
Sustained partnerships and activities with targeted schools, colleges and community groups We will offer a programme of bespoke practical workshops and activities to school/community partners across Liverpool and Merseyside, delivered by trained outreach graduates and students. Partner schools will also be invited to participate in additional collaborative projects, such as LIPA Fest. We will strengthen current partnerships with FE colleges across the North West, selected based upon their student demographic as well as the subjects they offer that can lead to study at a specialist institution such as LIPA. We will also develop new partnerships with colleges outside the region to enable us to reach more learners from Global Majority backgrounds. We will deliver a bespoke programme of activities for these college partners, including outbound and inbound practical skill-building workshops, subject-specific taster days and audition and/or interview preparation workshops to support students with skills development and progression pathways. We will also offer our partners free tickets to suitable LIPA performances and exhibitions throughout the year. *Existing activity. Approx. 16 school and college partners per annum.* **Wider outreach** We also intend to offer a less intensive package of activities to a wider group of targeted local schools and community groups with high levels	LIPA staff time LIPA outreach graduates and/or LIPA student outreach ambassadors (training and delivery) Administration and resource Travel For inbound activities: LIPA facilities and equipment	**Intermediate outcomes:** • Improved cognitive and metacognitive outcomes. • Improved motivation and engagement in learning. • Improved self-perceptions about academic abilities and confidence. • Improved sense of belonging in HE /pathways to HE. • Increased knowledge and awareness of HE. • Increased knowledge of HE pathways and the HE application process. • Increased knowledge of financial support and student loans. • Improved confidence and preparation for HE selection process. • Increased enjoyment in subject area • Increased likelihood of progressing onto a post-16 performing arts course or related pathway • Greater range of relevant examples to draw upon for curriculum portfolios and auditions/interviews. **Longer-term Outcomes:** • Increased progression into post-16 study in a performing arts or making performance possible pathway. • Improved assessment and/or predicted grades. • Improved creative skills. • Increased applications to HE. • Increased offers of places on courses from HE providers. • Increased enrolments in HE.	**Process evaluation:** • Data analysis: Number and % of pupils attending activities with target characteristics (T1). • Output analysis: the number of activities delivered (T1). • Annual end-of-year teacher/staff/practitioner survey exploring whether content was appropriately aligned to school/college curriculum (T1). • Post-activity polls gathering stakeholder (practitioner and students) experiences and perceptions and inclusion of creative approaches like graffiti walls and 3,2,1 activity (T2). • End of activity survey where appropriate (T2) • 2-3 student focus groups per annum to explore key themes from surveys (T2). **Impact evaluation:** • Annual end-of-year teacher/staff/practitioner survey exploring: (a) perceptions of achievement of interim outcomes for students; and (b) interim outcomes for practitioners (T2). • End of activity survey where appropriate (T2). • 2-3 student focus groups per annum (T2). • Data analysis: Subject to availability of school data and timing, analysis could include analysis of pre/post mock assessment results, tracking participant results / predicted results across year groups (T2). • Data analysis: Number and % of participants applying to HE and enrolling (T2).

of students from the most deprived backgrounds. This includes stand alone in-school workshops, campus visits and free tickets to LIPA performances and exhibitions.

Existing activity. Approx. 20 schools per annum

Progressive Y10-Y11 programme
Targeted programme of activities for local KS4 students interested in performing and making performance possible subject areas (outside of school time). This series of practical workshops in creative subject areas throughout Y10 and Y11 includes intensive 3–5-day programmes during Easter and Summer of Y10. Parents and carers are invited to an Information, Advice and Guidance (IAG) session at an early stage in the programme and attend the showcase performances at the end of Y10. Participants are also invited to further activities such as filmmaking and backstage taster days.

Existing activity. Approx. 80 learners per annum

Get Set residential summer school
This is a 3-day, 2-night programme where students from across the UK come to LIPA for a residential experience. Students participate in practical creative subject skill-building workshops delivered by LIPA's trained outreach graduates and student ambassadors. Some academic staff also deliver workshops. The students stay in halls of residence student accommodation. They also participate in a mock audition/interview and get feedback to help them prepare for auditioning/interviewing for a specialist institution in the future. Upon completion of the programme, they receive a guaranteed interview/audition for their chosen course at LIPA (subject to meeting basic course educational requirements). This programme is

free of charge with a travel grant also available to all participants. *Existing activity. Approx. 50 learners per annum*			
LIPA Fest A pre-16 project with targeted local schools. Groups work in-school with LIPA outreach graduates for 4-8 weeks on creating a performance piece then attend LIPA to perform their piece as part of a showcase in one of our theatre spaces. Students can also participate in a backstage strand and take on lighting, sound and stage management roles during the showcase. *Existing activity. Approx. 8 schools per annum*	LIPA staff time LIPA outreach graduates and/or LIPA student outreach ambassadors Administration and resource Travel LIPA facilities and equipment	**Intermediate outcomes:** • Increased enjoyment, skills and confidence in subject area. • Increased likelihood of progressing onto a post-16 performing arts course or related pathway. • Greater range of relevant examples to draw upon for curriculum portfolios and auditions/interviews. • Increased awareness of what LIPA offers. • Increased applications for LIPA outreach programmes (Year 10-11 Programme, Get Set). **Longer-term Outcomes:** • Increased enrolment from target groups.	**Process evaluation:** • Data analysis: Number and % of pupils attending with target characteristics (T1). • Output analysis: the number of sessions delivered (T1). • Start and end of programme pupil surveys, with insights into experiences, what pupils found helpful and development opportunities (T2). • End of programme teacher survey will generate insights in experiences of the programme, what went well and what could be improved (T2). • Use of creative methods such as graffiti walls to be used to generate insights into experiences during the programme so far (T2). **Impact evaluation:** • Start and end of programme pupil surveys will aim to measure impact of programme on confidence, key skills and attitudes towards performing arts and other creative areas. In addition, these surveys will measure awareness of LIPA and likelihood of progressing onto a post-16 creative arts or making performance possible pathway (T2). • End of programme teacher survey will generate insights in to impact of programme on the above areas. • Data analysis: Subject to availability of school data and timing, analysis could include analysis of pre/post mock assessment

			results, tracking participant results/predicted results across year groups (T2). • Data analysis: Number and % of participants applying for Year 10-11 Programme (T2). • Data analysis: Number and % of participants progressing onto a post-16 creative arts pathway (T2). • Data analysis: Number and % of participants progressing onto a post-18 creative arts pathway, including to LIPA (T2).
Saturday arts club This is a 5-week programme at LIPA exploring different design or construction topics. There is no cost for taking part in the weekly sessions. On the final week participants curate an exhibition of their work for family members to attend. *Existing activity. Approx. 20 learners per annum*	LIPA staff time LIPA outreach graduates and/or LIPA student outreach ambassadors Administration and resource LIPA facilities and equipment	**Intermediate outcomes:** • Increased enjoyment, skills and confidence in subject area. • Increased likelihood of progressing onto a post-16 creative course or related pathway. • Greater range of relevant examples to draw upon for curriculum portfolios and auditions/interviews. • Increased awareness of what LIPA offers. • Increased applications for LIPA outreach programmes (Year 10-11 Programme, Get Set). **Longer-term Outcomes:** • Increased likelihood of progressing onto a post-18 creative course or related pathway • Increased likelihood of applying to study at LIPA.	**Process evaluation:** • Data analysis: Number and % of pupils attending with target characteristics (T1). • Output analysis: the number of sessions delivered (T1). • Start and end of programme pupil surveys will generate insights into experiences of programme, what pupils found helpful and aspects of the programme which could be developed/gaps (T2). • Parent/carer survey will generate insights in experiences of the programme, what went well and what could be improved (T2). • Use of creative methods such as graffiti walls to be used to generate insights into experiences during the programme so far (T2). **Impact evaluation:** • Start and end of programme pupil surveys will aim to measure impact of programme on confidence, key skills and attitudes towards creative subjects. In addition, these surveys will measure awareness of LIPA and likelihood of progressing onto a post-16 creative arts pathway (T2). • Parent/carer survey will generate insights in to impact of programme on the above areas.

			• Data analysis: Number and % of participants applying for Year 10-11 Programme (T2). • Data analysis: Number and % of participants progressing onto a post-16 creative arts pathway (T2). • Data analysis: Number and % of participants progressing onto a post-18 creative arts or related pathway, including to LIPA (T2).
Teacher CPD and networking Engagement with local teachers and other practitioners, through facilitating networking and CPD opportunities. For example, each summer LIPA hosts a Teachers and Advisors Day. This is an opportunity for teaching and careers staff from schools and colleges across the UK to visit LIPA and find out more information about our provision and how to help their students with informed decision making. This includes subject tasters, admissions information, and further info around studying at and applying to a specialist performing arts institution such as LIPA. We also support CPD events in collaboration with external partners such as Open Drama and UKADIA. *Existing activity with new developments. Approx. 60 teachers per annum.*	LIPA staff time LIPA outreach graduates and/or LIPA student outreach ambassadors Administration and resource LIPA facilities and equipment	**Intermediate outcomes:** • (Practitioners) Improved confidence and knowledge in performing arts education and HE pathways. • (Practitioners) Improved support and development through the CPD. **Longer term outcomes (for learners):** • Increased progression into post-16 study in a performing arts or making performance possible pathway. • Increased progression onto performing arts and making performance possible HE courses and similar pathways. • Improved assessment and/or predicted grades. • Increased applications to HE. • Increased offers from HE providers. • Increased enrolments in HE.	**Process evaluation:** • Output analysis: the number of practitioners who engaged with CPD opportunities and the schools/colleges they came from (T1). • Output analysis: the number of events delivered (T1). • End of session survey for practitioners where proportionate (T2). • Online snapshot interviews with practitioners (T2). • End of year survey for practitioners (T2). **Impact evaluation:** • Annual end-of-year teacher/staff/practitioner survey exploring interim outcomes for practitioners (T2). • End of session survey where proportionate (T2). • 2-3 student focus groups per annum (T2). • Data analysis: Focusing on the schools/colleges teachers work at, subject to availability of school data and timing analysis could include tracking participant results / predicted results across year groups (T1). • Data analysis: Number and % of participants from attending teachers' schools/colleges applying to HE and enrolling, where data available (T1).

The approximate cost of this Intervention Strategy over the four years of this Plan is £738,000.

Intervention Strategy 2: Supporting successful applications including auditions and interviews

This intervention strategy is designed to support under-represented groups to navigate the competitive auditions and interview processes at LIPA, and more broadly in other creative arts higher education pathways. The focus of this strategy is to ensure that applicants from target backgrounds have equal opportunity to develop the skills, knowledge and attributes, and are equipped with the necessary information and advice - as well as opportunity - to demonstrate their suitability for study through our admissions process. This will be achieved via two main approaches:

1. Developing the skills: We will work with targeted learners through activities in their school/college, at LIPA and at regional venues (such as local theatres) to help them to understand how the audition/interview processes are structured at LIPA, what we are looking for from applicants, how best to self-prepare for auditions/interviews as well as building subject related skills such as devising, ensemble skills, and portfolio creation alongside transferable skills such as confidence, self-efficacy and resilience. This aims to replicate levels of support that more advantaged students may be able to access through other channels.

2. Reducing barriers that may impair learners from target groups from applying to LIPA and demonstrating their aptitude for our training at audition/interview events. These include considerations around the structure of these events to make them fully accessible and remove unconscious bias and reducing the cost of attending these events for targeted learners, which is particularly pertinent with recent increases in cost of living.

Objective: To support access and pathways into higher education and to LIPA for students from the lowest socioeconomic backgrounds (IMD 2019 Quintile 1 and Quintile 2), the most under-represented areas (TUNDRA Quintile 1), and from the Global Majority. By doing so, to achieve 36% enrolments from IMD Quintile 1 and Quintile 2; 17% enrolments from TUNDRA Quintile 1; and 14.5% enrolments from students from the Global Majority, all by 2030-31.

Targets: PTA_1, PTA_2, PTA_3 – Annex C, Table 5b

Risks to Equality of Opportunity: knowledge and skills (EORR Risk 1), information and guidance (EORR Risk 2), perception of HE (EORR Risk 3); application success rates (EORR Risk 4); ongoing impact of coronavirus (EORR Risk 9).

Evidence Base and Rationale: Our investigation of the evidence around this intervention and its constituent activities flags up the significant effect of individualised support to disadvantaged and underrepresented applicants on their application and enrolment rates (Austen et al., 2021).

Pre-application support with elements of the application process (e.g., portfolios, auditions, or interviews) helps prospective students who experience challenges related to the required social capital (Hayton et al. 2017) and the associated cost implications (Boliver & Powell, 2020) of the application process.

We have noted that many providers like us (drama schools and specialist performing arts universities) have been utilising or are beginning to adopt similar approaches to those detailed within this Intervention Strategy, such as supporting of applicants through

simulated application events and the removal of audition fees and offer of travel bursaries, as part of their widening access approaches. We have collated information on sector good practice (where available) and considered published information about their outcomes, alongside reflections from our own internal reports and staff/student feedback about our own processes.

Alongside mechanisms for our target students which support their preparation for and participation in our admissions process, we have also considered changing the process itself. One such way is through the use of contextual admissions. Contextual admissions factor the applicant's background into the decision whether to offer them a place (Boliver et al. 2017). They facilitate fair access and evidence against the OfS requirement of HE providers to demonstrate ambition and innovation in 'reducing persistent inequalities in access and participation' (Office for Students. 2019). Contextual admissions have been particularly effective at increasing the enrolment of underrepresented students from our target groups (Office for Students. 2019).

Evaluation: We will evaluate the activity within this intervention strategy to generate OfS Type 1 and 2 standards, which will establish whether the intended outcomes are being met. Type 2 standards of evidence will be utilised for more time and cost intensive interventions, with Type 1 deemed appropriate where interventions are lighter touch. The strategy will begin from 2025-26, with findings published as outlined in Section 4. The table below outlines how we will evaluate each activity with this intervention strategy.

Activity	Inputs	Outcomes	Methods of evaluation (Standards of evidence denoted as (T1), (T2), (T3)
Activities to help students prepare for auditions/interviews A series of activities will be delivered to students at partner colleges which aim to better support them to navigate the application, audition, and interview process. *Existing activity with new developments. Approx. 10 activities reaching 150+ learners*	LIPA staff time to organise, plan and facilitate. LIPA graduate/teaching staff and/or LIPA student ambassadors (training and delivery) Travel Administration and resource	**Intermediate outcomes:** • Students have greater knowledge about how to prepare and succeed at an audition/interview at a specialist institution such as LIPA • Students feel more confident in their ability to succeed at an interview/audition • Greater awareness about our lack of audition fees and availability of travel grants helps to reduce potential financial barriers to attending an audition or interview. **Longer-term outcomes:** • Increased rates of under-represented groups both attending auditions/interviews and secondly being offered a place at LIPA.	**Process evaluation:** • Data analysis: Number and % of pupils attending activities with target characteristics (T1). • Output analysis: the number of activities delivered (T1). • Post-activity polls gathering stakeholder (practitioner and students) experiences and perceptions and inclusion of creative approaches like graffiti walls and 3,2,1 activity (T2). • End of activity survey where appropriate (T2). • 2-3 student focus groups per annum to explore key themes from surveys (T2). **Impact evaluation:** • End of activity survey where appropriate (T2) • 2-3 student focus groups per annum (T2). • Data analysis: % who apply to LIPA. (T2). • Data analysis: % who attend audition (T2).
Financial support We are aware of the financial barriers to attending auditions. We have removed audition fees. In addition, we offer travel grants for attendance at WP programmes such as Get Set and for TUNDRA Q1/IMDQ1/IMDQ2 learners attending auditions and interviews for our courses. *Existing activity with new developments. Estimated 350-500 learners each year will be offered travel grant support.*	Administration and resource	**Intermediate outcomes:** • Reduction of financial barriers, increasing likelihood student attends audition and other activities. • Student is less anxious about finances, supporting better engagement with activities. • Student feels supported and valued by LIPA. **Longer-term outcomes:** • Student applies for a place at LIPA.	**Process evaluation:** • Output analysis: Number of travel grants awarded and demographics of those who received the grants (T1). • Data analysis: % attending auditions and other activities from under-represented groups, including demographic analysis of 'no-shows'. (T1). • Data analysis: Offer rates and acceptances from students from under-represented groups (T1). • Short survey asking students about their experience of the support and whether there's any further support LIPA could offer (T2).

		• Student is successful at audition. • Student accepts place at LIPA.	**Impact evaluation:** • Short survey asking whether student would have been able to attend without the support (T2). • Data analysis: Where appropriate comparison of current rates of attendance at auditions from under-represented groups with historical attendance data (where this data is available) (T2). • Data analysis: Comparison of current offer rates and acceptances from students from under-represented groups with historical data where appropriate (and where data is available) (T2).
Pre-audition/interview phone calls LIPA auditions/interviews for all its courses. TUNDRA Q1/IMDQ1/IMDQ2 applicants will receive an email informing them about a scheduled pre-audition/interview phone call approximately a fortnight ahead of their audition/interview. During this call, a current student/recent graduate will ensure that they have received the audition/interview information and give them an opportunity to ask any questions they have about the audition process or studying at LIPA. *Existing activity with new developments. Estimated 300-500 applicants per annum with extended targeting.*	LIPA staff time for the organisation, management, and facilitation of these calls. Current student/graduate time to make the phone calls.	**Intermediate outcomes:** • Student feels more positive about LIPA – they feel listened to, supported, and valued. • Student feels more confident attending audition/interview. • Student has the knowledge and information they need to perform to the best of their ability at the interview/audition. • Student attends audition or interview. **Longer-term outcomes:** • Student is successful at audition/interview. • Student accepts place at LIPA.	**Process evaluation:** • Output analysis: Number of calls, to whom, length of calls (T1). • Informal feedback from student whilst on the phone (T2). **Impact evaluation:** • Output analysis: % attending auditions/interviews from under-represented groups, including demographic analysis of 'no-shows'. Proportion who received a phone call. (T1) • Data analysis: Where appropriate comparison of current rates of attendance at auditions from under-represented groups who received a phone call with historical attendance data (where this data is available) (T2). • Data analysis: Comparison of current offer rates and acceptances from students from under-represented groups who received a phone call with historical data where appropriate (and where data is available) (T2). • Informal feedback from student whilst on the phone (T2).

Regional audition preparation workshops Regional audition preparation workshops in performance subjects will take place annually in specially targeted areas for post-16 students. These areas will have high TUNDRA Q1, IMD Q1 & Q2 and global majority populations. Travel bursaries will also be available to support participation of students from priority groups. *New activity (small pilot in 2023). Approx. 60 learners per annum.*	LIPA staff time to organise, plan and facilitate. LIPA graduate/teaching staff and/or LIPA student ambassadors (training and delivery) Administration and resource	**Intermediate outcomes:** • Students have greater knowledge about how to prepare and succeed at an audition/interview at a specialist institution such as LIPA. • Students feel more confident in their ability to succeed at an interview/audition. **Longer-term outcomes:** • Students apply for a place at LIPA. • Increased rates of success at auditions/interviews for under-represented groups.	**Process evaluation:** • Output analysis: Number of regional workshops, number of students who attended (T1). • Survey asking students whether the regional location helped them in any way and aspects of the workshop they found helpful in supporting them to prepare for the audition/interview (T2). **Impact evaluation:** • Output analysis: % attending audition workshops from under-represented groups, including demographic analysis of 'no-shows'. Comparison with historical data where appropriate (T2). • Data analysis: Comparison of demographic data with non-regional workshops to understand whether the regional nature of the workshops supported attendance. Comparison with historical data too where appropriate (T2). • Survey asking whether student would have attended workshop if it had not been so close to their home and inclusion of impact measures e.g. perceived increased knowledge (T2). • Data analysis: Analysis of audition attendance, offer rates and acceptances from students from under-represented groups. Comparison with historical data and comparison between those who attended the regional workshops and those that didn't (T2).
Self-tape stage / Regional auditions [Acting courses] We have looked at ways to reduce the number of points at which applicants need to come to Liverpool during the audition process for our	LIPA staff time to organise, arrange and plan these auditions.	**Intermediate outcomes:** • Students for whom the Liverpool location would be a barrier are able to attend their regional audition or submit a self-tape.	**Process evaluation:** • Output analysis: Number of self-tapes received, number of regional auditions, number of students who attended (T1).

Acting courses. This includes asking applicants to submit self-tapes for the first stage of selection. This removes the cost of travel and gives learners more opportunity to prepare something they feel best reflects them. Where self-tapes are not utilised, we will consider the use of regional auditions. First piloted in February 2024 these take place in selected regions around the UK. These provide applicants with an opportunity to experience relevant stages of the acting auditions at a location close to them, thereby making them more accessible. *New activity (small regional auditions pilot in 2024).*	LIPA teaching staff time to travel and deliver these auditions. LIPA students/graduates time to travel and help facilitate these auditions.	• Students feel less anxiety about the audition process due to the more familiar location. **Longer-term outcomes:** • Student is successful at audition. • Student accepts place at LIPA.	• Survey asking students whether the self-tape process/regional location helped them in any way (T2). **Impact evaluation:** • Output analysis: % attending auditions/submitting self-tapes from under-represented groups, including demographic analysis of 'no-shows'. Comparison with historical data where appropriate. (T2). • Data analysis: Comparison of demographic data with non-regional auditions to understand whether the regional nature of the auditions supported attendance. Comparison with historical data too where appropriate (T2). • Survey asking whether student would have attended first stage audition if it had been at LIPA and inclusion of impact measures e.g. confidence levels (T2). • Data analysis: Analysis of audition attendance, offer rates and acceptances from students from under-represented groups. Comparison with historical data and comparison between those who attended the regional auditions and those that didn't. (T2)
Contextual admissions Each TUNDRA quintile 1 or IMD Quintile 1 or 2 applicant is flagged within our admissions system. Any flagged applicant who meets the educational requirements will receive an audition/interview. This flag also informs audition panel staff that the student may have had contextual access to lower support or opportunities within the arts, which should be considered within assessment of their potential. In the later stages of selection, flagged students are given priority where	Staff time implementing flag system and for internal training	**Intermediate outcomes:** • Student feels supported and valued by LIPA. • Students from under-represented groups feel more confident in the likely success of their application. • More students from under-represented groups consider applying to LIPA. **Longer-term outcomes:**	**Process evaluation:** • Output analysis: Number of students being considered under the contextual flag system, courses, demographics of students (T1). • Brief survey asking current students who came through the contextual admissions system how the scheme helped them (T2). **Impact evaluation:** • Data analysis: Analysis of applications and outcomes for those considered under contextual admissions flag compared with

equal candidates are considered for a place, in recognition that they are likely to have had to overcome more barriers to show a similar level of capability. *Existing activity with new developments.*		• A greater proportion of students from under-represented groups apply to LIPA and are successful during the application and audition process. • A greater proportion of students from under-represented groups accept their offer of a place and enrol at LIPA.	those not eligible. Comparison of data with historical outcomes data, especially for different demographic groups (T2). • Brief student survey (T2).
Update of recruitment processes including unconscious bias training and increasing diversity of staff on admissions panels We are committed to reviewing our admissions and recruitment processes annually to ensure that they are accessible, inclusive and aligned with our widening access ambitions. Where relevant, we will discuss with staff how changes can be made to improve practice. We will provide further training to staff on our audition/interview panels to increase understanding of our contextual admissions and increase understanding of unconscious bias. We will explore where we can collaborate with other specialist arts providers on this training. We will actively seek to diversify our admissions panels. This activity will be supported by our Admissions Manager and our Head of EDI. *New activity. 20 staff (training).*	Staff time Resource	**Intermediate outcomes:** • Staff are more aware of the impact of their own biases on decision making. • Staff have strategies in place to address unconscious bias supporting fairer recruitment of students. • Prospective students feel reassured and confident that their application will be assessed impartially and on their own merit. • Prospective students feel confident that LIPA is somewhere they would fit in and be happy. **Longer-term outcomes:** • More students suitable for our training from under-represented groups are offered places at LIPA. • Students want to apply and accept their place at LIPA.	**Process evaluation:** • Output analysis: Number of unconscious bias training sessions delivered and number of staff attending these sessions. Diversity of staff sitting on admissions panels (T1). • End of training staff survey evaluating their experiences of the training (T2). • Post audition student survey will include a question about audition experience, any support they received and satisfaction about how they were treated (T2). • Annual staff survey to include questions about inclusivity and awareness of biases, strategies applied to address own biases etc (T2). **Impact evaluation:** • End of training staff survey will include questions which aim to measure the impact of the training on staff awareness of unconscious biases in decision making and also awareness and confidence of applying strategies to minimise impact of unconscious bias (T2). • Annual staff survey will seek to measure changes in staff awareness, confidence and knowledge of inclusivity issues. Responses will be aggregated each year to understand any trends (T2).

			• Data analysis: analysis of applications and enrolments from under-represented groups. Comparison of insights with historical data where available to understand whether diversity of applicants has increased (T2).

The approximate cost of this Intervention Strategy over the four years of this Plan is £310,000.

Intervention Strategy 3: Sponsorship of the LIPA Multi-Academy Trust

We have taken a unique approach to fostering appreciation for learning, creativity and performing arts from the youngest education stage onwards with the aim of raising aspirations, attainment and an appetite for lifelong learning through the establishment of a local primary school, high school and Sixth Form College. This is maintained via ongoing sponsorship of the LIPA Multi-Academy Trust (as these are now structured together).

Our CEO/Principal acts as chair of trustees of the whole group and provides strategic leadership. We have implemented Service Level Agreements to bring key aspects of the LIPA MAT's operations closer to LIPA's higher education provision in order to provide greater cohesion and connectivity of the Learning Group. HE staff continue to offer in-kind consultancy support, for example, around plans to expand the LIPA Sixth Form College. We also intend to appoint a Director of Education who will support curriculum development across both our higher education portfolios and the wider LIPA MAT.

Our outreach team works with learners across the LIPA MAT through various activities designed to support achievement and raise awareness and aspiration of Higher Education. Learners engage with university students and LIPA graduates in this way during each year of their studies. This helps them to understand the value of training at Higher Education level and support self-informed decision making.

As well as our more altruistic aims, the LIPA MAT should form an important pipeline of future entrants from target groups for LIPA. At the tail end, LIPA Sixth Form College has a strong record of supporting learners into higher education and employment. It is now the post-16 provider that we receive the most applications from for our degree courses and a high proportion of LIPA Sixth Form College applicants are successful in gaining offers from us each year, supported by relevant specialist training and a similar training ethos. In 2022, 89% of LIPA Sixth Form College students progressed to higher education, including thirteen enrolling onto LIPA degree programmes.

Whilst the diversity of intake for LIPA Sixth Form College is much closer to our own demographics, entrants to LIPA Primary School represent a much greater proportion of learners from the target groups that we are committed to reducing risks to equality of opportunity. The majority of pupils come from an IMDQ1 or IMDQ2 area (predominantly areas which made up the former Riverside Ward).[3] Currently 30.8% of learners (November 2023) in LIPA Primary and High School are eligible for free school meals, compared to the national average of 24.6%. 31.4% (July 2024) are from an ethnically diverse background, almost three times the percentage for the Liverpool population (10.6%, 2021 census).

Intake for secondary provision which commenced in 2021 is still growing, with a new year group intake each year. When the LIPA MAT reaches a point where the 4-18 route is fully joined in 2026, we anticipate that there is a greater probability that diverse entrants who have studied at The LIPA School might progress to LIPA Sixth Form College and in turn may consider an application to LIPA at 18, given our sustained outreach efforts and the ongoing patterns of applications to LIPA. This should therefore help us to increase the proportion of students from under-represented and disadvantaged backgrounds within this pipeline applying to us from September 2028 onwards.

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[3] Indices of Deprivation - Liverpool City Council

Some of these students may naturally want to continue their post-18 studies outside of Liverpool. In these circumstances, whilst it won't contribute to LIPA's own targets around diversifying entrants, we recognise that we will be making a valuable contribution to supporting widening access across the sector, including to other specialist creative arts providers.

Objective: To support access and pathways into higher education and to LIPA for students from the lowest socioeconomic backgrounds (IMD 2019 Quintile 1 and Quintile 2), the most under-represented areas (TUNDRA Quintile 1) and from the Global Majority. By doing so, to achieve 36% enrolments from IMD Quintile 1 and Quintile 2; 17% enrolments from TUNDRA Quintile 1; and 14.5% enrolments from students from the Global Majority, all by 2030-31.

Targets: PTA_1, PTA_2, PTA_3 – Annex C, Table 5b

Risks to Equality of Opportunity: knowledge and skills (EORR Risk 1), information and guidance (EORR Risk 2), perception of HE (EORR Risk 3); ongoing impact of coronavirus (Risk 9).

Evidence Base and Rationale: Partnering schools and colleges is a demonstrably effective approach to widen access to creative subjects in HE for our target student groups (Comunian et al. 2023). Evidence suggests that the aspirations for HE study of students in the partner schools and colleges increase proportionately to the extent to which the partnering HE provider acts as the partnership's anchor, offering sponsorship, development, and resources (Universities UK. 2017). Such trust-like models of partnership appear to achieve greater student engagement with learning and clearer post-16 education pathways. This impacts student outcomes too. The 2017 Ofsted inspection of LIPA's Primary school, for example, acknowledged that disadvantaged children and those with English as a second language have been making the same strong progress as their peers.

Long-term partnerships of the kind we have established through our sponsorship of the LIPA MAT are also likelier to benefit disadvantaged learners, through better understanding of learner needs and the ability to implement the necessary changes to teaching and learning support (Continuum. 2013). The OfS does in fact flag our partnership model as an example of good practice in sponsoring local schools (Office for Students. 2022).

Evaluation: We will evaluate the activity within this intervention strategy to generate OfS Type 1 and 2 standards, which will establish whether the intended outcomes are being met. Type 2 standards of evidence will be utilised for more time and cost intensive interventions, with Type 1 deemed appropriate where interventions are lighter touch. We anticipate we will be able to gather greater insight from stakeholders, such as teachers and learners, for these providers than those we have less intensive partnerships with us. The strategy will begin from 2025-26, with findings published as outlined in Section 4. In addition, we have commissioned SEER to conduct some research around the LIPA MAT earlier in 2024-25, which should allow us to better benchmark progress so far. The table below outlines how we will evaluate each activity within this intervention strategy.

Activity	Inputs	Outcomes	Methods of evaluation (Standards of evidence denoted as (T1), (T2), (T3))
LIPA Learning Group – Support of the LIPA Multi-Academy Trust LIPA is unique with the fact that we are part of the wider LIPA Learning Group. This includes The LIPA School (formerly known as LIPA Primary School and High School) and LIPA Sixth Form College as well as the university level provision (and a weekend performing arts academy). While only the college and university are specialist performing arts institutions, both the primary school and the high school aim to foster a love and appreciation for performing arts by providing students with opportunities to explore these throughout their time. In 2028 the first student will have been able to study at LIPA all through their education. LIPA provides a range of support in sponsorship of the LIPA MAT. In particular: • The offer of outreach activities • Governance support • Shared subject expertise - contributing to curriculum development • Access to facilities/resources/opportunities such as masterclasses • Good practice sharing across staff, contributing to teacher CPD	LIPA staff time for management of relationships and relevant maintenance of the LIPA Learning Group. LIPA students who deliver workshops and performances which learners from LIPA MAT attend. LIPA facilities and equipment.	**Intermediate outcomes:** • Students and other key stakeholders (e.g. teachers, parents/carers) have a greater understanding and awareness of what LIPA has to offer and the possibilities for their progression onto the performing arts/making performance possible at a post-16 and HE level. • Students feel a sense of belonging to LIPA as they feel part of the LIPA Learning Group and have many opportunities to visit and interact with LIPA throughout their time. • Students develop a love and appreciation for the performing arts and creativity from a young age. • Students develop key skills in performing arts and making performance possible. **Longer term outcomes:** • Increased proportion of students applying to	**Process evaluation:** • Annual survey sent out to key stakeholders (e.g. teachers, parents/carers) which will seek to understand their experiences of the activities (T2). • Analysis of activities and support LIPA schools/college have received on an annual basis (T1). • Informal discussions with school staff, parents, school pupils and LIPA staff (T2). **Impact evaluation:** • A range of annual surveys will be sent out to key stakeholders (e.g. parents/carers, teachers, students) in addition to informal discussions. These surveys and discussions will measure the impact of the activities on understanding and awareness of what LIPA has to offer, feelings of belonging towards LIPA amongst students, feelings of being part of the LIPA community, appreciation, enjoyment and enthusiasm for performing arts and development of basic skills fundamental to performing arts/making performance possible courses (T2). • Informal discussions with school staff, parents, school pupils and LIPA staff (T2). • Analysis of performing arts attainment against partner schools and in the sector where data is available (T2). Comparison with previous years to understand whether there are any differences in attainment. • Analysis of data outlining what pupils go onto to do after they leave The LIPA School/LIPA Sixth Form College. What proportion go onto LIPA? Progress onto

		LIPA or applying for performing arts courses at other providers.	performing arts courses etc. Comparison with sector where data is available (T2).

The approximate cost of this Intervention Strategy over the four years of this Plan is £95,000.[4]

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[4] This cost has been difficult to forecast as much support is expected to be offered in-kind or pro-bono. We have opted to exclude some internal costs such as staff time and access to facilities/resources within this approximate cost, which will also contribute to our sponsorship support.

5. Whole provider approach

Our institutional journey

A commitment to promoting and ensuring equality of opportunity is evident throughout our history. This Access and Participation Plan is the next in a long cycle of agreements, with explicit and regulated commitments and targets relating to this work. More broadly LIPA has maintained our commitment as a whole institution, regularly and repeatedly taking actions and deploying strategies to support access, inclusion and diversity in our specialist field, with onflow impact to the industry. This work is enshrined in our strategic mission, which includes an Equity goal. Operationally, our commitment is characterised by, for example, our long history of community and educational outreach, including our longstanding weekend performing arts academy and more recently the ambitious move to school sponsorship, resulting in the Multi-Academy Trust.

Due to our assessment of performance, which has traditionally highlighted indicators of risk at the access phase, we have concentrated work in the outreach area. While this remains true in the specific targets and commitments of this Plan, we would simultaneously recognise the journey LIPA has started more recently, which has led to an increased effort and focus in the on-course success and progression phases of the student lifecycle, to raise awareness, capture, and more closely monitor and evaluate the work contributing to target student outcomes. In 2023 we also embarked on reviewing part of our whole provider approach around the use of data and evaluation, resulting in a whole lifecycle evaluation plan. Further, through our SEER membership,[5] we have been part of the recent research on the whole provider approach (WPA), working with our SEER colleagues and led by Professor Liz Thomas. These activities have helped us to consider and make explicit a more joined up approach across the lifecycle, and better consider our institutional capability, with the intention that evaluation continues to become more embedded. Therefore, while this Plan is focused on our identified gaps in access, our cross-institutional practices, policies, and strategies in student support and wellbeing, teaching and learning, employability and admissions, support outcomes for equity groups.

Our institutional and senior leadership commitment

LIPA's strategic plan includes an explicit Equity goal to create and develop a culture and environment for equality and inclusion at all levels throughout the institution. There is a strong and enduring commitment to this objective, which aligns well with our mission to prepare students (from all backgrounds) for sustained work in the performing arts.

To help us realise our ambition we have recently established new staff posts, including a Head of Equality, Diversity and Inclusion and a Head of HR, Culture and Transformation. We have also introduced Staff Excellence Awards, which include recognitions of contributions to our Equity practice. The first action listed to achieve our equity goal is strengthening our approaches to equitable and inclusive recruitment, retention and development of students, especially those from groups under-represented in higher education and vocational training. This institutional commitment is reflected in this Access and Participation Plan, as a key vehicle to support the achievement of this objective.

Our Senior Management Team was also restructured at the end of 2021-2022. The team now comprises the CEO, COO, Director of Students, Director of Marketing & Student

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[5] The Specialist Evidence, Evaluation and Research (SEER) Service, which provides evaluation, research and data analysis support for smaller and specialist providers specifically in relation to equality of opportunity.

Recruitment, and three Directors of Schools. These three distinct schools of study – the School of Performance, the School of Music and the School of Creative Technologies, Design and Enterprise – were established to cultivate cultures of excellence and innovation within each school, while also facilitating enhanced cross-disciplinary collaboration and inclusion. This structural adjustment was also designed to streamline decision-making processes and improve communication with staff and students across the Institute. Throughout the development of our new Access and Participation Plan, the revamped Senior Management Team has been actively involved, participating in briefings, discussions and engaging in activities such as Theories of Change (ToC) workshops. The Head of EDI and Student Voice President have also attended key briefings and discussions and have been consulted in the development of the Plan. The core team of staff who coordinate and implement outreach initiatives have been active participants in developing Theories of Change through workshops and active discussion and review of draft models.

To ensure that a full student lifecycle approach is adopted including the student success and progression stages, ToC workshops have been extended to staff leading the Registry function, the Quality team and the Student Wellbeing and Disability team. The Access and Schools/Colleges Liaison Manager is an integral member of three Institute-wide committees (including two with representation from the governing body that also ensures a direct reporting line up to the governing body). These are the EDI Committee, Teaching & Learning Board and the Institute Quality Committee. These present an ideal forum to develop understanding of access and participation and its importance across the student lifecycle among a wider group of staff.

Pleasingly, all this work and commitment has increased overall levels of awareness and capability among staff in respect of the access and participation agenda. We have been supported by SEER, as experts in the area, to provide input, training and facilitation.
In respect of governance and coordination of this Plan across LIPA, the Access and Schools/Colleges Liaison Manager is responsible for monitoring the implementation of this Plan, monitoring under-represented groups in our student population, ensuring commitments are delivered, and embedding access and participation across the institution. As part of the monitoring and reporting process we will have an Access and Participation Monitoring Group, as a sub-committee supporting the Access & Schools/Colleges Liaison Manager reporting to the Equality, Diversity and Inclusion Committee, which in turn reports to Council, our highest Governance Board. Membership of the Committee will include our Director of Students, colleagues from finance, marketing, student wellbeing and disability services, academic, EDI and student representatives. The group oversees the implementation, monitoring, review, and evaluation of the APP, advises on research, and makes reports and recommendations to the Equality, Diversity and Inclusion Committee, including highlighting risk and making any necessary changes to the APP. If the group finds that progress towards objectives set out in the APP is not being achieved or is going backwards, it may recommend to our Senior Management Team to increase investment levels. The Access and Schools/Colleges Liaison Manager will attend the Senior Management Team meetings on at least a termly basis, or more regularly if further need arises, as a mechanism for doing this and providing other appropriate updates.

In 2023-24 we created a new elected paid sabbatical role of Student Voice President to raise the profile of student voice at LIPA, provide enhanced support and leadership for Student Officers, and have greater responsibility to advise senior leadership in this capacity. The Student Voice President reports directly into our Director for Students and plays a key role in ensuring that there is a consistent commitment to capturing student feedback within our governance structures, alongside the input of individual student officers and course

representatives. The Student Voice President will play an active role in ensuring student engagement and contribution to the commitments laid out in the Plan.

Our Whole Provider Approach to student experience: across the student lifecycle for all students
As previously indicated, we are committed to whole provider, whole lifecycle approaches to access and participation, recognising that our on-course provision should be appropriate to continue to promote and support good outcomes for all students, and recognising that disadvantage often follows target students through the lifecycle. As we continue with our ambitions to diversify our cohorts, we are therefore particularly cognisant of our on-course provision, and ensuring a successful, positive, inclusive and enjoyable experience for all students.

As well as the specific intervention strategies outlined in this Plan, our broader and embedded commitments to supporting outcomes for all students permeate our 'normal operating' institutional activity, across the lifecycle.

In outreach, we have already noted our strong commitment via the establishment of our LIPA Learning Group (including LIPA Primary and High School and LIPA Sixth Form College), which was established explicitly to support attainment and educational outcomes, with enhanced opportunities to access the arts, for our local populations. LIPA staff continue to be involved in the development and direction of the group. The CEO is head of the board of trustees and is facilitating knowledge exchange at a subject specific level between LIPA HE, and the constituent school and college, while also exploring establishing stronger links between the whole Learning Group and local cultural organisations.

We are also committed to broader community, schools and college outreach, with close relationships between recruitment and the specific outreach team, who sit in one portfolio. The Marketing team ensure an inclusive approach to promotional material, which include, for example, diverse stories and role models.

As a means of opening access through alternative pathways, from 2023 entry we converted our private Foundation Certificates to CertHE courses. This was intended to allow more students to be able to access student loan funding options and increase the accessibility of the course to a more diverse cohort of learners.

At the admission stage, as well as the specific activities noted in the Intervention Strategies in this Plan, our admissions team are trained to provide a range of information, advice and guidance to prospective students or signpost accordingly. For example, while we do not have our own accommodation, we have a relationship with Liverpool Student Homes and support our students to identify and access appropriate accommodation. Reasonable adjustments are provided for applicants where required. Support and transition activities follow through from pre-arrival into the induction and transition-in phase. For example, financial and housing advice is available throughout all years, as we support students impacted by the cost-of-living crisis. Student Officers play a key role in leading the induction process, which has been effective in terms of impactful activity and understanding diverse student needs at that transition point.

Social and community-building activity to support inclusion, belonging and the formation of friendship groups includes a range of social events and celebrations of diversity such as religious holidays, Neurodiversity Week, and International Women's Day. The Black Ball

Showcase has become a fixture and allows us to celebrate Black culture. Our developing offer of student societies also supports community and belonging-building.

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. As a small and specialist institution, we benefit from small cohort sizes and high contact time, enabling our teaching staff to form strong connections with students. This allows for personalised support and effective signposting to additional resources as needed. All students are also assigned a personal tutor who meet with the students each term. Our attendance monitoring systems are designed to enable us to identify students early on who may need follow-up support and re-engagement. Our in-house, open-referral Student Wellbeing and Disability service is a cornerstone of our approach, offering well-promoted and comprehensive wellbeing, disability, and study support services. Our experienced study skills staff and dedicated Disability Adviser create individualised support plans that address specific needs and promote effective learning strategies. Our ongoing investment in physical accessibility enhancements, such as the extensive new signage system, has significantly improved navigation for students with access needs. We also provide mental health and in-house counselling services to support students' emotional wellbeing. Furthermore, we invest regularly in training for our teaching and professional services staff, ensuring they have the confidence and skills to support or signpost students effectively. These combined efforts enhance the effectiveness of our student support services, fostering an inclusive and supportive learning environment. The proportion of students with support needs is high, reflecting the high proportion of performing arts learners, who work visually, aurally and kinaesthetically and often discover language issues, such as dyslexia. During 2021/22, staff identified 209 students (20.2% of all students) with long-term needs. Students with diagnosed support needs have their needs recorded in a Student Support Document (SSD), circulated confidentially to relevant teaching staff. On top of this, we are also able to draw on access to specialist welfare services from Liverpool John Moores University, which would be replaced in the future if our agreements alter with Liverpool John Moores University.

In the academic space, we are committed to developing our curriculum in line with inclusive practice to ensure it is engaging for students from all backgrounds. For example, in the School of Performance our new EDI strategy has been driving significant curriculum decisions in the development of current and new course content. This includes selecting plays written by more diverse authors and reimagining more traditional texts so we can create more diverse, representative and inclusive productions. Every year we bring in visiting professionals to direct several of our productions. This is an area in which we have intensified our activities to attract more female directors and directors from the Global Majority. This also applies to casting directors who lead sessions with our students and to our one-off masterclasses. In the School of Music, there is emphasis on diversifying the curriculum giving consideration to the range of factors including identity, geography and history which influence popular music, with a number of our staff undertaking research and presenting papers in this area at relevant conferences. Staff research into gender issues in music informs the first-year curriculum. We arrange regular opportunities for our students to showcase their work to A&R professionals and had noticed a pattern of low engagement with this from our students from under-represented groups so we are taking proactive steps to encourage these students to more fully participate and engage with this. Finally, as an example in the School of Creative Technologies, Design and Enterprise, we are proactively diversifying industry links to include more local and smaller companies as these can be more accessible to some of our students from under-represented groups.

We are investing in new systems to assist inclusive curriculum, teaching and learning improvements and invest annually in professional development activities for our staff to encourage best practice in inclusive teaching. Work continues with our HR team and departments to develop ways to increase the diversity of our staff. Responding to feedback from our students, we are investing considerable time and effort in our timetable systems and planning processes to give students earlier notification about their timetable commitments and more clarity across a longer period. This will allow students to plan their time around studies better, including greater certainty and security around part-time working opportunities, which is particularly important for students from lower income backgrounds. Our more joined up approach to timetabling across the whole provider should also enable us to free up blocks of time to allow for group study skills, wellbeing activity, and training opportunities, as well as greater social interactions, to enable us to create a more inclusive learning environment.

Careers, employability and professional development is embedded in curriculum, providing students authentic experiences and development with linked industry and learning outcomes, and access to professional and portfolio development. From 2024 we have established industry advisory boards, comprised of internal staff and external industry representatives, which will help us with establishing new industry connections, keeping our curriculum relevant and helping our students to access wider industry networks. Ensuring this continuously includes a diverse composition of individuals and organisations is a key priority.

Complementary to the curriculum, teaching and learning, as mentioned, we operate a personal tutor system through departments. We are due to undergo a review of our personal tutor framework to improve and establish a clear process and policy for how LIPA deals with supporting students with attendance concerns due to mental health, in line with our new mental health and wellbeing policy. We have recently simplified our online reporting process for students so all types of reporting can be done in one place on our student portal, following feedback from our student body.

Provider structures that prioritise and facilitate widening access and student success
Achieving an integrated and coherent approach to access and participation and alignment with broader priorities, policy, strategy and practice is critical to facilitating a whole institution model as well as promoting outcomes. Our institutional commitment to access and participation means that such alignments have been a part of existing practices across a range of areas, as follows.

Our 2023-26 Strategic Plan, Evolve, spells out in its Equity strand our intention to develop a culture of equality and inclusion at all levels. The Equity Strand sets our vision for:
- EDI driven systemic and structural change.
- diversifying students, staff, and who participates in strategic decision-making.
- creating a stronger sense of belonging through inclusive excellence of our curricula.
- partnership building and engagement with the public, schools and colleges, and community organisations, aimed at promoting and widening the access to creative subjects and higher education.

Our Marketing strategy provides an approach to widening access that relies on:
- Partnering with our students and alumni to co-create the LIPA brand.
- Strengthening and diversifying our student ambassador scheme.
- Developing inbound and outbound opportunities for students from underrepresented backgrounds through partnering with schools and colleges (our Years 10-13

outreach programmes), community groups (e.g. hosting taster weeks with Collective Encounters), organisations (e.g. local and regional theatres, Backstage Niche, Awards for Young Musicians), and other HE providers (the Shaping Futures UniConnect programme in Merseyside).

Equality, Diversity and Inclusion (EDI) activity is integral to our approach to access and participation. We aim to develop an institutional culture of equality and inclusion that permeates our artistic community and reflects the local, national, and international diversity of people, talent, and creativity. We do this through:
- Equitable and inclusive recruitment of students focusing on underrepresented groups through our free outreach programmes and the introduction of more accessible auditioning options for entry into our courses (e.g. self-tapes and online alternatives, regional auditions).
- Staff recruitment, appraisal, and promotion processes that seek to match the diversity and representation of our local and professional communities and our student body.
- Embedding EDI into the progression, promotion, and development of our staff and our curricula, learning environments, and teaching.

This approach is supported by individual EDI action plans for each school of study and professional services area to facilitate greater efficiency in identifying most relevant priorities and taking affirmative actions.

Our Student Experience plan details the activities aimed at enhancing inclusion and representation through student voice, curriculum decolonisation, changes to assessment and feedback, alumni mentoring for career guidance and development of employability skills, campus accessibility, technology-led collaboration, and enhanced support with mental health.

Our 2020 HE Teaching, Learning, and Assessment strategy specifies activities and practices that facilitate independent learning and develop professional expertise through deliberate practice.

Our Student Mental Health and Wellbeing Policy reinforces our offer of wellbeing assessments, disability support, support and monitoring of students with mental health concerns through counselling and our personal tutoring system, and the provision of study support.

Staff and student engagement and contribution to widening access and student success
Wider LIPA staff were invited to attend a series of Access and Participation Plan development surgeries. We also invited all staff to learn more about the Access and Participation Plan and to understand how they can actively contribute to its successful implementation through a training session about this during our Learning and Development days in June 2024. EDI training for staff which reinforces many of the objectives of this APP is compulsory for all staff. We also deliver specialist training for supporting wellbeing and disability. Training provides reminders of our commitments, updates on our progress and further opportunities for staff to input, engage and volunteer for involvement.

In addition to online training modules, we have also instigated bespoke drama-based training sessions in partnership with a local company, to deliver an impactful and memorable training experience, which we felt would resonate more strongly with staff working within a performing arts environment than other forms of training. To ensure all new staff who join us are also actively involved and appreciate that access and participation is valued as integral to their roles we will be actively flagging the importance of this area during induction

activities and at the staff recruitment stage. Further communication and training opportunities will be embedded within future professional development activities to ensure we continue to reinforce our commitments, provide updates on our progress and seek continued staff input.

To provide a clearer process for reviewing and ensuring that students have positive experiences with us, our Director of Students established a Student Experience Committee in 2022. This aims to allow us to respond more quickly to student input around experience and to encourage students to provide this more confidently. Communication is a two-way model between staff and students currently facilitated through a range of systems including student boards, 'LIPA is listening' sessions, a 'tell us link' on our student and staff portal and a 'report a concern' area on our website to give more visibility to reporting channels.

However, we recognise we can improve our practices, providing clearer pathways of communications, particularly with students, and by mapping out issues for particular student groups. In a simple improvement, we have placed screens around campus buildings to share key information to students including opportunities, policies and responsibilities. We will continue to review communications at all levels and try and make these understandable and as jargon-free as possible.

Our use of data and evidence
Building our data capacity is a key priority going forward. As previously described, and noted in Annex A, our datasets are extremely small which makes meaningful analysis and nuanced interrogation challenging. However, we have identified improvements in relation to our data collection, collation and analysis that we will progress over the next five years. For example, consistent and regular capture of a range of supplementary qualitative data to add insight, and ensuring more systematic data review and reporting, with clear impact on improving practices. We will maintain a key focus on monitoring, data and insights related to equality of opportunity, access and participation, and understanding the causes of any differential student outcomes across the lifecycle.

This builds on our current data practices in monitoring student outcomes and seeking feedback. Concerns will be addressed in a timely and personalised way, including any barriers to successful outcomes for target students. This supports the ongoing monitoring of measures for access and participation by target groups and broader equity characteristics, as described under this Plan.

LIPA is also investing in a new student information system, which will have enhanced reporting functionality. For example, implementing learner analytics. A steering group will be set up to advise on ensuring that the student lifecycle data relating to under-represented groups prioritised within our APP is surfaced easily so that teams can identify any trends and put effective interventions in place in a timely fashion.

Membership of the Specialist Evidence, Evaluation and Research (SEER) service will further support our ambitions in this area.

6. Student consultation

Engagement and collaboration with students are fundamental in the creation and continued monitoring of this plan.

Our Student Voice President (elected sabbatical role) assisted us in coordinating feedback from our student body and ensuring that opportunities for student voice input were present throughout. The Student Voice President also attended the majority of APP information and update sessions for Senior Leadership Team. Consultation with the Student Voice President included providing advice and information on how to provide a student submission should they choose to.

A number of key staff linked to this plan, including our Access & Schools/Colleges Liaison Manager, Head of EDI and Director of Students, sit on the Student Experience Committee. We were able to identify a number of priority areas of concern from students through this Committee, as well as feedback from other student evaluation methods (such as an evaluation of the impact of financial support survey conducted in November 2023).

In May, when a more finalised version of our Plan was ready, we arranged an open consultation event which anyone from the student body could attend and contribute to feedback on their student experiences and the appropriateness of the approaches that we have proposed to improving equality of opportunity across the student lifecycle. This was led by an external facilitator from SEER. Elected student officers and students reps were particularly encouraged to provide feedback, as well as students from the groups identified as being at risk of equal opportunity. Feedback from this session has been considered within the final submission of this plan.

We will continue to work with future elected sabbaticals, student officers and the Director of Students to facilitate monitoring. We will continue to work with SEER to ensure best practice.

7. Evaluation of the plan

We have collaborated with our evaluation partner, SEER, and drawn from OfS and TASO toolkits and guidance on effective evaluation approaches. We have considered how the outcomes of activities can be evaluated credibly, particularly as our context as a small and specialist provider means that we are likely to be dealing with small cohorts.

Historically our evaluation has focused mainly on Type 1 evaluation. We are working to broaden our Type 1 evaluation and to help ensure that all our activities are backed up by clear evidence, both from literature and from our evaluation strategies. We are also moving towards Type 2 evaluation for our more progressive and larger scale programmes which include multiple interventions, such as our Y10-11 programme and Get Set summer school. This will allow us to further develop the programmes to ensure that they are meeting the needs of the participants and so we are aware of any changes which need to be made. We are unlikely to be able to produce much, if any, Type 3 evaluation as it is challenging for us to have control groups due to the size, nature and scope of our activities and resource. We are however hoping to utilise our links with SEER to create datasets and share findings among similar small specialist providers and therefore will be able to use this shared information to support our evaluation and planning of activities as well as sharing best practice to benefit both ourselves and other providers across the sector.

Employing mixed method approaches is particularly important, as we will need to rely on qualitative data to support our understanding, or fill gaps, in quantitative data. We will triangulate findings where possible and seek to deepen our insights through qualitative methods. We have also considered our creative arts context and, where appropriate, will trial more creative evaluation instruments (as well as methods in surveying, focus groups and interviews). This may help to mitigate the issue of survey fatigue, which is a significant issue for effective evaluation and is compounded in small cohorts where the same students are more likely to be subjects of multiple evaluation and research projects. We will continue to be cognisant of this in collection of feedback and have aligned our evaluation measures across our activities to enable us to minimise the number of collection points, where possible and appropriate.

Our evaluation approach, data collection and analysis have been formulated on the intended outcomes and objectives of our activities. Where appropriate and possible, we will consider and employ validated scales to our evaluation practices. We have also considered evaluation that spans (a) process and (b) impact, to provide comprehensive understanding of how our activities are working.

Strategic context for evaluation
Evaluation and research will be an increasing part of our 'whole institution' approach to access and participation. Our academic, professional and leadership teams contribute to the monitoring and evaluation of Targets, Intervention Strategies and Activities in this Plan through supporting and inputting on the range of evaluation measures. Our Business Systems team have skills in ensuring data capture is appropriate for the required monitoring and evaluation outputs, including designing new reports and processes to capture, collate and extract data for various evaluation and research questions. We also draw on the skills of staff responsible for the delivery of the Activities in this Plan, and our student/graduate representatives, to effectively incorporate evaluation.

In our assessment of our current context for evaluation, using the OfS evaluation self-assessment tool, we are 'emerging' across all areas. We have some foundations in place, but need to develop our practices, including embedding evaluation into activity design and delivery and ensuring feedback cycles into improving practice. Therefore, as we are continuing to build our cross-institution capacities for effective evaluation and the application of findings to improve practice, staff and student representatives will be supported with relevant training in Theory of Change and evaluation methods, provided through our SEER membership.

Students are important in this work, and we will work in partnership with students on the design and implementation of evaluation and research, particularly where this pertains to current students.

SEER provides us with the evaluation and research expertise we need to deliver our commitments in these areas. We will actively participate in this network, which provides us with opportunities to be part of collaborative research and evaluation projects as well as learning and sharing practice with other members and external stakeholders. SEER host an annual Symposium and regular workshops, roundtables and 'learning lunches' throughout the year, as well as providing us with opportunities to showcase our practice and insights. We will also engage with TASO and other relevant organisations in calls for evidence, conferences and events, and training.

Activity design

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

Evaluation design
As noted before, we have collaborated with SEER and drawn from OfS and TASO toolkits and guidance on effective evaluation approaches. We have considered how the outcomes of activities can be evaluated credibly, particularly as our context as a small and specialist provider means that we are likely to be dealing with small cohorts. Employing mixed method approaches is particularly important, as we will need to rely on qualitative data to support our understanding, or fill gaps, in quantitative data. For our more intensive outreach activities, we also intend to use a tracking service to ascertain and evidence participant destinations. Given the developmental stage of our evaluation practice, most of our evaluations are type 1 (narrative), and type 2 (empirical enquiry) of the OfS 'Standards of Evidence'. We have however noted that we will consider where type 3 evaluation could be implemented in future.

Our evaluation approach has also considered the context and scale of the activities and, as we have proposed working with strategic partners (schools, colleges, community groups, performing arts organisations, specialist service providers) in our Intervention Strategies, we wish to note that some flexibility and development may be required as our collaborations take shape, allowing for input and advice from partners.

We will explore, with SEER, further research projects in relation to our activities and our ambition to better understand the experiences and challenges of target students and issues of equality of opportunity. For example, consultation with students as part of the development of this Plan identified some potential risks relating to insufficient access to personalised academic and non-academic support that some students experienced which weren't immediately apparent from the data outcomes; we consider that there is further research, supported by our learning analytics activity, that would add insight to this area.

Implementing our evaluation plan
We will collaborate internally across relevant teams and with our strategic partners to deliver our evaluation plan. We will be guided by our school, college and community partners, and our students in respect of effective implementation of the plan. Our evaluation process will comply with institutional policies and complies with all legal requirements relating to data protection, following ethical, safeguarding, legal and risk considerations.

We will work in partnership with SEER to deliver our evaluation plan. A Data Sharing Agreement has already been established. SEER provides us with opportunities to collaborate on various evaluation and research items, including for example the evaluation of the impact of financial support, using the OfS toolkit.

The design of our evaluation has also been heavily informed by intended and projected standardised outcomes being adopted by SEER across its membership base, which not only increases efficiencies but provides opportunities to increase the sample size and evaluation, helping to mitigate the issue of small datasets. SEER incorporate and draw on TASO guidance on best practices for evaluations with small cohorts (small n). Further, such collaborations may provide us access to tools that would otherwise not be as immediately available. As a practice network, we are also able to participate in peer review of practice and evaluation and share practice and findings.

As a smaller provider we are also well placed to respond with agility to interim findings and emerging data. We are able to be responsive in flexing our activity accordingly to help to keep us on track to achieve our objectives and targets, and continuously improve our practice.

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

Our SEER membership provides us access to academic experts in evaluation, including in access and participation and the broader teaching and learning arena. These staff are involved in design, delivery and analysis. We are also a member of GuildHE, the Federation of Drama Schools, UKADIA and our local UniConnect partnership (Shaping Futures) where we also have opportunities to share and present findings. It is anticipated that we will actively contribute to conferences, network events and publications. Where appropriate we will draw on existing networks to collaborate and engage with similar organisations. We also look forward to sharing our findings and our thinking with other small specialist institutions and SEER members and collaborating on the development of effective practice for this particular part of the sector.

Internally, developing a community of practice (staff and students) regarding access and participation will help to facilitate improvements to sharing of findings from evaluation, and subsequent improvements to practice. Shared practice across the institution allows for review and feedback on evaluation findings and reports, and discussion regarding the improvements that could be made. More broadly, evaluation findings related to access and participation work will inform other agendas and practice, such as programme review and revalidation, communications and recruitment strategies and community engagement. We will publish the findings of our evaluation activities on a range of online outlets (e.g. websites – LIPA, SEER; sector network channels; and, as part of conference proceedings). We also may consider academic publishing in future.

Further details about how we will evaluate our Intervention Strategies are included in Section 4.

8. Provision of information to students

We are committed to publishing clear, accessible and timely information for applicants and students about the fees we intend to charge and the financial support that we offer. All information on fees and financial support available to prospective and current students can be found on our website. The website also includes signposting for information about securing government funding and the student loan application process. The website is updated every year, as well as any situations when maximum fees change.

This information will also be communicated to prospective students during relevant events, such as open days. In April/May, a detailed communication will be sent to all students who have accepted places on our degrees. 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 sent out around March/April 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.

Bursaries offered under this Plan can be found in the table below:

Financial support scheme	Purpose	Eligibility criteria	Level of support and number of awards	Level of support in subsequent years of study
LIPA Bursary	To support students from low-income households with the costs of study and to be able to more fully engage with the student experience, leading to student success.	UK-domiciled students who can demonstrate that they are in receipt of the full maintenance loan allowance, as evidenced through SLC application. No application is required.	£575 annual cash award, paid in February. Our intention is that an award is made to every student who meets the criteria.	The bursary is paid for each continuous year of study, subject to satisfactory continued attendance and academic progress.
Care experienced and estranged student bursary	To provide additional support tailored to the needs of care leavers or students estranged from their families, in particular offering greater recognition that these students may be more likely to need to access student accommodation outside of term time.	UK-domiciled students on a FT UG programme who can demonstrate prior care experience (for 6 months+ prior to age of 16) or that they are estranged from their families.	£1000 per year, paid in two instalments (£500 in November, £500 in February) subject to satisfactory continued attendance and academic progress. Our intention is that an award is made to every student who meets the criteria.	The bursary is paid for each continuous year of study, subject to satisfactory continued attendance and academic progress.
LIPA Placement Bursary	To ensure that students from key target groups who undertake placements as part of the study and assessment on their	UK-domiciled students on courses with assessed placements who are either mature	Two awards each year: up to a maximum award of £1,000 each.	N/A

		or whose home postcode (when they applied to LIPA) is TUNDRA Q1 or IMD Q1/Q2 postcode, and who demonstrate the need for additional financial support in order to access their preferred placement. Further priority will be given to those from these backgrounds in receipt of the full maintenance loan allowance.	We may consider offering more bursaries where smaller amounts are requested (up to same total allocation of £2,000).	
	course are not restricted to take less beneficial placements due to cost implications, thus supporting their success and progression outcomes.			

LIPA also offer an Additional Support Fund, which is a funding pot available to students who are experiencing unexpected, emergency or short-term hardship. Access to this fund is by application and a student should evidence hardship. The fund is currently administered on our behalf by our validating partner, Liverpool John Moores University. Should we receive Degree Awarding Powers during the lifetime of this Plan, we intend to offer an equivalent Additional Support Fund, which we will administer ourselves.

As described in Intervention Strategy 2, LIPA do not intend to charge any fees for applicants attending auditions or interviews for study with us. This is an intentional commitment to try and reduce costs for all applicants, and particularly those from the most disadvantaged and underrepresented groups where this is potentially a barrier to application.

Annex A: Assessment of performance

We have conducted a thorough performance assessment based on the latest OfS APP data release (July 2023) which covers up to the 2021-22 monitoring year. We have supplemented this with internal data where relevant, to provide additional insights particularly where datasets are small. From this analysis, we have determined our key Indicators of Risk, which we have explored further using supplementary information, data and evidence from internal and local sources, and from the wider sector and sector bodies (e.g. UCAS).

We considered performance across all APP measures, at each stage of the lifecycle:
- Access – enrolment

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

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

Summary of Indicators of Risk and Target Areas

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

Table 1: Summary of Indicators of Risk and Priorities

Metric /Student Group	IMD Quintile 1	TUNDRA	Global Majority	Mature learners (21 & over)	ABCS	Disabled	FSM-eligible learners
Access	Priority PTA_1	Priority PTA_2	Priority PTA_3	Lower than sector average % mature entrants but not a strategic objective. Monitor.			This will be monitored. Target focusing on IMD rather than FSM. This is due to inconsistencies in available data.
Continuation	Small gap is present, but cohorts are very small. Monitor.	Monitor.					Small gap but very small numbers make analysis difficult. Monitor.
Completion	Moderate gap between Q1 and Q5, although better performance than the sector. Monitor.			Small gap in continuation, with young learners outperforming mature learners. However, gap is smaller than the sector. Monitor.	Small sample size, newness of the measure and missing data makes it difficult to assess. Monitor.		Small gap in 4-year average This is slightly better than the average sector gap though. Monitor.
Attainment	Gap in 4-year aggregate. Due to small sample size, it is difficult to form robust conclusions. Monitor.					Monitor.	Gap in 4-year aggregate similar to sector. Given the small numbers we will continue to monitor the figures closely as more data emerges.
Progression	No targets. Data is positive although we will continue to monitor.						

Priority Target Areas

We have determined that the following priority areas will be of concern under our APP, with associated targets and milestones.
1. Enrolment of students from the most disadvantaged backgrounds (using the IMD measure as a proxy). Where FSM data is available, we will also draw on this.
2. Enrolment of students from postcodes with the lowest participation in HE (using the TUNDRA measure as proxy).
3. Enrolment of students from the Global Majority.

Analysis - Access

A number of risks to equality of opportunity at The Liverpool Institute for Performing Arts (LIPA) fall into the Access phase of the student lifecycle, due to a range of factors including access to high-quality arts provision in their local area; finance associated with private music or drama training outside of school; and indeed, the value placed on performing arts in their schools and local communities, including concerns with arts study and vocational outcomes.

Index of Multiple Deprivation (IMD) 2019

Over the last 6 years of data, LIPA sees a consistently smaller proportion of entrants from IMD Quintile 1 (Q1) (most disadvantaged) compared to those from Quintile 5 (Q5) (least disadvantaged). The 4-year aggregate figures show 15.2% of entrants were from Q1 compared to 29.8% from Q5. This represents a participation gap of 14.6 percentage points (pp). Notably, recruitment of learners from IMD Q2 is also low, at 14.4% (4-year aggregate).

In the most recent year of available data (2021-22), 16.8% of entrants were from Q1 compared to 29.4% from Q5. This contrasts with the sector which has seen a steady increase in the proportion of entrants from Q1 and a corresponding decrease in the proportion of entrants from Q5 over the 6 years analysed, with the figures for 2021-22 showing 22.8% of entrants from Q1 and 19.6% of entrants from Q5, resulting in a positive gap (-3.2pp) in participation in favour of IMD Q1.

It is important to consider the local context. Liverpool is ranked the third most deprived local authority area in England on the overall IMD2019,[6] on the most commonly used 'Rank of Average Score' measure. Therefore we know that LIPA is located in an area of substantial socioeconomic deprivation, and therefore a high proportion of people from IMD Q1 postcodes. Most of our pre-16 outreach is aimed towards young people across the Liverpool City Region and Greater Merseyside. This potentially highlights the impact of risks to equality of opportunity, which are explained in detail later in this annex.

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[6] Liverpool City Council (2020) The Index of Multiple Deprivation 2019: the Liverpool analysis. imd-2019-liverpool-analysis-main-report.pdf

Access indicator values for: Deprivation quintile (IMD 2019)
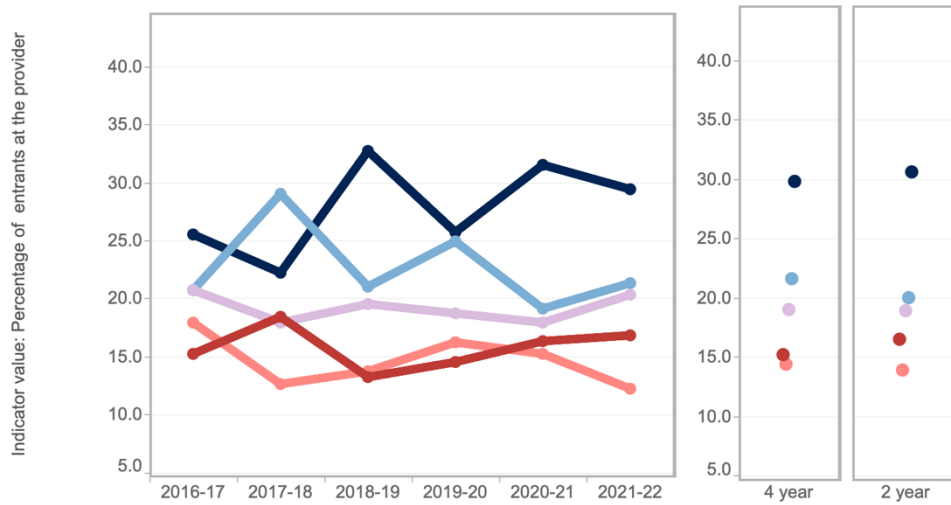
	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Quintile 1 (most deprived)	15.2%	18.4%	13.2%	14.5%	16.3%	16.8%	15.2%	16.5%
Quintile 2	17.9%	12.6%	13.7%	16.2%	15.2%	12.2%	14.4%	13.9%
Quintile 3	20.7%	17.9%	19.5%	18.7%	17.9%	20.3%	19.0%	18.9%
Quintile 4	20.7%	29.0%	21.0%	24.9%	19.1%	21.3%	21.6%	20.0%
Quintile 5 (least deprived)	25.5%	22.2%	32.7%	25.7%	31.5%	29.4%	29.8%	30.6%

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

We have also conducted analysis of our UCAS data relating to the same 4-year aggregate group of students (i.e. entrants from 2018-2021). 16.2% of overall applicants (30 June deadline) were from IMD Q1, with 30.7% from either IMD Q1 or Q2. However, only 11.1% of the overall offers made were from IMD Q1 and 25.8% for those from either IMD Q1 or 2 respectively. By contrast, 22.1% of applicants were from IMD Q5 but 26.1% of offers were made to applicants from IMD Q5. This suggests that students from IMD Q1 and Q2 groups may also be less successful at navigating the audition/interview process compared to their more advantaged peers, although there is some degree of fluctuation and no fully consistent pattern across the four years when interrogated more intensely by course. This is why we have chosen to consider within Intervention Strategy 2 relevant approaches to ensure IMD Q1 and Q2 learners have greater more equitable success in navigating auditions/interviews and getting an offer with us.

Given LIPA's weak performance in attracting students from the most disadvantaged quintiles (IMD Q1 and Q2) and a large gap between IMD Q1 and IMD Q5 entrants, this area will form one of our priority targets in this APP.

TUNDRA

2- and 4-year aggregates show that only 10.8% and 11.1% (respectively) of entrants are from TUNDRA Quintile 1 (Q1) (more under-represented). LIPA's gap in participation between the most under-represented and least under-represented learners (Q1 and Q5) is 20pp (4-year aggregate) and seems to have widened to 24.8pp for the latest year (2021-22). The sector gap is 18.4pp (4-year aggregate) and 18pp (2021-22), so LIPA has a larger gap than the sector.

If we look at the local area, 36.7% of students attending a school in Liverpool progressed to HE in 2019/20[7] compared with 43.1% nationally for the same period.[8] This highlights the possible risks to equality of opportunity which are outlined later in this annex.
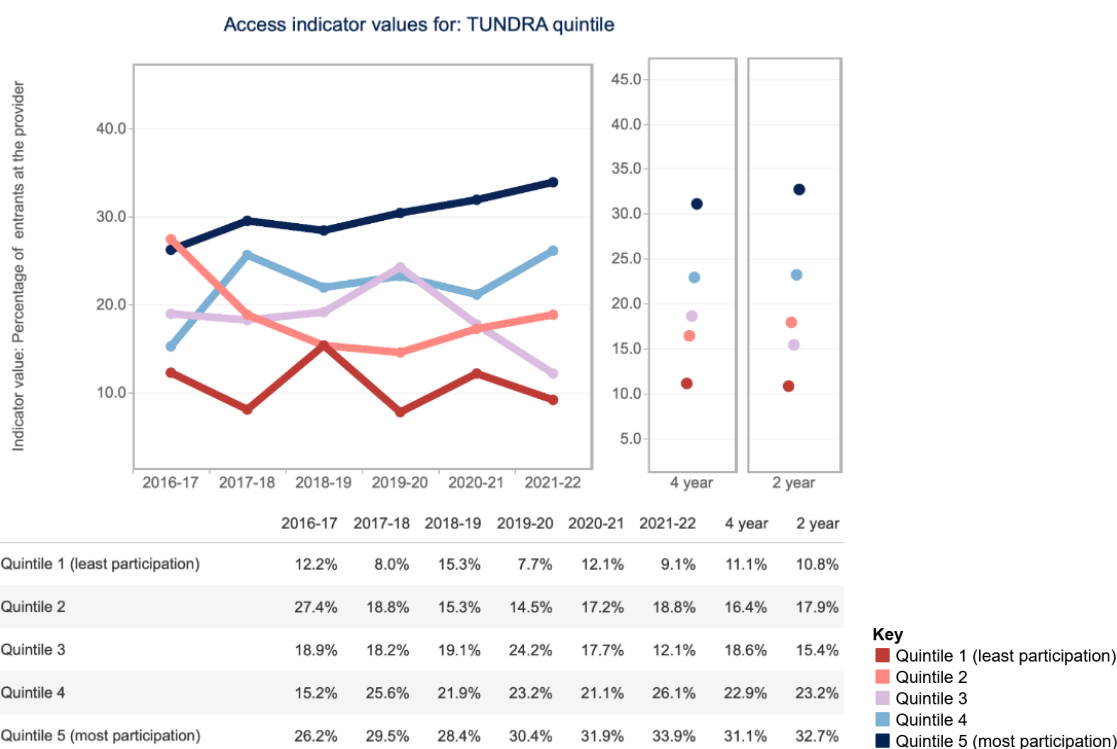
Access indicator values for: TUNDRA quintile

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Quintile 1 (least participation)	12.2%	8.0%	15.3%	7.7%	12.1%	9.1%	11.1%	10.8%
Quintile 2	27.4%	18.8%	15.3%	14.5%	17.2%	18.8%	16.4%	17.9%
Quintile 3	18.9%	18.2%	19.1%	24.2%	17.7%	12.1%	18.6%	15.4%
Quintile 4	15.2%	25.6%	21.9%	23.2%	21.1%	26.1%	22.9%	23.2%
Quintile 5 (most participation)	26.2%	29.5%	28.4%	30.4%	31.9%	33.9%	31.1%	32.7%

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

Analysis of our UCAS data relating to the same 4-year aggregate group of students (i.e. entrants from 2018-2021) shows 13.4% of applicants were from TUNDRA Q1, but only 10.7% of the overall offers made to TUNDRA Q1 learners. This further suggests that students from these groups may be less successful at navigating the audition/interview process and that this demonstrates within the risk to equality of opportunity for this group that strategic focus should be given to both pre-entry support and encouraging more applicants from this group, but also in approaches to ensure TUNDRA Q1 learners have more equitable success in negotiating auditions/interviews and getting an offer with us.

Given LIPA's performance in attracting students from TUNDRA Q1 postcodes and a large gap between TUNDRA Q1 and TUNDRA Q5 entrants, this area will form one of our priority targets in this APP.

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[7] Shaping Future Data Dashboard: https://shaping-futures.org.uk/lcrdashboard/
[8] https://explore-education-statistics.service.gov.uk/data-tables/widening-participation-in-higher-education/2021-22/

Students from the Global Majority

The 4-year aggregate data indicates that 8.5% of entrants to LIPA were from Global Majority (either Black, Asian, Mixed or Other) backgrounds. This contrasts with the sector in which 29.8%- 33.3% of entrants were from these backgrounds for the same period. Although we have put new initiatives in place and there have been signs of improvement during this time, with Global Majority students making up 10.3% of our entrants in 2021-22, we want to improve enrolments further.

Regarding specific ethnic groups, our data shows a mixed picture in relation to parity with the England and Wales population demographic (2021 census) across groups.[9] Entrants from Asian backgrounds are below population parity over the last 4-year average at 1.7% (population is 9.3%, 2021). We are below population demographics for Black students, at 1.8% over the 4-year average (population is 4%, 2021), but above for mixed heritage, at 4-year average 4.5% (population is 2.9%, 2021). We are below the population proportion for students from 'other' backgrounds at 0.5% over the 4-year average (population is 2.1%, 2021).

To further contextualise this data, LIPA are a small specialist provider in the North West of England, and this is where the highest proportion of students come from, even though we are also a national (and international) recruiter. In particular, the 2021-22 entry cohort was roughly in line with Liverpool's population where 10.6% of the population are from ethnically diverse backgrounds according to the 2021 census, but this is still lower than the North West overall (14.4%).

It has been difficult to identify definitive ethnicity benchmarks from across the creative industries, but more generally figures between 7% and 13% of individuals from Global Majority backgrounds have been quoted,[10] [11] which places us towards the middle of this group. However, the creative industries have relatively low representation, so we have important work to do to reduce the risks to equality of opportunity for Global Majority students and contribute towards increasing the future makeup of Black, Asian and ethnically diverse professionals within the performing and creative arts.[12]

Analysis of our UCAS data relating to the same 4-year aggregate group of students (i.e. entrants from 2018-2021) shows that 8.9% of applicants were from the Global Majority

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[9] Population figures as per 2021 census data:
https://www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/ethnicity/bulletins/ethnicgroupenglandandwales/census2021
[10] Malik, S. and Shankley, W. (2020) 'Arts, Media and Inequalities', in Byrne, B., Alexander, C., Khan, O., Shankley, W. and Nazroo, J. (eds.) *Ethnicity, Race and Inequality in the UK State of the Nation.* Bristol: Policy Press. pp. 167 - 188.
[11] Arts Council England. 2020. Equality, Diversity and the Creative Case: A data report 2019-2020. https://www.artscouncil.org.uk/equality-diversity-and-creative-case-data-report-2019-20
[12] The Creative Industries Federation analysis of job weighting across the UK in 2015 estimated that at least 17.8% of all UK creative industries should be Global Majority if they were to reflect the population at large.
Creative Industries Federation. (2015). Creative Diversity: The state of diversity in the UK'S creative industries and what can we do about it.
https://www.creativeindustriesfederation.com/sites/default/files/2017-06/30183-CIF%20Access%20&%20Diversity%20Booklet_A4_Web%20(1)(1).pdf

during this period, with 8.2% of overall offers made to learners from the Global Majority. This suggests that increasing applicants from this group is our largest priority for widening access for this group, rather than addressing a disproportionate success rate at the audition/interview stage.

Given consistently low intakes compared to the sector and broader efforts to attract applicants from Global Majority backgrounds this will form one of our priority target areas for Access in this APP.

Access indicator values for: Ethnicity

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Asian	[DPL]	[DPL]	[DPL]	1.5%	2.5%	2.2%	1.7%	2.4%
Black	1.9%	[DPL]	1.4%	1.5%	2.1%	2.2%	1.8%	2.2%
Mixed	6.7%	3.9%	5.1%	3.0%	4.3%	5.8%	4.5%	5.0%
Other	1.4%	[DPL]	[DPL]	[DPL]	[DPL]	[DPL]	0.5%	[DPL]
White	88.9%	93.9%	92.2%	93.2%	90.7%	89.7%	91.5%	90.3%

Key
- Asian
- Black
- Mixed
- Other
- White
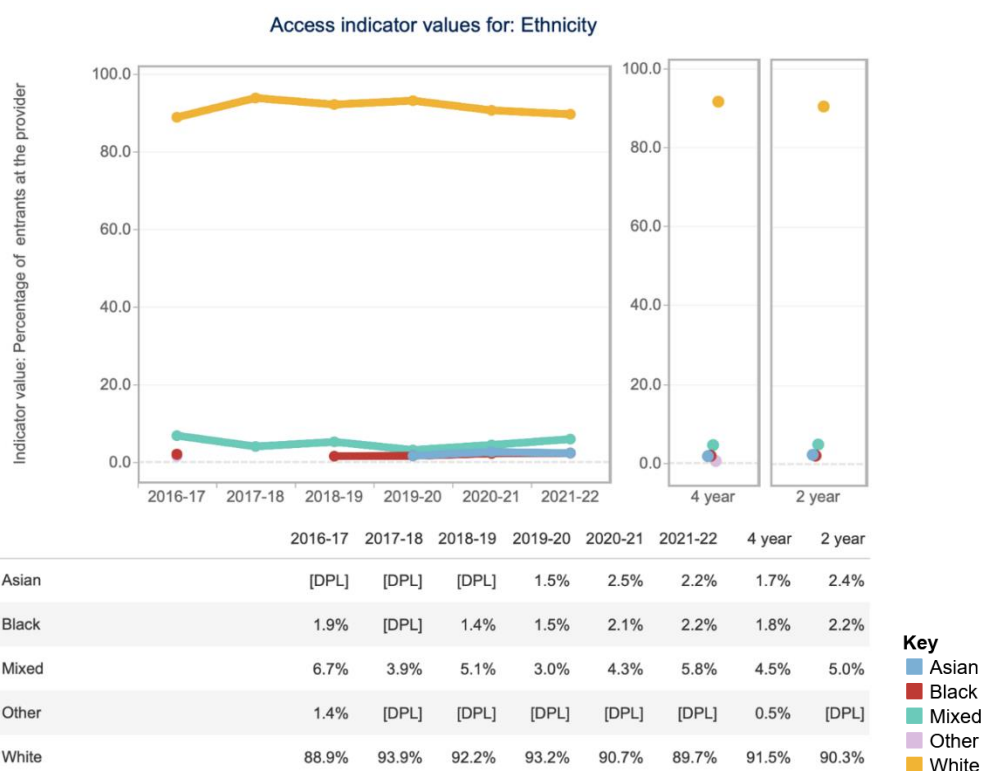
General note:
DPL/DPH refer to where data protection legislation requires data to be suppressed due to cohort size.
For DPL, the indicator will take on a value close to 0%.
For DPH, the indicator will take on a value close to 100%.
Mature Learners (21 years and over)

LIPA have a large cohort of young learners in comparison to mature learners, and this has been consistent over the last 6 years with a 4-year aggregate of 12.3% mature intake, and 15.1% in the latest monitoring year (2021-22). This is lower than the sector average, where the 4-year aggregate is 27.7% and is 29.0% in 2021-22. Typically, around two thirds of our mature students are aged 21-25, including students who have applied on more than one occasion to access specialist training providers (i.e. drama schools).

While this is of note, mature learners are not a strategic priority for LIPA compared to other groups. We do not offer part time study and there are some significant challenges to access for mature students for the courses that LIPA offers. Many of these systematic barriers are entrenched and difficult to overcome, requiring system change. There are limited Access to HE courses in our subject areas. Retraining in our subject areas is not a guarantee of higher earnings for many career-changers, compared to various other vocations. Conversion rates for mature applicants are also typically higher than for younger applicants: 9.5% of

applicants during the 4-year period 2018-19 to 2021-22 were mature, but mature applicants made up 12.3% of our entrants. As such, we do not propose to set a target for mature students at this time but will aim to address the underlying issues through our broader outreach and community engagement work. We will also continue to monitor the data available closely.

Access indicator values for: Age

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Mature (21 and over)	13.4%	14.2%	10.5%	13.2%	10.7%	15.1%	12.3%	12.7%
Young (under 21)	86.6%	85.8%	89.5%	86.8%	89.3%	84.9%	87.7%	87.3%

Key
- Mature (21 and over)
- Young (under 21)
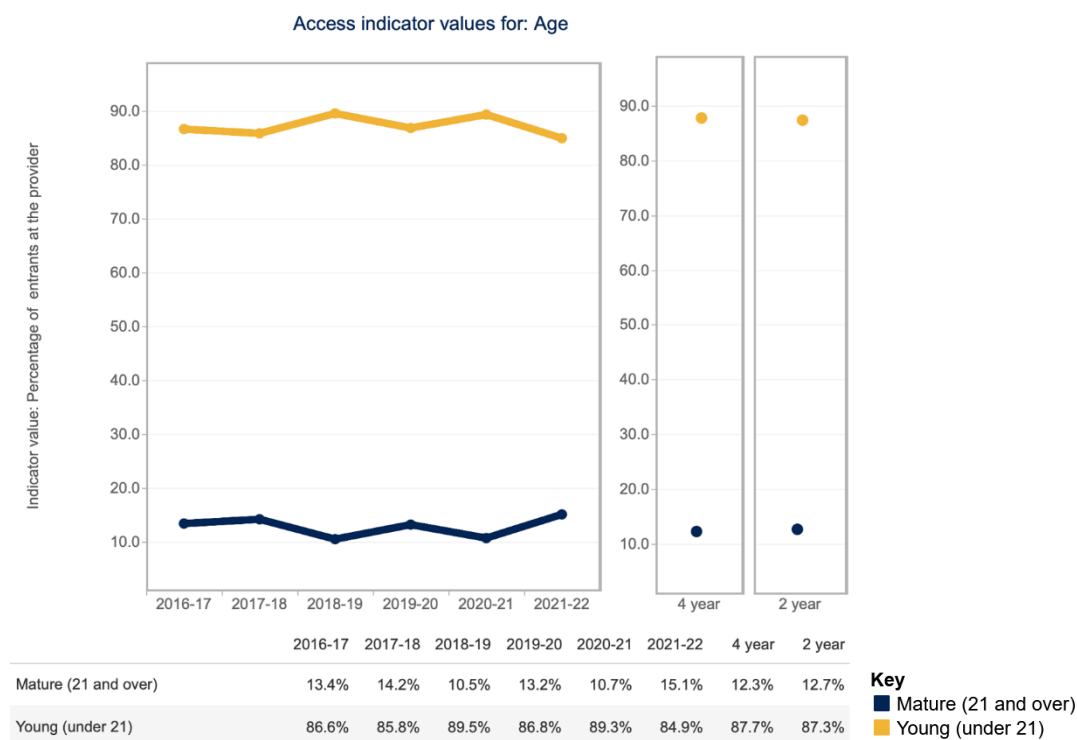
Students Eligible for Free School Meals (FSM) at Key Stage 4

This measure explores access rates for students who have been eligible for Free School Meals (FSM) at Key Stage 4. LIPA have been relatively successful in enrolling students from this group over time given our context, with a 11.5% 4-year average. While this figure slightly improved in the latest year to 13.7% (2021-22), previous performance has shown consistent levels of fluctuation between 7.1% and 14.5%. This is in comparison to the sector average, which was 18.4% in 2021-22; and a national population of students on FSM at 22.5% (2021-22).[13] Information on FSM eligibility was not available from UCAS during this period, so we have been unable to examine application and offer rates for this group.

While this area is of concern, as an additional proxy for disadvantage (for which we have already identified IMD), and as a new measure for which data has not been previously collected or thoroughly understood and monitored, we are not proposing to set a specific FSM target in this Plan. We will however closely monitor this group into the future, alongside

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[13] https://explore-education-statistics.service.gov.uk/find-statistics/school-pupils-and-their-characteristics/2021-22

our target to increase entrants from the most disadvantaged backgrounds using the IMD 2019 measure.

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

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Eligible	10.7%	9.2%	14.5%	7.1%	11.7%	13.7%	11.5%	12.5%
Not eligible	89.3%	90.8%	85.5%	92.9%	88.3%	86.3%	88.5%	87.5%

Key
■ Eligible
■ Not eligible
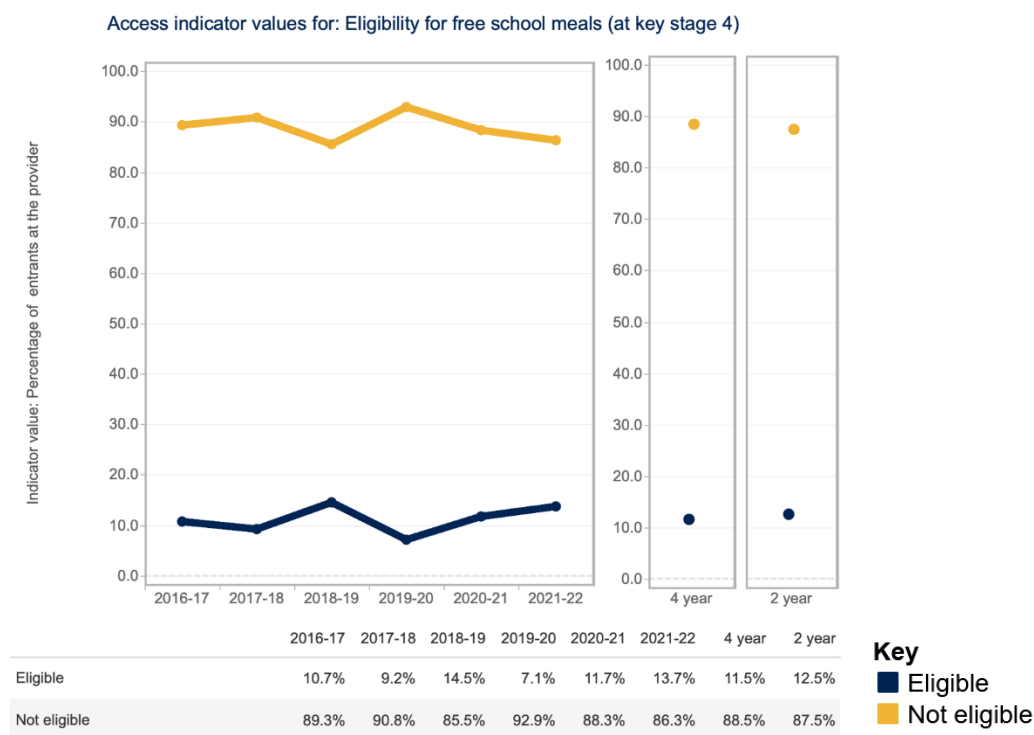
Analysis – Continuation

This section outlines LIPA's performance for continuation of students from the OfS key target groups. Continuation is measured from Year 1 into Year 2, at 1 year and 15 days post-enrolment.

Overall, the 4-year aggregate continuation rate at LIPA (2017-18 to 2020-21) is 92.1%. This continuation outcome is higher than the sector performance over the same period (90.0% over the 4-year average). Our most recent year (2020-21) shows a decrease (88.3%) but was the year where Covid-19 had the greatest impacts, and a similar trend can be seen within the sector data too.

Index of Multiple Deprivation (IMD) 2019

Continuation for students from the most disadvantaged backgrounds (IMD Q1) across a 4-year average is 86.9%, compared to continuation for students from IMD Q5 (least disadvantaged) at 94.0%, which is a gap in continuation of 7.1 percentage points (pp). The latest data shows an improvement for IMD Q1 students (85.4%, compared to IMD Q5 at 88.6%, a gap of only 3.2pp, 2020-21). However, this is symptomatic of our small data sets (with much data being suppressed and not reportable), which mean that percentage results

can fluctuate significantly. Given the small cohort sizes in this measure, and an apparent narrowing of the continuation gap in the latest data (albeit affected by coronavirus in this year) we will continue to monitor this data but will not be setting a target at this current time.

Continuation indicator values for: Deprivation quintile (IMD 2019)

Key
- ■ Quintile 1 (most deprived)
- ■ Quintile 2
- ■ Quintile 3
- ■ Quintile 4
- ■ Quintile 5 (least deprived)
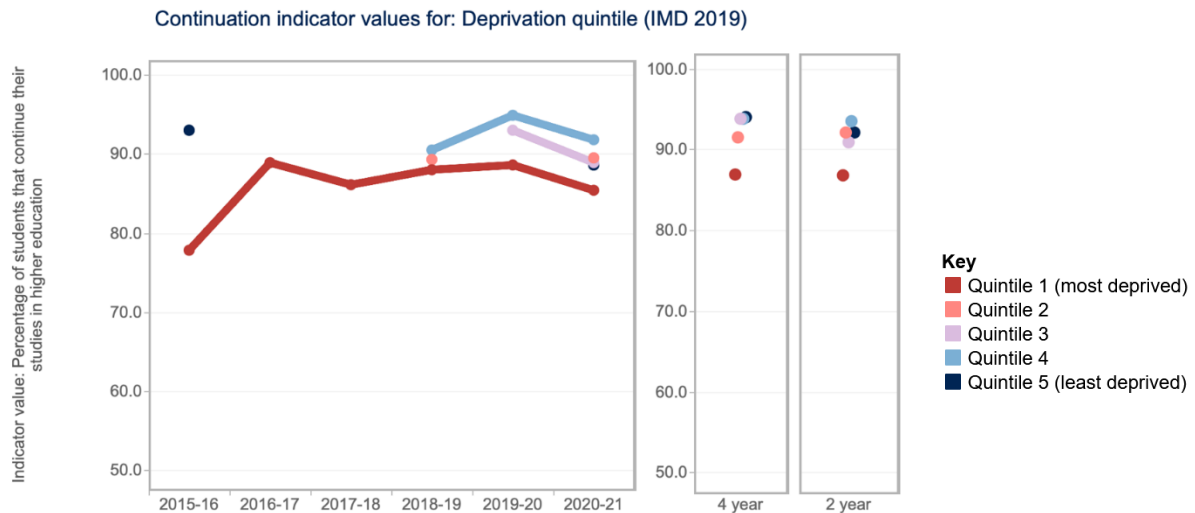
	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21	4 year	2 year
Quintile 1 (most deprived)	77.8%	88.9%	86.1%	88.0%	88.6%	85.4%	86.9%	86.8%
Quintile 2	[DPH]	[DPH]	[DPH]	89.3%	[DPH]	89.5%	91.5%	92.1%
Quintile 3	[DPH]	[DPH]	[DPH]	[DPH]	93.0%	88.9%	93.8%	90.9%
Quintile 4	[DPH]	[DPH]	[DPH]	90.5%	94.9%	91.8%	93.8%	93.5%
Quintile 5 (least deprived)	93.0%	[DPH]	[DPH]	[DPH]	[DPH]	88.6%	94.0%	92.1%

TUNDRA

Data by TUNDRA quintiles is very small and therefore suppressed for annual performance across TUNDRA Q1. However, considering the 4-year aggregate data, we note that students from TUNDRA Q1 have slightly lower continuation outcomes (91.7%) than their Q5 peers (94%). This represents a gap of 2.3pp. A similar result is noted for the latest 2-year aggregate data. This is in contrast to the average sector performance, which shows an 18.4pp gap in continuation over the 4-year aggregate, showing that LIPA considerably out-performs the sector here. This area is therefore not a priority concern under this Plan although we will continue to monitor closely.

Continuation indicator values for: TUNDRA quintile
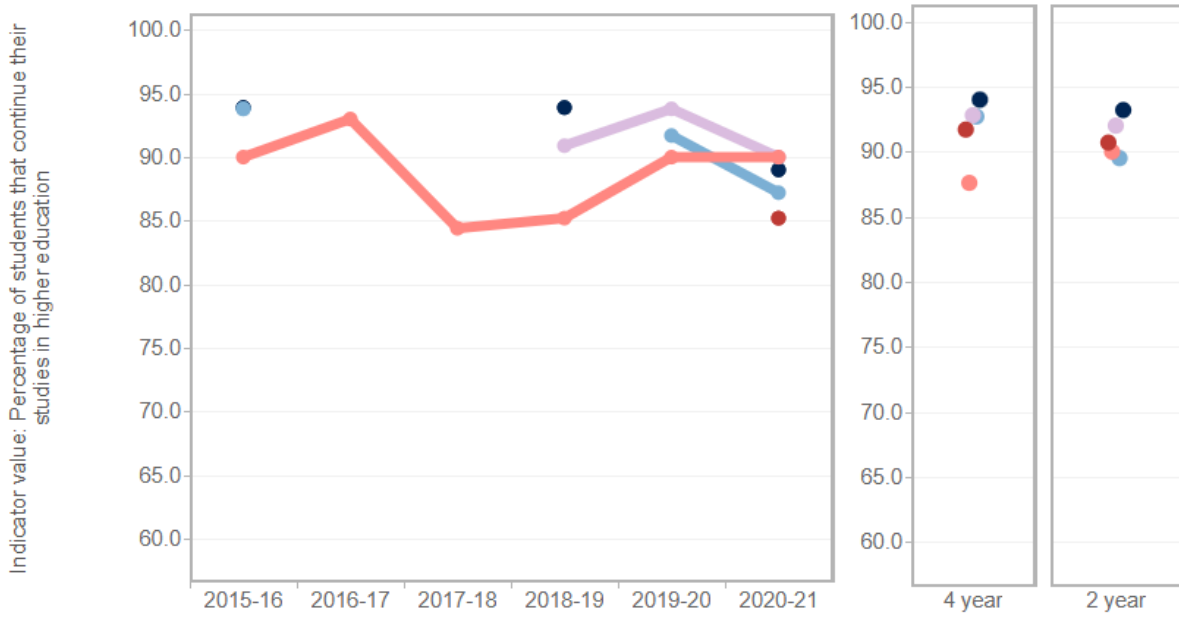
	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21	4 year	2 year
Quintile 1 (least participation)	[low]	[low]	[low]	[DPH]	[low]	85.2%	91.7%	90.7%
Quintile 2	90.0%	93.0%	84.4%	85.2%	90.0%	90.0%	87.6%	90.0%
Quintile 3	[DPH]	[DPH]	[DPH]	90.9%	93.8%	90.0%	92.8%	92.0%
Quintile 4	93.8%	[DPH]	[DPH]	[DPH]	91.7%	87.2%	92.7%	89.5%
Quintile 5 (most participation)	93.9%	[DPH]	[DPH]	93.9%	[DPH]	89.0%	94.0%	93.2%

Key
- 🟥 Quintile 1 (least participation)
- 🟧 Quintile 2
- 🟪 Quintile 3
- 🟦 Quintile 4
- 🟦 Quintile 5 (most participation)

Students from the Global Majority

Ethnicity type data is very small, with nearly all annual completion rates being suppressed for ethnicity types other than White. If we refer to internal 4-year aggregates (2014-15 to 2017-18) we can see that there is very little difference in completion rates by ethnic groups, although there is obviously a need for caution given the small sample sizes and the impact this has in skewing data.

Continuation indicator values for: Ethnicity

	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21	4 year	2 year
Asian	[none]	[none]	[none]	[none]	[low]	[low]	[low]	[low]
Black	[none]	[low]	[none]	[low]	[low]	[low]	[low]	[low]
Mixed	[low]	[low]	[low]	[low]	[low]	[low]	[DPH]	[low]
Other	[none]	[none]	[none]	[none]	[none]	[none]	[low]	[low]
White	93.9%	96.6%	93.3%	92.2%	95.0%	87.1%	91.8%	91.0%

Key
- Asian
- Black
- Mixed
- Other
- White
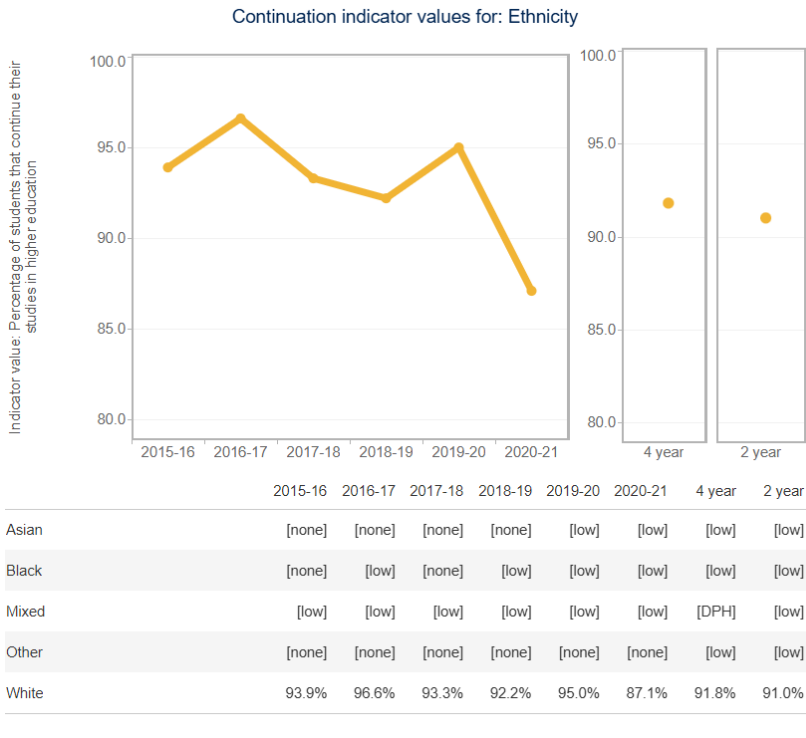
Students Eligible for Free School Meals (FSM) at Key Stage 4

There is a gap (6.4pp) in the 4-year aggregate continuation outcomes between FSM eligible students (85.9% continuation) and non-eligible students (92.3% continuation). This is slightly larger than the average sector gap over the same aggregate period, which was 5pp. However, LIPA cohort sizes are again very small, and this makes meaningful analysis in this measure difficult. Again, we consider this data too small to prioritise under this Plan as it would be very difficult to set a meaningful target. We also note that the gap shrunk to just 0.5pp for the last 2 years of data (2019-20, 2020-21), although the impact of coronavirus in this period must be considered. We plan to monitor this measure, and emergent trends, as our datasets grow.

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

	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21	4 year	2 year
Eligible		[low]	[low]	[low]	83.3%	[low]	[low]	85.9%	90.9%
Not eligible	93.5%	96.2%	94.9%	92.1%	94.6%	88.3%	92.3%	91.4%

Key
■ Eligible
■ Not eligible

Analysis – Completion

This section outlines LIPA's performance on completion for students from the OfS key target groups. Completion is measured by students completing their course, up to 6 years after beginning their studies. Overall, LIPA's completion rate of 95.4% (4-year average) is significantly higher than the sector average of 87.6% (4-year average).

Index of Multiple Deprivation (IMD) 2019

Due to small numbers, some figures in individual years are suppressed but the 4-year averages are populated for all quintiles. Here we see that LIPA's IMD Q1 students (89.1%) have lower rates of completion than Q5 (97.3%). This is a gap of 8.2pp. However, LIPA's IMD Q1 students have a higher rate of completion (89.1%) than Q1 students in the sector (81.7%)

and also a smaller gap than the sector (sector gap, 10.6pp). Due to small sample size, it is difficult to form robust conclusions. We will continue to monitor this data.

Completion indicator values for: Deprivation quintile (IMD 2019)

	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	4 year	2 year
Quintile 1 (most deprived)	[DPH]	[DPH]	[low]	83.3%	88.5%	88.6%	89.1%	88.5%
Quintile 2	[low]	[DPH]	87.0%	[DPH]	[DPH]	[DPH]	95.3%	[DPH]
Quintile 3	[DPH]	[DPH]	[DPH]	[DPH]	[DPH]	[DPH]	96.3%	95.8%
Quintile 4	[DPH]	[DPH]	92.9%	[DPH]	[DPH]	[DPH]	96.3%	95.8%
Quintile 5 (least deprived)	[DPH]	[DPH]	[DPH]	[DPH]	[DPH]	[DPH]	97.3%	[DPH]

Key
Quintile 1 (most deprived)
Quintile 2
Quintile 3
Quintile 4
Quintile 5 (least deprived)
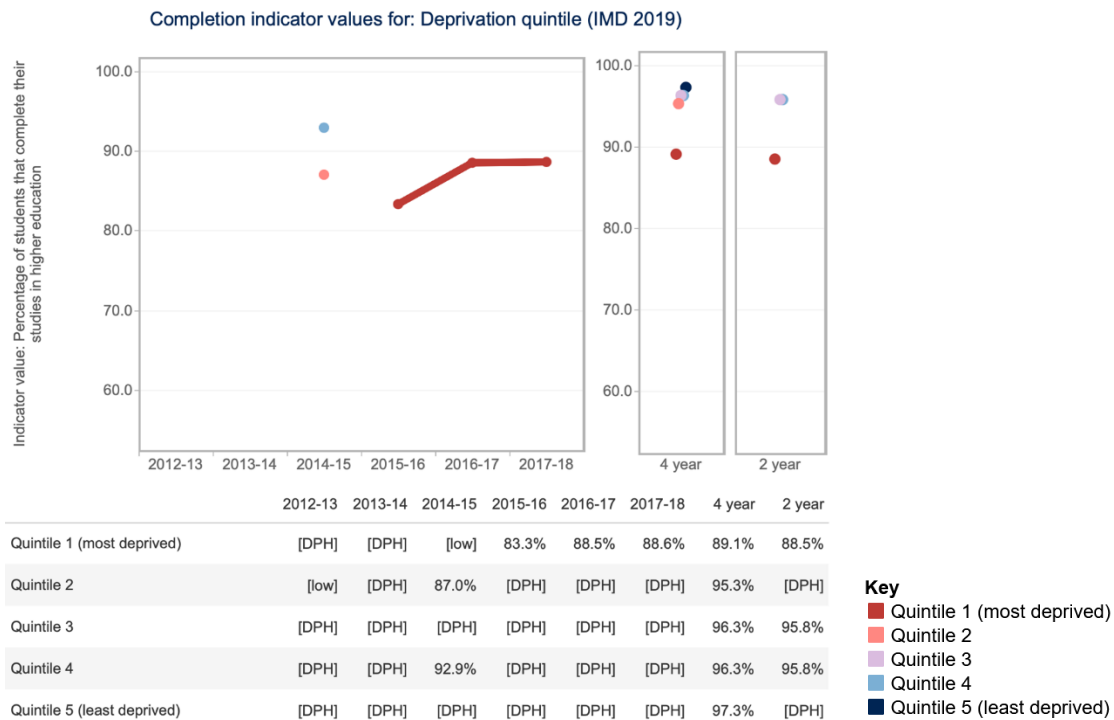
Students from the Global Majority

Ethnicity type data is very small, with nearly all individual academic year completion rates being suppressed for ethnicity types other than White. If we refer to internal 4-year aggregates (2014-15 to 2017-18) we can see that there is very little difference in completion rates by ethnic groups, although there is obviously a need for caution given the small sample sizes and the impact this has in skewing data.

Completion indicator values for: Ethnicity

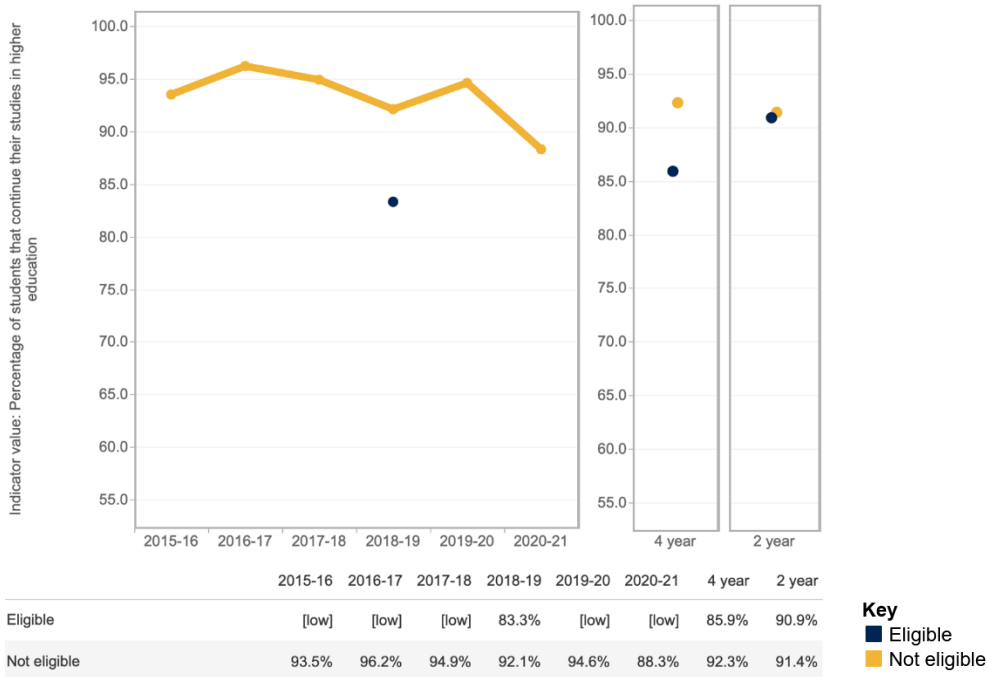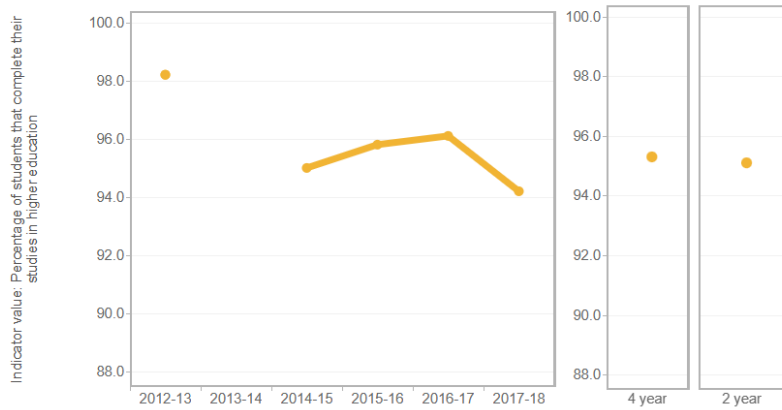|	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	4 year	2 year
Asian	[none]	[none]	[low]	[none]	[none]	[none]	[low]	[low]
Black	[low]	[none]	[low]	[none]	[low]	[none]	[low]	[low]
Mixed	[low]	[low]	[low]	[low]	[low]	[low]	[DPH]	[low]
Other	[none]	[none]	[none]	[none]	[none]	[none]	[low]	[low]
White	98.2%	[DPH]	95.0%	95.8%	96.1%	94.2%	95.3%	95.1%

Key
- Asian
- Black
- Mixed
- Other
- White

Mature Students (21 years and over)

Young learners complete at slightly higher rates than mature learners, with a gap in continuation between these groups over the last 4-year aggregate (2014-15 to 2017-18) of 3.4 percentage points (pp). This is better than the equivalent sector figure, which shows a 9.8pp gap over the same 4-year aggregate but is still of consideration. The gap appears to have closed slightly over the last two-year period, but we will continue to monitor the data.

Completion indicator values for: Age
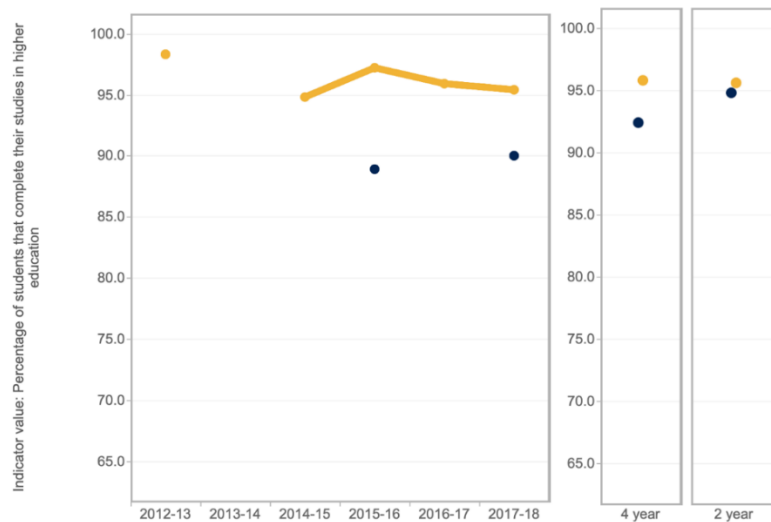
	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	4 year	2 year
Mature (21 and over)		[low]	[low]	[low]	88.9%	[DPH]	90.0%	92.4%	94.8%
Young (under 21)	98.3%	[DPH]	94.8%	97.2%	95.9%	95.4%	95.8%	95.6%

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

ABCS[14]

Some data for individual ABCS quintiles are suppressed due to small numbers in some academic years, but the 4-year averages are populated for all quintiles. The data for 4-year aggregate suggests a 12.4 percentage point (pp) gap in completion between ABC Q1 and Q5. We note a similar trend in the sector average over the last 4-year aggregate, where a larger 23.2pp gap between ABCS Q1 and Q5 is observed. Given our performance compared to the sector and the newness of the measure we do not feel it would be appropriate to set a target here. However, we will closely monitor this measure in our own context, and emergent trends, as our datasets grow.

Completion indicator values for: ABCS quintile

	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	4 year	2 year
Quintile 1	[low]	[low]	[low]	[low]	[low]	80.0%	84.8%	84.1%
Quintile 2	[DPH]	[DPH]	89.2%	91.4%	[DPH]	[DPH]	93.0%	95.7%
Quintile 3	[DPH]	[DPH]	90.9%	[DPH]	[DPH]	93.5%	94.8%	95.5%
Quintile 4	94.5%	[DPH]	[DPH]	[DPH]	95.4%	[DPH]	98.8%	97.7%
Quintile 5	[DPH]	[DPH]	[DPH]	[DPH]	[DPH]	[DPH]	97.2%	[DPH]

Key
Quintile 1
Quintile 2
Quintile 3
Quintile 4
Quintile 5

Students Eligible for Free School Meals (FSM) at Key Stage 4

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[14] https://www.officeforstudents.org.uk/data-and-analysis/associations-between-characteristics-of-students/

There is a gap (6.2pp) in the 4-year aggregate completion outcomes between FSM eligible students and non-eligible students. This is slightly better than the average sector gap over the same aggregate period, which was 7.8pp. However, cohort sizes are very small (n = <132 in any year), and this makes meaningful analysis in this measure difficult. Again, we consider the data too small to prioritise as it would be very difficult to set a meaningful target. We will continue to monitor performance and build our datasets to provide more robust analysis.

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

	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	4 year	2 year
Eligible		[low]	[low]	[low]	[low]	[low]	[low]	89.8%	85.2%
Not eligible		[DP]	[DP]	95.0%	96.3%	96.1%	96.3%	96.0%	96.2%

Key
■ Eligible
■ Not eligible
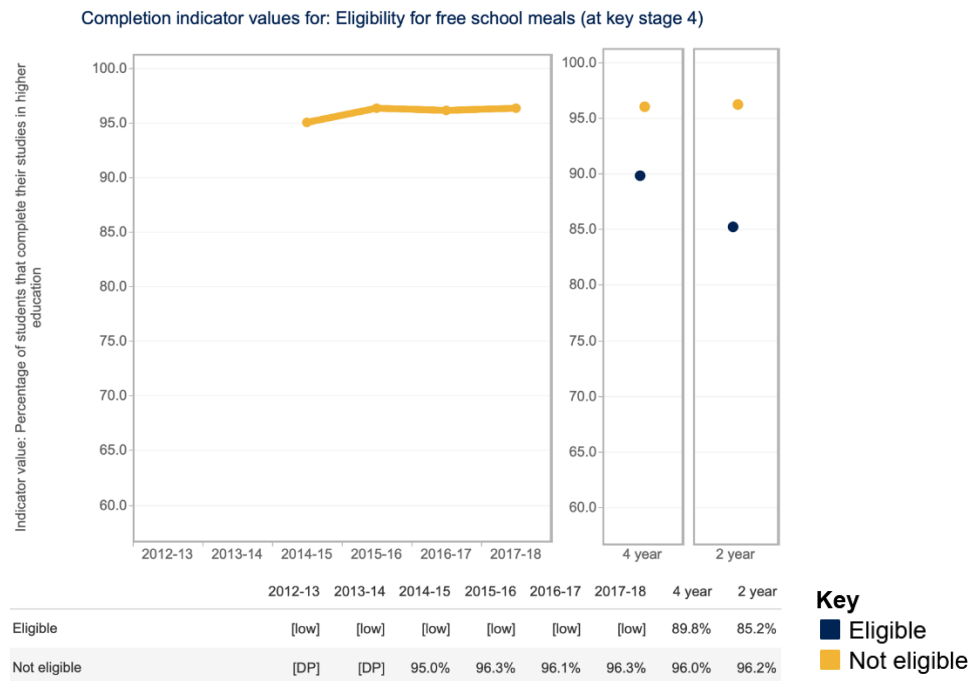
Analysis – Attainment

This section provides LIPA's performance in respect of attainment for students from the OfS key target groups. Attainment is measured as students who achieve a First or 2:1 degree

outcome. Overall, attainment rates at LIPA are 88.2% (4-year average) and 89.3% (2-year average), which is higher than the sector rate for the same period which sits at 80.5% (4-year average) and 81.1% (2-year average).

Index of Multiple Deprivation (IMD) 2019

The 4-year aggregate highlights that students from IMD Q1 have lower attainment outcomes (First or 2:1 degree awards) than their Q5 peers, with a gap of 11.4 percentage points (pp). For the 2-year aggregate the gap appears to have widened slightly, at 13.3pp. The average sector gap (4-year aggregate) for the equivalent is 17.8pp and 16.6pp for the 2-year aggregate. Given this national context, and our extremely small data sets in this area, we do not propose to set a target at this time but will monitor this area closely.

Attainment indicator values for: Deprivation quintile (IMD 2019)

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Quintile 1 (most deprived)	[low]	[low]	[low]	79.2%	74.1%	86.2%	80.0%	80.4%
Quintile 2	[low]	84.0%	83.3%	[low]	82.6%	88.2%	88.0%	86.0%
Quintile 3	67.9%	[DPH]	78.8%	90.3%	[DPH]	88.2%	88.2%	91.7%
Quintile 4	89.7%	91.8%	84.4%	94.2%	91.2%	88.5%	90.0%	89.5%
Quintile 5 (least deprived)	[DPH]	94.0%	82.2%	[DPH]	[DPH]	90.7%	91.4%	93.7%

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

Students from the Global Majority

Ethnicity data is very small (n =<30 in each ethnic grouping, each year), with most annual data across the ethnic groupings being subject to suppression. Internal 4-year aggregates indicate that whilst attainment rates for Asian students is lower (around 60%), for all other groups (e.g. Black, Mixed) data indicates they experience either the same attainment outcomes as White students or slightly better. However, there is obviously a need for particular caution in interpreting this data due to small cohort sizes. Given this and the

challenges in setting meaningful analysis, we will monitor this area but do not propose to set a target for Asian students at this time.

Attainment indicator values for: Ethnicity

	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Asian	[none]	[none]	[none]	[none]	[none]	[none]	[low]	[low]
Black	[none]	[none]	[none]	[none]	[low]	[none]	[low]	[low]
Mixed	[low]	[low]	[low]	[low]	[low]	[low]	88.6%	[DPH]
Other	[none]	[none]	[none]	[none]	[none]	[none]	[low]	[none]
White	83.8%	92.3%	81.1%	93.6%	89.3%	88.2%	88.1%	88.7%

Key
- Asian
- Black
- Mixed
- Other
- White
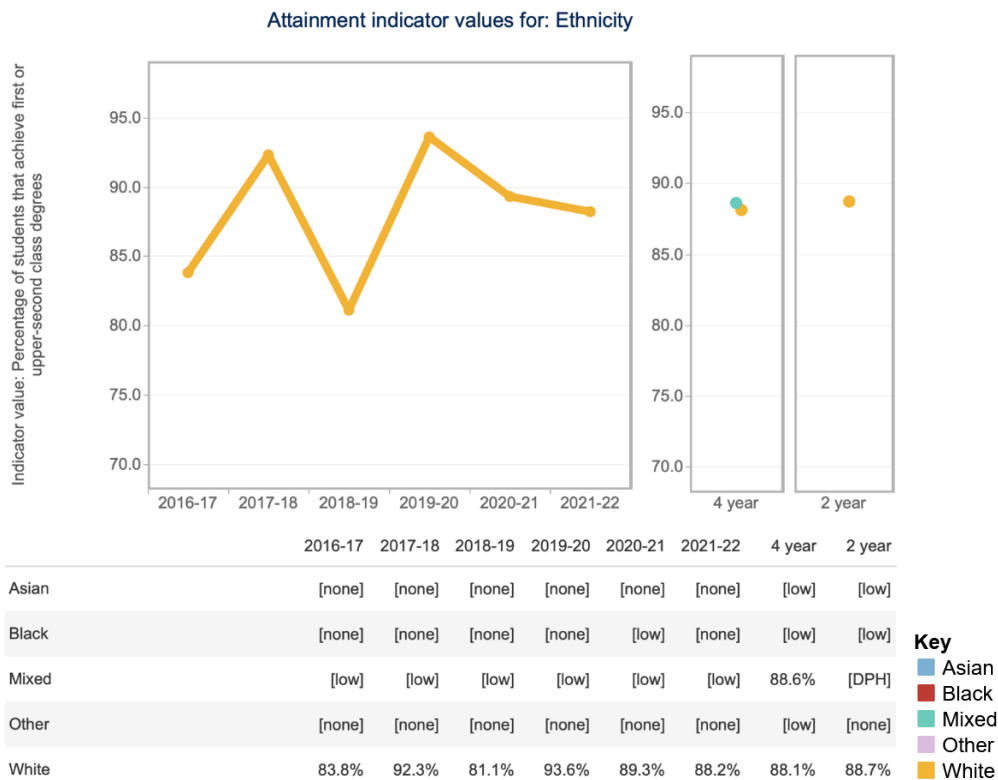
Disabled Students

Data by disability type is also very small and therefore largely suppressed for annual performance data and aggregate data for some groups. Overall attainment outcomes for all disabled learners over the last 4-year aggregate is 85.0%, which is slightly lower than the rate for students with no declared disability (89.3%). Overall, for disabled students, this represents a gap in attainment outcomes of 4.3 percentage points (pp). Average sector data shows a smaller gap of just 1pp. We will continue to closely monitor this area, but do not propose a target at this time, given the unreliability of small cohort data.

Considering the available 4-year aggregate data by disability type, we note that students with cognitive or learning difficulties have the lowest attainment rates (83.1%). The gap in continuation between this group and students with no disability is 6.2 percentage points (pp). However, because cohort sizes are extremely small, it is difficult to make meaningful assessment at a disaggregated level.

Attainment indicator values for: Disability type
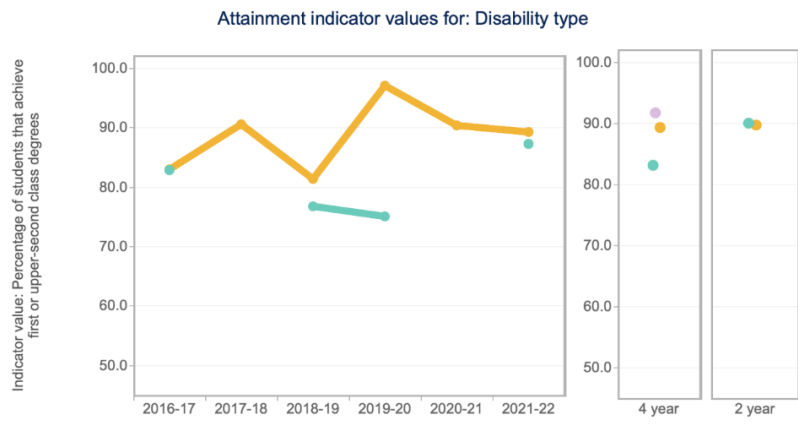
	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Cognitive or learning difficulties	82.8%	[DPH]	76.7%	75.0%	[low]	87.2%	83.1%	90.0%
Mental health condition	[none]	[low]	[low]	[low]	[low]	[low]	91.7%	[low]
Multiple impairments	[low]	[none]	[low]	[low]	[low]	[low]	[low]	[low]
No disability reported	82.9%	90.5%	81.3%	97.0%	90.3%	89.2%	89.3%	89.7%
Sensory, medical or physical impairment	[none]	[none]	[none]	[none]	[low]	[low]	[low]	[low]
Social or communication impairment	[none]	[none]	[none]	[none]	[none]	[low]	[low]	[low]

Key
- Cognitive or learning difficulties
- Mental health condition
- Multiple impairments
- Sensory, medical or physical impairment
- Social or communication impairment
- No disability reported
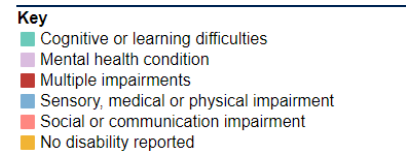
Student Eligible for Free School Meals (FSM) at Key Stage 4

There is a gap (10.2pp) in the 4-year aggregate attainment outcomes between FSM eligible students and non-eligible students. This is better than the average sector gap over the same aggregate period, which was 11.5pp. However, LIPA cohort sizes are very small (n=135 in 2018/19 increasing to n=179 in 2021-22), and this makes meaningful analysis in this measure difficult. Given the small numbers we will continue to monitor the figures closely as more data emerges.

Attainment indicator values for: Eligibility for free school meals (at key stage 4)
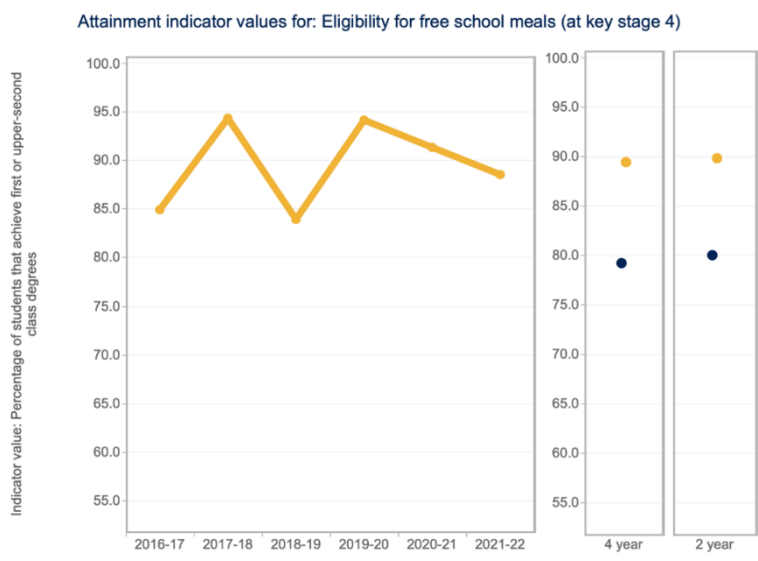
	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	4 year	2 year
Eligible		[low]	[low]	[low]	[low]	[low]	79.2%	80.0%
Not eligible	84.9%	94.3%	83.9%	94.1%	91.3%	88.5%	89.4%	89.8%

Key
- Eligible
- Not eligible

61
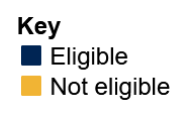
Analysis – Progression

Progression is measured as graduation into further postgraduate study, or into highly skilled professional or managerial employment outcomes. Overall, LIPA's progression rate into these destinations is 72.7% (4-year average) which is roughly in line with the sector figures for the same period (72.6%). In addition, for all the APP priority groups, these outperform their comparator group peers. Therefore, we are not proposing any targets in this area currently. We will continue to monitor outcomes and understand what is working in terms of progression.

Summary of Target Areas

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

Access
1. Enrolment of students from the most disadvantaged backgrounds (using the IMD 2019 measure as a proxy)
2. Enrolment of students from postcodes with the lowest participation in HE (using the TUNDRA measure as proxy)
3. Enrolment of students from the Global Majority

Continuation
No targets set for continuation.

Completion
No targets set for completion

Attainment
No targets set for attainment

Progression
No targets set for progression

Areas for Continued Monitoring
The priority areas for continued monitoring are:
- IMD Quintile 1 - continuation, attainment and completion (and where available FSM)
- TUNDRA Quintile 1 – continuation
- Mature - access and completion
- ABCS – completion
- Disabled - attainment

Risks to Equality of Opportunity

We have considered the identified indicators of risk against the national Equality of Opportunity Risk Register (EORR). This highlights 12 risks that are of national concern, and which are more likely to affect students with particular characteristics.

Access (Pre-enrolment)

The first 5 Risks on the EORR relate to the Access (pre-enrolment) area, and we note that all 5 risks are generally more likely to have impact on outcomes for the target groups we have identified in relation to enrolment outcomes (disadvantaged students, measured by IMD, TUNDRA and students from the Global Majority). We have therefore considered all 5 Risks in relation to our context at LIPA, and in consultation with our community of staff and students. We have also considered Risk 9 impact of coronavirus.

The following information provides a summary of our context in relation to each risk, and considerations of whether it is occurring and potentially the cause of the indicators of risk (i.e. poor performance) we have identified. Further information can also be found in references in the main Access and Participation Plan, and in Annex B.

Risk 1 – Knowledge and Skills

Our observations and experiences with schools and colleges indicate that applicants from our target groups often have fewer opportunities to develop the necessary skills and knowledge for higher education, particularly in specialised performing arts programs. The need to demonstrate sufficiently high level of skills and potential for industry working (often supplemented by substantial previous practice) for our degree courses during auditions/interviews, coupled with the competitive nature of applications (especially for our

performing subjects) means that many young people from underrepresented backgrounds face significant challenges in demonstrating aptitude for our training due to limited access to arts opportunities and additional subject support beyond the school environment, as well as a lack of access to industry professionals or external tutors.

Our experiences of working with schools and colleges has highlighted significant levels of variation in pupils' experiences linked to resourcing, especially around extracurricular opportunities. In some cases with partner schools, we have been delivering the sole extracurricular offer in this subject area.

Literature supports this observation, highlighting the systemic undervaluing of creative subjects in state-funded compulsory education. Students from low socioeconomic backgrounds encounter significantly less exposure to creative subjects before reaching university compared to their more affluent counterparts. Ashton and Ashton (2023) discuss the stark disparity in access to creative subjects between students in private schools and those in state-funded schools.

Furthermore, the Campaign for the Arts provides evidence of a concerning reduction in children's access to music and drama in schools since 2010, with primary schools experiencing a decrease of up to 48% and secondary schools 23%. The Arts Council England's initiative to transform Music Education Hubs from a local to a regional framework further stretches the resources available to support teachers.

A lack of opportunity and resources is also pertinent for developing skills and knowledge related to our making performance possible courses. Some of these subjects – such as Theatre & Performance Design and Theatre & Production Technology - are not directly taught as part of the curriculum and students' access to them will often vary dependent upon the scale and number of shows which happen in their school/college and the facilities/equipment available, or their capacity to access opportunities outside of school (which can be impacted by geographical, social and economic factors).

Recognising these challenges, LIPA is dedicated to improving access through targeted intervention strategies. However, we acknowledge that the impact of these interventions will be limited without sustained and consistent access to our subject areas and specialist training.

Risk 2 – Information and Guidance

Young people from disadvantaged backgrounds and underrepresented groups often miss out on crucial information, advice, and guidance that can shape their ambitions, expectations, and help them make informed decisions about higher education. In the context of performing arts and creative industries, this includes awareness of the various training opportunities, breadth of job roles in industry and understanding the unique aspects of applying to a specialist institution like LIPA. For example, the requirements for auditions and interviews at LIPA differ from those at many other universities, demanding a higher level of specialised knowledge. By providing this information to young people before the age of 16, we enable them to make informed post-16 choices and better understand the pathways to higher education and specialised performing arts training.

The career education reforms of 2012 (Holman 2014, Chadderton 2015) led to many schools losing Career Education, Information, Advice, and Guidance (CEIAG) advisers. This loss resulted in a diminished understanding of the broader higher education context within

schools. Moreover, the specific knowledge required for auditions and what specialised providers look for is often missing, as schools typically focus on the standard application process. This is not the same in all schools but there is a great disparity in the quality of careers education in compulsory education (Thompson, 2020). The expertise for providing support for application to drama school/performing arts specialists may also be more limited at schools where low numbers of students have traditionally applied to these types of providers and staff have less direct experience of supporting students with these types of applications (for example, how to prepare for drama school auditions).

Furthermore, there is a notable gap in understanding what a typical career in the arts entails at the compulsory education level. Industry opportunities may vary by region.

LIPA's intervention strategies must include robust information and guidance opportunities for the applicants we interact with as well as for key decision influencers such as parents and teachers/advisers, which we have considered in Intervention Strategy 1.

Risk 3 – Perceptions of Higher Education

The perception that arts degrees are reserved for those from elite and affluent backgrounds remains strong. Learners from the Global Majority or low socioeconomic backgrounds are more likely to be discouraged from pursuing arts careers and degrees, in favour of courses seen as offering more stable and lucrative career paths. This view is reinforced by the demographic data on the creative industries workforce presented in reports from the Musician's Census (2023) and Arts Council England (2021). Many of our students have told us that they have had to challenge these views with key influencers such as parents, and sometimes teachers.

Early positive interactions with higher education are vital to ensure young people perceive university as both accessible and welcoming. Introducing them to our facilities and showcasing LIPA role models (staff, students, and graduates) can significantly enhance this perception. Furthermore, providing engaging and enjoyable activities in these settings can increase the likelihood of applications to both LIPA and higher education more broadly.

Young people from underrepresented and disadvantaged backgrounds may have had more limited access to arts opportunities and to engage with professionals working in the creative industries to build confidence and address misconceptions. This is an area of risk that we are looking to address within our outreach. Where possible, we believe it is important to collaborate with other providers to create a stronger message about the realities of specialist creative arts training as well as industry partners to highlight post-university outcomes too.

Ensuring a sense of belonging is crucial for a successful transition from applicant to enrolled student. To achieve this, our access intervention strategies should, as much as possible, incorporate diverse role models, helping to improve perceptions, give more relatable context and foster a sense of belonging among prospective students.

Risk 4 – Application Success Rates

Due to the nature of our provision, our admissions decisions are heavily weighted towards our auditions and interviews. Young people from TUNDRA Q1 and IMD Q1/Q2 are likely to have fewer opportunities to gain the skills, experiences, and support to excel at the auditions and interview stage, which has a significant impact on entrant outcomes. We have identified from UCAS data that, on average for the four years of entry between 2018 and 2021, the

offer rate for IMD Q1 and Q2 learners is around 5% lower than the application rate, with particular challenges identified for entry to our performing degree programmes (e.g. Acting, Dance) due to the increased level of competition. Whilst we have already put a number of measures in place to support these applicants (e.g. pre-audition workshops, not charging an audition fee, pre-audition/interview phone calls for targeted students, provision of travel bursaries, implementation of a contextual flag system) we recognise there is still more we could do to support positive outcomes, which is underlined in our Intervention Strategy 2 approach.

We welcome applicants with a wide variety of educational qualifications and do not believe that our academic entry requirements, which have intentionally been kept relatively low, act as a major barrier. Applications from mature students are guaranteed to be given additional consideration, related to relevant academic, professional and life experiences. We will be expanding our contextual flag system from the start of this Plan to include those from TUNDRA Q1 as well as IMDQ1 and Q2, in order to make admissions staff more aware that applicants from these groups may have experienced more barriers to Higher Education. We offer a guaranteed audition/interview to students who attend and complete our most intensive outreach programmes (Year 10/11 programme and Get Set summer school).

Risk 5 – Limited choice of course type and delivery mode

LIPA is limited in some aspects of this risk due to our size and our delivery model. Our courses aim to replicate the particulars of the performance industry, with many teaching modules working towards live events and performances. This means it is tricky for us to offer courses in a part time capacity, especially as all of our subject areas intertwine to make these performances happen. We know from our data that the majority of our students are young and have factored this into our assessment of this indicator of risk.

We are currently in the process of applying for our own degree awarding powers, which will give us greater autonomy for developing new course provision. We are interested in exploring viable development opportunities which expand the flexibility of our training routes, but this will need to be considered alongside other business needs and factors, such as staff and estates capacity.

In 2022, we intentionally converted two of our private Foundation Course programmes to Level 4 CertHE courses to allow UK students to gain student loan funding and remove potential cost barriers. Subsequent data around entrants is small and these courses are new, so it is too early to understand at this stage the intended effects on widening access. We will monitor the impact of this change, and it will inform thinking around any new Foundation Course provision.

Risk 9 – Impact of the Pandemic (Pre-entry)

Since 2020, schools have been under increased pressure to address the widening educational gaps caused by the pandemic. This pressure has significantly impacted creative arts education. During the periods of pandemic restrictions, schools prioritised essential academic subjects such as English, Maths, and Science, often at the cost of creative subjects. Additionally, Covid lockdowns and other measures severely limited extracurricular activities, reducing students' opportunities to engage in the creative arts. In the post-pandemic era, financial constraints are further prompting schools to curtail certain activities. Unfortunately, performing arts and creative subjects, particularly those offered as extracurricular activities, are among the hardest hit. Therefore, LIPA are providing further free

opportunities for young people to participate in performing and creative arts activities, particularly from the local region e.g. our programme for Year 10/11 learners, Saturday Arts Club, LIPA Fest. We consider this vital to widen access to opportunities which young people may no longer be able to obtain in school. Our courses involve significant collaborative and ensemble work, which remains a key feature of these activities.

Post-pandemic, we saw a reduced confidence from prospective learners in the viability of seeking a career within the performing arts industry, due to the temporary closure of theatre and live events, but this appears to be improving as we move further away from the pandemic and this area of the industry returns to normal.

On-course (Student Success)

The remaining Risks on the EORR relate to the on-course and progression areas. Whilst our on-course and progression data is in general positive, we are keen to not be complacent. We have therefore considered the risks in relation to our context at LIPA, and in consultation with our community of staff and students.

The following information provides a summary of our context in relation to each risk, and considerations of whether it is occurring and potentially the cause of the indicators of risk we have identified. Further information can also be found in references in the main Access and Participation Plan, and in Annex B.

Risk 6 – Insufficient Academic Support and Risk 7 – Insufficient Personal Support

Due to our small cohort sizes and our delivery model, all of our students receive small group teaching. All students are also assigned a personal tutor. This allows our students and staff to build excellent working relationships and allows for academic issues to be dealt with swiftly. As such, coupled with our analysis of OfS APP data, we do not consider Risk 6 or Risk 7 as priority areas of action for us although we are committed to making ongoing improvements.

In addition, we will shortly be moving to implementing a new student records system. This includes learner analytics functions which will strengthen our ability to identify trends and intervene quicker in providing support to our students. We have also streamlined our online mechanism for student reporting, which we believe will lead to further improvements in our ability to respond to student issues.

We did experience some challenges around the capacity of our Student Wellbeing and Disability Services in 2022 and 2023 due to staff transition and illness, which impacted upon the service that we were able to offer students during this period and was acknowledged in our student consultation for this Plan. This experience and subsequent student feedback has since helped us to better understand some of the service issues and needs and to build greater resilience into the operation of this team.

Risk 8 – Mental Health

LIPA has an above average proportion of students declaring a disability (26%, 4-year aggregate), with a significant percentage of these students reporting mental health conditions (5.8%). The percentage of students who joined us and declared a mental health condition increased further over the most recent two years (7.1%, 2-aggregate from 2020-21 to 2021-22) and we experienced increased usage of our Student Wellbeing services for

mental health-related issues during this period, which was heavily influenced by the impacts of the pandemic.

In the context of our courses, we see some students each year dealing with performance anxiety. In addition, most of our students were the strongest in their subject at their previous place of study but find that this isn't the case when they come to us; this new situation can be hard to deal with. Throughout the duration of their studies, as we replicate many aspects of working on public performances and live events, there are periods where students will work periods of long hours (for example, show weeks) and work closely with other students (including across different years and courses), which can add to stresses and pressures for some.

Given the current cost of living situation in the UK, students who would normally not consider themselves to have a mental health condition are experiencing high levels of stress and worry. Many of these are living away from home for the first time.

We recognise this is a growing risk area which can impact upon student success outcomes. In 2024, we appointed a full time Mental Health Adviser. Twelve new LIPA Staff completed Mental Health First Aid training in 2023.

We work closely with NHS services but across the UK, NHS mental health services are stretched with extremely high volumes of need so our students may not always be able to quickly access the professional mental health services they need to cope with the requirements of study. This can exemplify the risk to equality of opportunity further.

Risk 9 – Ongoing Impacts of Coronavirus

Whilst we have previously outlined how Risk 9 is likely to have impacted prospective students e.g. access to extracurricular performing opportunities, we also acknowledge the impact on current students, especially those from IMD Q1 and TUNDRA Q1 backgrounds. Students joining LIPA over the next few years are likely to have experienced disjointed and disrupted educational experiences prior to enrolment. This will have impacted students in a multitude of ways, for example some of our teaching staff have acknowledged some lower levels of resilience amongst students post-pandemic. Students have had less classroom hours to practice in an ensemble environment; this is an area where lower confidence remains for some students. Teaching and support services may need to be adapted to respond to this but should maintain high expectations to ensure students can progress successfully into employment or further study. As per Risk 8, we are finding more students joining us with mental health conditions and more complex needs, exacerbated by the pandemic.

Risk 10 – Cost Pressures

Increases in cost pressures may affect a student's ability to complete their course or obtain a good grade. The Student Academic Experience Survey 2023 delivered by Advance HE and HEPI[15] notes there has been a 10% rise in the number of students in paid employment since 2022. Recent internal research focusing on the effectiveness of current bursaries and cost of living pressures amongst current students identified that an overwhelming majority of respondents were reliant on paid work both during term time and/or during holidays. 81.5%

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[15] Student Academic Experience Survey 2023. Advance HE. https://www.advance-he.ac.uk/knowledge-hub/student-academic-experience-survey-2023

of student respondents were reliant on working both during term time and during holidays. Performing arts degrees are often intensively demanding requiring a high level of commitment in terms of hours for rehearsal and working to tight show deadlines. Findings from this survey may indicate, therefore, a pressure on students to balance such course requirements with the financial necessity of paid work. We will continue to monitor this, especially the impact on target groups e.g. IMD Q1, TUNDRA Q1 and students from Global Majority backgrounds.

Risk 11 – Capacity Issues

The availability of specialist spaces may pose issues for students who lack suitable study/practice space at home or in their accommodation. As in most small providers, space can be always at a premium at LIPA, but as much as possible, we have attempted to mitigate access to our spaces. Our courses have significant timetabled hours. Our building is open 24 hours during term time and students can book spaces, such as music practice rooms, outside of classes. We have also recently added study and social pods for individual and small group working around our Arts Building. Our students can borrow equipment through our Technical Services team. This means the equipment should be available to all and reduces the need for students to carry equipment, such as some instruments, from home to LIPA. We are currently reviewing our timetabling and equipment booking systems to make these easier for students.

We do not have our own halls of residence but have strong links with a number of nearby accommodation providers. Our students do not usually struggle to secure suitable accommodation due to the amount of nearby accommodation available. There is variety in the cost and types of accommodation available. Liverpool is a relatively affordable city compared to many other UK cities nationally (especially as many similar specialists are based in/around London), but we recognise the increased cost of living pressures as above.

We work closely with Liverpool Student Homes, which provides accreditation for private student accommodation in the city, to ensure sufficient standards are met, and will not recommend providers to our students where we are aware of issues. We are able to advise on accommodation which has features that might more readily affect our students, such as access to instrument storage and music practice rooms.

For the reasons above, we do not feel Risk 11 is a priority risk area for LIPA but we will monitor the impact and address if and where necessary.

Risk 12 – Progression from higher education

Both our Access and Participation data for target groups and our student consultation did not highlight any likely risks for target groups with relation to progression. Sustained employment within the creative and performing arts is a clear goal focus our training. Our links with industry run deep and inform every aspect of our practice. Each course has high levels of engagement with employers and industry representatives throughout, particularly in the third year of study.

The impacts of the pandemic restricted capacity for many of our graduates to seek expected employment within the performing arts during 2020-22, but relatively consistent employment outcomes in this period have furthermore highlighted the transferability of the skills we teach.

We are seek to improve our data and analysis practices relating to Graduate Outcomes data and intend to use this better understanding to inform approaches to future curriculum development and ensure these are evidence-led.

ANNEX B:

Literature or other sources referenced directly in Access and Participation Plan

Relevant section/page	Literature references from 'Intervention Strategy - Evidence Base and Rationale' sections
Section 2: (Pages 4-5)	Arts Council England (2021). Equality, Diversity and Inclusion: A Data Report 2019-20. https://www.artscouncil.org.uk/research-and-data/diversity-data Boliver, V., Gorard, S., & Siddiqui, N. (2022). Who counts as socioeconomically disadvantaged for the purposes of widening access to higher education? *British Journal of Sociology of Education*, *43*(3), 349–374. https://doi.org/10.1080/01425692.2021.2017852 Ashton, H., & Ashton, D. (2022). Creativity and the curriculum: educational apartheid in 21st Century England, a European outlier? *International Journal of Cultural Policy*, *29*(4), 484–499. https://doi.org/10.1080/10286632.2022.2058497 Kounali, D., Robinson, T., Goldstein, H. & Lauder, H. (2008). The probity of free school meals as a proxy measure for disadvantage. https://www.bristol.ac.uk/media-library/sites/cmm/migrated/documents/fsm.pdf
IS1 Evidence Base and Rationale section (Pages 10-11)	Austen, L., R. Hodgson, C. Heaton, N. Pickering & J. Dickinson. 2021. Access, retention, attainment and progression: an integrative review of demonstrable impact on student outcomes. Advance HE. http://shura.shu.ac.uk/29312/ BIS. (2015). Understanding progression into higher education for disadvantaged and under-represented groups. https://assets.publishing.service.gov.uk/media/5a80876f40f0b6230269409a/BIS-15-462-understanding-progression-into-higher-education-final.pdf Education Endowment Foundation. (2016). Careers education: International literature review. https://d2tic4wvo1iusb.cloudfront.net/documents/guidance/Careers_review.pdf?v=1684350662 Education Endowment Foundation, (2021). Metacognition and self-regulated learning. https://d2tic4wvo1iusb.cloudfront.net/production/eef-guidance-reports/metacognition/EEF_Metacognition_and_self-regulated_learning.pdf?v=1722348409 EPI. (2020). Education in England Annual Report. https://epi.org.uk/wp-content/uploads/2020/09/EPI_2020_Annual_Report_.pdf Frauke P., Spiess, C., Katharina, C. & Zambre, V. (2018). Informing Students about College: An Efficient Way to Decrease the Socio-Economic Gap in Enrollment: Evidence from a Randomized Field Experiment. *DIW Berlin Discussion Paper No. 1770*. http://dx.doi.org/10.2139/ssrn.3287800 Hattie, J., Biggs, J., & Purdie, N. (1996). Effects of learning skills interventions on student learning: A meta-analysis. *Review of Educational Research, 66*(2), 99–136. https://doi.org/10.2307/1170605 Hausmann, L., Schofield J.W. & Woods R.L. Sense of Belonging as a Predictor of Intentions to Persist Among African American and White First-Year College Students. (July 2007). *Research in Higher Education 48(7):* pp.803-839 https://link.springer.com/article/10.1007/s11162-007-9052-9

Hutchinson, J., Rolfe, H., Moore, N., Bysshe, S. & Bentley, K. (2011). All things being equal? Equality and diversity in careers education, information, advice and guidance. *Equality and Human Rights Commission Research Series*. https://www.equalityhumanrights.com/sites/default/files/research-report-71-all_things-being-equal-equality-and-diversity-in-careers-education-information-and-advice.pdf

Khattab, N. (2015). Students' aspirations, expectations and school achievement: What really matters? *British Educational Research Journal, 41*(5), 731–748. https://doi.org/10.1002/berj.3171

Kingston University London. (2022). Future Skills: League Table. https://www.kingston.ac.uk/documents/user-upload/kingston-university-d2606ad3a3d-future-skills-report-2022-final.pdf

Joseph Rowntree Foundation. (2010). Poorer children's educational attainment: how important are attitudes and behaviour? https://www.jrf.org.uk/report/poorer-children%E2%80%99s-educational-attainment-how-important-are-attitudes-and-behaviour

Mannion, J. & Mercer N. (2016): Learning to learn: improving attainment, closing the gap at Key Stage 3, *The Curriculum Journal*. http://dx.doi.org/10.1080/09585176.2015.1137778

Midgley, C., Maehr, M.L., Hruda, L., Anderman, E.M., Anderman, L., Freeman, K.E., Gheen, M., Kaplan, A., Kumar, R., Middleton, M.J., Nelson, J., Roeser, R., & Urdan, T. (2000). Manual for the Patterns of Adaptive Learning Scales (PALS). *Ann Arbor, MI: University of Michigan*

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Robinson, D. & Salvestrini, V. (2020). The impact of interventions for widening access to higher education. A review of the evidence. *Education Policy Institute*. https://s33320.pcdn.co/wp-content/uploads/Widening_participation-review_EPI-TASO_2020.pdf

TASO. (2023). School's in for the summer: interim findings on the impact of summer schools. https://cdn.taso.org.uk/wp-content/uploads/TASO_Report_Schools-in-for-the-summer-interim-findings-on-impact-of-summer-schools.pdf

Thomas, L. & Quinn, J. (2007). First Generation Entry into Higher Education: An International Study. *Society for Research into Open University Press & Open University Press*.

UCAS: 'Where Next? What influences the choices school leavers make?External link (Opens in a new tab or window)' (Accessed 11/01/2023)

Walton, G. M., & Cohen, G. L. (2007). A question of belonging: Race, social fit, and achievement. *Journal of Personality and Social Psychology, 92*(1), 82–96. https://doi.org/10.1037/0022-3514.92.1.82

	Winner, E., Goldstein, T. & Vincent-Lancrin, S. (2013). Art for Art's Sake?: The Impact of Arts Education, *Educational Research and Innovation, OECD Publishing*. http://dx.doi.org/10.1787/9789264180789-en
IS2 Evidence Base and Rationale section (Pages 18-19)	Austen, L., Hodgson, R., Heaton, C., Pickering, N & Dickinson, J. (2021). Access, retention, attainment and progression: an integrative review of demonstrable impact on student outcomes. *Advance HE*. http://shura.shu.ac.uk/29312/ Boliver, V., Crawford, C., Powell, M. & Craige, W. (2017). Admissions in Context: The use of contextual information by leading universities. *The Sutton Trust*. https://www.suttontrust.com/wp-content/uploads/2019/12/Admissions-in-Context-Final_V2.pdf Boliver, V., Gorard, S. & Siddiqui, N. (2021). Using contextual data to widen access to higher education, *Perspectives: Policy and Practice in Higher Education 25.1*, pp. 7-13. https://www.tandfonline.com/doi/full/10.1080/13603108.2019.1678076 Boliver, V. & Powell, M. (2020). Fair admission to universities in England: improving policy and practice. *Nuffield Foundation*. https://www.dur.ac.uk/resources/sass/research/briefings/fairadmissionreport.pdf Boulton, P. & Lewis, J. (2023). Equality of access and outcomes in higher education in England. https://researchbriefings.files.parliament.uk/documents/CBP-9195/CBP-9195.pdf Hayton, A., Haste, P. & Jones, A. (2015). Promoting diversity in creative art education: The case of Fine Art at Goldsmiths, University of London. *British Journal of Sociology of Education, 36 (8)*, pp. 1258–76. http://dx.doi.org/10.1080/01425692.2014.899891 Office for Students. (2019). Contextual admissions: Promoting fairness and rethinking merit. https://www.officeforstudents.org.uk/media/bf84aeda-21c6-4b55-b9f8-3386b21b7b3b/insight-3-contextual-admissions.pdf
IS1 Evidence Base and Rationale section (Page 27)	Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. (2023). Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. *KCL*. https://www.kcl.ac.uk/cultural/projects/creative-majority-education Continuum. (2013). The value of school engagement and school partnership working: review of the literature. *Continuum*. https://shorturl.at/JN7JU Office for Students. (2022). Schools, attainment and the role of higher education. Insights, page 6. https://www.officeforstudents.org.uk/publications/schools-attainment-and-the-role-of-higher-education/ Universities UK. (2017). Raising attainment through school-university partnerships. *DERA*. https://dera.ioe.ac.uk/id/eprint/30504/1/Raising-attainment-through-university-school-partnerships.pdf
Annex A:	Arts Council England (2021). Equality, Diversity and Inclusion: A Data Report 2019-20. https://www.artscouncil.org.uk/research-and-data/diversity-data

Campaign for the Arts: https://www.campaignforthearts.org/

Campaign for the Arts. (2024). The State of the Arts. https://www.campaignforthearts.org/reports/the-state-of-the-arts/
Arts Council England. https://www.artscouncil.org.uk/blog/welcoming-national-plan-music-education

Chadderton, C. (2015). The new statutory requirements in careers guidance in England and the implications for careers provision under the Coalition government. *London Review of Education*. 13 (2), pp. 84-97.

Holman Sir J. (2014). Good Careers Guidance (report). https://www.gatsby.org.uk/uploads/education/reports/pdf/gatsby-sir-john-holman-good-career-guidance-2014.pdf

Musician's Census 2023. https://www.musicianscensus.co.uk/

Evidence Base for Intervention Strategy Activities

Intervention Strategy	Activity	Evidence (reference / links)	Key points from evidence and reference to proposed activity

IS1 Outreach programme focused on raising awareness, supporting attainment within our	**School, College and Community Partnerships and Activity**
	
	Scope: c.16 existing school and college partners per annum + c.20
		[1]CFE Research. (2023). The benefits of and barriers to collaborative access activity by higher education providers. Report for the OfS. https://www.officeforstudents.org.uk/media/3ad6de14-b501-4b3e-be63-d77e23e9fffa/benefits-and-barriers-to-collaborative-access-activity-by-higher-education-providers.pdf
		
		[2]TASO evidence toolkit, on pre-entry aspiration raising: https://taso.org.uk/intervention/aspiration-raising-interventions-pre-entry/
			Evidence indicates that:
			• partnerships with schools, colleges, and community organisations help, e.g.[1]
			   ○ understand and respond to diversity of needs and barriers to accessing HE,
			   ○ engage hard to reach groups, e.g., care leavers,
			   ○ increase efficiency through collaboration and learning between partners, and

subject areas (Pre-16 learners), and encouraging HE applications.	additional school partners per annum from the local area **Target**: students from the lowest socioeconomic backgrounds (IMD 2019 Quintiles 1 and 2, FSM), the most under-represented areas (TUNDRA Quintile 1); and, from the Global Majority. **What is it?** Outreach delivered through partnering with schools, colleges, and community organisations.	[3]TASO evidence toolkit, on pre-entry study and soft skills support: https://taso.org.uk/intervention/study-and-soft-skills-support-pre-entry/ [4]Universities UK. (2017). Raising Attainment Through University- School Partnerships. https://dera.ioe.ac.uk/30504/1/Raising-attainment-through-university-school-partnerships.pdf [5]TASO. (2021). Summary report: An investigation into the relationship between outreach participation and KS4 attainment/ HE progression. https://s33320.pcdn.co/wp-content/uploads/relationship-outreach-attainment-progression.pdf [6]Jones, R. (2017). Entry to Arts Subjects at Key Stage 4. *Education Policy Institute*. https://epi.org.uk/wp-content/uploads/2018/01/EPI-Entries-to-arts-KS4-1.pdf [7]Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. (2023). Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education [8]Brilliant Club. (2019). Barriers to Access: Five lessons for creating effective school-university partnerships. https://thebrilliantclub.org/wp-content/uploads/2020/05/Impact-Case-Study-Barriers-to-Access.pdf [9]Martikke, S., Church, A. & Hart, A. (2015). Greater than the sum of its parts: What works in sustaining community-university partnerships. Greater Manchester Centre for Voluntary Organisation. [10]Cultural Learning Alliance. (2017). The Case for Cultural Learning: Key Research Findings. https://culturallearningalliance.org.uk/wp-content/uploads/2017/08/CLA-key-findings-2017.pdf	- extend the reach of small and specialist HE providers. - partnerships can positively impact the aspirations[2] and attainment[3] of disadvantaged students at, e.g., GCSE level, including the achievement of sufficient grades in the minimum of five GCSEs required for accessing HE[4,5]. - this is even more important given that students with lower prior attainment are likelier to choose creative subjects at KS4[6], and that students from our target groups (low-income families, Global Majority) are less likely to consider and apply to study creative subjects in HE[7]. - to build effective outreach partnerships, HE providers should seek to engage schools and colleges with high proportion of disadvantaged students[8,9]. - effective partnerships engage students early, align activities with the priorities of the partnered schools or colleges, and minimise the costs and logistical barriers to their involvement in the partnership[8,9]. - partnerships enable HE providers to offer and engage prospective students in outreach activities like summer schools, campus visits, mentorship programmes, projects and project portfolios, skills attainment, HE insight and information events[8,9]. - Disadvantaged students, e.g., from our target groups (low-income families, Global Majority) who have the opportunity to engage in creative activities at school are three times likelier to access HE, and likelier to get graduate employment if they study creative subjects[10]. - Engagement with creative subjects (music and theatre in particular) can enhance

		[11]Winner, E., Goldstein, T. & Vincent-Lancrin, S. (2013). Art for Art's Sake?: The Impact of Arts Education, Educational Research and Innovation, *OECD Publishing*. http://dx.doi.org/10.1787/9789264180789-en	academic performance, verbal skills, and empathy, which in turn can contribute to attainment raising[11]. Through our partnership work with schools and community organisations across Liverpool and Merseyside, and with colleges in the Northwest and beyond, we will: • target students from a) the lowest socioeconomic backgrounds (IMD Quintiles 1 and 2), b) the most under-represented areas in higher education (TUNDRA Quintile 1), and c) the Global Majority. Our long-term aim, by 2030-31, is to reach enrolment rates of 36% for IMD Quintiles 1 and 2 students, 17% for TUNDRA Quintile 1 students, and 14.5% for Global Majority students. • raise engagement with creative subjects and information about studying them in HE through bespoke and targeted and practical workshops and collaborative activities (e.g., LIPA Fest), and the provision of free tickets for educational groups to LIPA performances and exhibitions throughout the year. • prepare and support students to access HE in creative subjects through outbound and inbound practical skill-building workshops, subject-specific taster days, and audition and/or interview preparation workshops.
IS1 Outreach programme focused on raising awareness, supporting	**Progressive Y10-Y11 Programme** **Scope**: c.80 learners per annum.	[1]TASO evidence toolkit, on information, advice, and guidance: https://taso.org.uk/intervention/information-advice-and-guidance/ [2]TASO evidence toolkit on multi-intervention outreach: https://taso.org.uk/intervention/multi-intervention-outreach/	The evidence on the impact of outreach activities like our 'Progressive Y10-Y11 Programme', 'Get Set Residential Summer School', 'LIPA Fest', and 'Saturday Arts Club', suggests that: • workshops, subject tasters, campus visits[1,2,3,4,5], and summer schools[6] that

attainment within our subject areas (Pre-16 learners), and encouraging HE applications.	**Target**: local GCSE students interested in performing and making performance possible subject areas (outside of school time). **What is it?** Targeted activities, e.g., practical workshops in a creative subject area throughout Y10 and Y11, IAG sessions for parents and carers, and showcase performances as the programme's conclusion.	[3]TASO evidence toolkit on pre-entry study and soft-skills support: https://taso.org.uk/intervention/study-and-soft-skills-support-pre-entry/ [4]Robinson, D. & Salvestrini, V. (2020). The impact of interventions for widening participation to higher education. A review of the evidence. *Education Policy Institute*. https://epi.org.uk/wp-content/uploads/2020/03/Widening_participation-review_EPI-TASO_2020-1.pdf [5]Austen, L., Hodgson, R., Heaton, C., Pickering, N. & Dickinson, J. (2021). Access, retention, attainment and progression: an integrative review of demonstrable impact on student outcomes. *Advance HE*. http://shura.shu.ac.uk/29312/ [6]TASO. (2023). School's in for the summer: interim findings on the impact of summer schools. https://cdn.taso.org.uk/wp-content/uploads/TASO_Report_Schools-in-for-the-summer-interim-findings-on-impact-of-summer-schools.pdf [7]Hoare, T. & Mann, R. (2011). The impact of the Sutton Trust's Summer Schools on subsequent higher education participation: a report to the Sutton Trust. *Sutton Trust*. https://www.suttontrust.com/wp-content/uploads/2019/12/summer-school-summary-final-draft.pdf [8]McCabe, C., Keast, K. & Kaya, M.S. (2022). Barriers and facilitators to university access in disadvantaged UK adolescents by ethnicity: a qualitative study. *Journal of Further and Higher Education, 46(10)*, pp. 1434-1446. https://doi.org/10.1080/0309877X.2022.2086037	integrate information, advice, and guidance (IAG) on accessing HE are all likely to have small positive effects on student attitudes and aspirations related to HE, confidence in the ability to achieve sufficient entry qualifications for, and sense of belonging to HE. • programmatic activities may be particularly effective for Global Majority students and those from lower socioeconomic backgrounds[7,8], which are our target groups. • combining different activities into a 'black box' intervention (our Intervention Strategy 1) may also have a positive effect on the rates of application to HE by the participants[9]. • integration of IAG helps disadvantaged students with decision-making and preparation to apply to and study in HE[10] and is especially important to Global Majority and economically disadvantaged students[11,12]. • IAG helps also to alleviate student concerns and misconceptions about the value and cost of HE[12]. • IAG is not enough for our target groups, which match or exceed their comparators (white students and more affluent students)' aspirations for HE in the lead up to the GCSEs but enter HE at lower rates[12]. • creating opportunities for engagement with creative subjects early, at Key Stages 3-4, means that student groups that are traditionally underrepresented in these subjects in HE, e.g., Global Majority students, engage with them just as much as their comparator group, white students[13]. • attainment raising and preparation for applying to HE through social capital generating support with, e.g., interviews,
	Get Set Residential Summer School **Scope**: c.50 learners per annum; free-of-charge, with free	[9]Younger, K., Gascoine, L., Menzies, V. & Torgerson, C. (2018). A systematic review of evidence on the effectiveness of interventions and strategies for widening participation in higher education. *Journal of Further and Higher Education, 43(6)*, pp.742–773. https://doi.org/10.1080/0309877X.2017.1404558 [10]Hutchinson, J., Rolfe, H., Moore, N., Bysshe, S. & Bentley, K. (2011). All things being equal? Equality and diversity in careers education, information, advice and	

	accommodation and a travel grant. **Target**: Students from across the UK. **What is it?** 3-day, 2-night LIPA-residential programme of skills-building workshops led by trained LIPA graduates, student ambassadors, and staff. Also included are mock audition / interview with feedback, and a guaranteed audition / interview for a chosen LIPA course. **LIPA Fest** **Scope**: c.8 partner schools per annum.	guidance. *Equality and Human Rights Commission Research Series.* https://www.equalityhumanrights.com/sites/default/files/research-report-71-all_things-being-equal-equality-and-diversity-in-careers-education-information-and-advice.pdf [11]Joseph Rowntree Foundation. (2010). Poorer children's educational attainment: how important are attitudes and behaviour? https://www.jrf.org.uk/report/poorer-children%E2%80%99s-educational-attainment-how-important-are-attitudes-and-behaviour [12]BIS. (2015). Understanding progression into higher education for disadvantaged and under-represented groups. https://assets.publishing.service.gov.uk/media/5a80876f40f0b6230269409a/BIS-15-462-understanding-progression-into-higher-education-final.pdf [13]Mak, H.W. & Fancourt, D. (2021). Do socio-demographic factors predict children's engagement in arts and culture? Comparisons of in-school and out-of-school participation in the Taking Part Survey. *PLOS ONE 16(2): e0246936.* https://doi.org/10.1371/journal.pone.0246936 [14]Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. (2023). Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education	auditions, and portfolios, may be crucial for the access of our target groups[14]. In our portfolio of activities comprising the 'Progressive Y10-Y11 Programme', 'Get Set Residential Summer School', 'LIPA Fest', and 'Saturday Arts Club', we will: • provide information and guidance on HE. • support students with attainment raising in creative subjects. • facilitate the development of relevant technical and soft skills. • help students prepare to apply to study creative subjects in HE through, e.g., mock auditions and interviews. • tailor and personalise the support to our target groups in line with the evidence for best practice in creative subjects outreach.

	Target: Pre-16 students. **What is it?** 4-8-week performance piece creation in groups at the partner schools, led by LIPA student/graduate ambassadors. Followed by performance at LIPA.	
	Saturday Arts Club **Scope**: c.20 learners per annum. **Target**: Pre-16 students. **What is it?** A 5-week LIPA-based, no-cost programme on design and construction topics, followed	

	by an exhibition for family members.		

IS1 Outreach programme focused on raising awareness, supporting attainment within our subject areas (Pre-16 learners), and encouraging HE applications.	**Teacher CPD and networking**
	
	Scope: c.60 teachers per annum.
	
	Target: local teachers and other practitioners
	
	What is it? Facilitated networking, IAG, and CPD events and activities that include, e.g., subject tasters, information on admission and studying at a small and specialist provider of creative subject education, and teaching development.
		[1]Causeway Education. (2019). Access Champions: Interim Evaluation Report. *Causeway Education.*
		
		[2]OfS. (2022). Schools, attainment and the role of higher education. Insights. https://www.officeforstudents.org.uk/publications/schools-attainment-and-the-role-of-higher-education/
		
		[3] The Sutton Trust. (2014). What makes great teaching? https://www.suttontrust.com/our-research/great-teaching/
		
		[4]EPI. (2021). The effects of high-quality professional development on teachers and students: A cost-benefit analysis. https://epi.org.uk/publications-and-research/the-effects-of-high-quality-professional-development-on-teachers-and-students/
		
		[5]Hallam, S. & Burns, S. (2017). Progression in instrumental music making for learners from disadvantaged communities: A Literature Review. Arts Council England. https://www.artscouncil.org.uk/sites/default/files/download-file/In_harmony_Literature_review.pdf
			• There is evidence that providing educators from the partners of an HE provider: schools, colleges, and community organisations, with networking and professional development opportunities can improve:
			  o guidance of students on applying to HE,
			  o guidance on careers linked to HE,
			  o skills needed to transition into HE, and application rates to HE[1].
			• Teacher training and continuing professional development can have a significant effect on student attainment[2,3].
			• Quality teaching can add to the attainment of disadvantaged students in particular as much as a month's worth of extra learning[4].
			• For the creative subjects, e.g., music, helping teachers enhance their pedagogic skills increases their students' engagement with the subject and aspirations for studying it in HE. This is especially applicable to our target groups: students from lower socioeconomic backgrounds and from the Global Majority[5].
			
			Through the activities aimed at educators from our partner schools and colleges, we will:
			• provide developmental support with teaching creative subjects.
			• foster a continuing conversation about the value of:
			  o including creative subjects in pre-HE curricula,
			  o studying a creative subject in HE, and
			  o pursuing a career in a creative subject.

| IS2 Supporting successful applications and auditions / interviews | **Preparing students for auditions / interviews**

Scope: c.10 activities for c.150 students

Target: students from partner colleges.

What is it?
A series of activities aimed at supporting students with navigating the application, audition, and interview processes. | [1] Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. (2023). Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education

[2]Hayton, A., Haste, P. &. Jones. A. (2015). Promoting diversity in creative art education: the case of Fine Art at Goldsmiths. *British Journal of Sociology of Education, 36(8), 1258-1276.*

[3]TLCMD. (2023). Consultation Lesson Fees. https://www.trinitylaban.ac.uk/study/how-toapply/music-applications/music-auditions/consultation-lessons

[4]Leeds Conservatoire. (2024). Audition Fees at the Leeds Conservatoire. https://www.leedsconservatoire.ac.uk/courses/apply-audition-fees/audition-information/

[5]Barkat, S. (2019). Evaluating the impact of the Academic Enrichment Programme on widening access to selective universities: Application of the Theory of Change framework. *Br Educ Res J, 45.* 1160-1185. https://doi.org/10.1002/berj.3556 | Evidence indicates that:
• prospective students from our target groups face social capital and cost-related challenges around preparing to apply to study creative subjects in HE[1].
• supporting them with preparing for the application process (e.g., putting together application portfolios, or attending auditions or interviews) is beneficial but may itself be prohibitively expensive when it requires attendance on campus and involves a consultation fee[1].
• fee waivers for auditions and interviews[3,4], as well as support with travelling to attend them have also been beneficial for the access of disadvantaged students[1].
• offering guaranteed audition or interview to applicants from disadvantaged backgrounds <u>and</u> training staff involved with the auditions process around biases has helped increase access for students from our target groups at Goldsmiths, University of London[2].
• Incorporating within a programme of activities of advice and guidance on, preparation for, and financial support with the application process has shown to enhance the access of underrepresented students into HE, including highly selective HE providers[5].

In our programme of preparation and support activities around application and admissions, we will:
• align a multiprong approach to delivering targeted support with preparing for our auditions/interviews with practical support to reduce barriers to attending.
• provide staff involved in the admissions process with development around |
| | **Financial support with attending auditions, interviews, and outreach programmes**

Target: TUNDRA Q1/IMDQ1/IMDQ2 learners. | | |

			understanding our contextual admissions policies, the barriers to engaging and succeeding in our admissions process for our target student groups, and awareness of unconscious bias as part of assessing applicants.
	What is it? Removal of audition fees and offer of travel bursaries for attending our auditions, interviews, and LIPA based outreach activities, e.g., the 'Get Set' residential summer school.		
	Pre-Audition / Interview Phone Calls **Target**: students from our TUNDRA Quintile 1 & IMD Quintiles 1 and 2. **What is it?** Pre-audition callouts to target group students by our student ambassadors (current students/recent graduates) to		

	offer advice/answer questions on the audition/interview process.		
	Regional Audition Preparation Workshops **Scope**: c.60 learners per annum. **Target**: post-16 students from TUNDRA Quintile 1, IMD Quintiles 1 & 2, and the Global majority. **What is it?** Audition preparation workshops delivered regionally, with a provision of travel bursaries for		

	participants from our target groups.	
	Self-tape stage / Regional auditions [Acting courses] **Scope:** Acting applicants **Target:** students from across the UK. **What is it?** Delivery of auditions and interviews in selected regions around the UK to enable prospective students to attend closer to home.	
	Update of recruitment processes including unconscious bias training and increasing diversity of staff	

	on admissions panels **Scope**: c.20 staff. **Target**: staff on our audition/interview panels. **What is it?** Annual review of our admissions and recruitment processes; staff training on our contextual admissions and unconscious bias; diversifying our admissions panels.		
IS2 Supporting successful applications and auditions / interviews	**Contextual Admissions** **Scope**: every applicant from the target groups indicated below. **Target**: all TUNDRA quintile 1 or IMD Quintile 1 or 2 applicants.	[1] Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. (2023). Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education [2]Boliver, V. & Powell, M. (2020). Fair admission to universities in England: improving policy and practice. Nuffield Foundation. https://www.nuffieldfoundation.org/wp-content/uploads/2021/01/Fair-admission-to-universities-in-England.pdf	Evidence indicates that: • contextual admissions mitigate inequalities and biases in understanding and demonstrating talent as part of admissions to creative subjects in HE[1,2], and are a recommended approach to enhance access to HE for our target groups[3,4]. • contextual admission processes can improve through intersectional use of indicators and cautious use of composite indicators (e.g., TUNDRA; school ratings); avoiding the attachment of conditions to contextual offer; lowering of the entry tariff to e.g., BCC (which predicts 80% completion and 50% attainment

	What is it? Target applicants will be guaranteed audition/interview (subject to meeting basic educational requirements), flagged for contextual consideration, and prioritised for a place over candidates of equal performance in the audition/interview.	[3]OfS. (2019). Contextual admissions: Promoting fairness and rethinking merit. https://www.officeforstudents.org.uk/media/bf84aeda-21c6-4b55-b9f8-3386b21b7b3b/insight-3-contextual-admissions.pdf [4]Boliver, V., Gorard, S. & Siddiqui, N. (2021). Using contextual data to widen access to higher education, Perspectives: Policy and Practice in Higher Education, 25(1), pp.7-13. https://doi.org/10.1080/13603108.2019.1678076 [5]Boliver, V., Crawford, C., Powell, M. & Craige, W. (2017). Admissions in Context: The use of contextual information by leading universities. The Sutton Trust. https://www.suttontrust.com/wp-content/uploads/2019/12/Admissions-in-Context-Final_V2.pdf [6]Gorard, S., Boliver, V. & Siddiqui, N. 2018. How Can Contextualised Admissions Widen Participation? In: *Shah, M., McKay, J. (eds) Achieving Equity and Quality in Higher Education. Palgrave Studies in Excellence and Equity in Global Education. Palgrave Macmillan, Cham*. https://doi.org/10.1007/978-3-319-78316-1_14	rates); transparency of eligibility criteria; covering eligibility criteria in pre-entry CIAG activities; lowering or removing prior attainment thresholds for participation in outreach programmes; increasing the intake of disadvantaged students / students with lower prior attainment into Foundation Year. • factoring an applicant's background into the decision on admission is fundamental for contextual admission[5,6]. In our existing Contextual Admissions policy, we will: • make changes to further improve direct access of students from our target groups.
IS3 Sponsorship of LIPA Multi-Academy Trust	**LIPA Learning Group – Support of LIPA Multi-Academy Trust** **Scope**: LIPA Primary School, LIPA High School and LIPA Sixth Form	[1]Universities UK. 2017. Raising attainment through school-university partnerships. DERA. https://dera.ioe.ac.uk/id/eprint/30504/1/Raising-attainment-through-university-school-partnerships.pdf [2]Comunian, R., Dent, T., O'Brien, D., Read, T. & Wreyford, N. 2023. Making the Creative Majority: A report for the All-Party Parliamentary Group for Creative Diversity on 'What Works' to support diversity and inclusion in creative education and the talent pipeline, with a focus on the 16+ age category. KCL. https://www.kcl.ac.uk/cultural/projects/creative-majority-education [3]Continuum. 2013. The value of school engagement and school partnership working: review of the literature. Continuum. https://shorturl.at/JN7JU	Evidence indicates that: • acting as an 'anchor' for local schools and colleges through sponsorship and provision of expertise, facilities and resources, professional development, and involvement in the governance, can help HE providers raise aspirations for studying in HE[1]. • notable other impacts may include greater student engagement with learning, greater teaching staff recruitment and retention, greater choice of A-level subjects, and clear progression pathways into post-16 study[1].

| | | **Target**: students and staff across the LIPA educational pipeline.

What is it?
Providing outreach activities, governance support, subject expertise with curriculum development, access to LIPA facilities and resources, and professional development opportunities for staff. | [4]OfS. 2022. Schools, attainment and the role of higher education. Insights. https://www.officeforstudents.org.uk/publications/schools-attainment-and-the-role-of-higher-education/ | • partnerships with schools and colleges have been a very effective approach to widening participation into creative subjects in HE[2].
• long term engagement with schools supports building local knowledge of student needs and facilitates cultural change across the partnership, benefitting students from our target groups in particular[3].
• LIPA Learning Group has been flagged as an example of good practice in the sponsorship of local schools[4].

In our throughline for creative subjects' education, the LIPA Learning Group, we will:
• model and evaluate
   ○ alignment of creative subject curricula from primary school through to higher education,
   ○ creation of direct learning and development pathways in our subjects across primary, secondary, and tertiary education,
   ○ tracking of student aspirations, confidence, and attainment leading to and during HE, and progression after HE. |

Fees, investments and targets
2025-26 to 2028-29

Provider name: The Liverpool Institute for Performing Arts

Provider UKPRN: 10003945

Summary of 2025-26 entrant course fees

*course type not listed

Inflation statement:

Subject to the maximum fee limits set out in Regulations we will increase fees each year using RPI-X

Table 3b - Full-time course fee levels for 2025-26 entrants

Full-time course type:	Additional information:	Sub-contractual UKPRN:	Course fee:
First degree		N/A	9250
Foundation degree	*	N/A	*
Foundation year/Year 0	*	N/A	*
HNC/HND	*	N/A	*
CertHE/DipHE		N/A	9250
Postgraduate ITT	*	N/A	*
Accelerated degree	*	N/A	*
Sandwich year	*	N/A	*
Turing Scheme and overseas study years	*	N/A	*
Other	*	N/A	*

Table 3b - Sub-contractual full-time course fee levels for 2025-26

Sub-contractual full-time course type:	Sub-contractual provider name and additional information:	Sub-contractual UKPRN:	Course fee:
First degree	*	*	*
Foundation degree	*	*	*
Foundation year/Year 0	*	*	*
HNC/HND	*	*	*
CertHE/DipHE	*	*	*
Postgraduate ITT	*	*	*
Accelerated degree	*	*	*
Sandwich year	*	*	*
Turing Scheme and overseas study years	*	*	*
Other	*	*	*

Table 4b - Part-time course fee levels for 2025-26 entrants

Part-time course type:	Additional information:	Sub-contractual UKPRN:	Course fee:
First degree	*	N/A	*
Foundation degree	*	N/A	*
Foundation year/Year 0	*	N/A	*
HNC/HND	*	N/A	*
CertHE/DipHE	*	N/A	*
Postgraduate ITT	*	N/A	*
Accelerated degree	*	N/A	*
Sandwich year	*	N/A	*
Turing Scheme and overseas study years	*	N/A	*
Other	*	N/A	*

Table 4b - Sub-contractual part-time course fee levels for 2025-26

Sub-contractual part-time course type:	Sub-contractual provider name and additional information:	Sub-contractual UKPRN:	Course fee:
First degree	*	*	*
Foundation degree	*	*	*
Foundation year/Year 0	*	*	*
HNC/HND	*	*	*
CertHE/DipHE	*	*	*
Postgraduate ITT	*	*	*
Accelerated degree	*	*	*
Sandwich year	*	*	*
Turing Scheme and overseas study years	*	*	*
Other	*	*	*

Fees, investments and targets
2025-26 to 2028-29

Provider name: The Liverpool Institute for Performing Arts

Provider UKPRN: 10003945

Investment summary

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

Notes about the data:

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

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

In Table 6d (under 'Breakdown'):

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

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

Table 6b - Investment summary

Access and participation plan investment summary (£)	Breakdown	2025-26	2026-27	2027-28	2028-29
Access activity investment (£)	NA	£298,000	£307,000	£317,000	£325,000
Financial support (£)	NA	£144,000	£146,000	£147,000	£147,000
Research and evaluation (£)	NA	£35,000	£36,000	£37,000	£38,000

Table 6d - Investment estimates

Investment estimate (to the nearest £1,000)	Breakdown	2025-26	2026-27	2027-28	2028-29
Access activity investment	Pre-16 access activities (£)	£139,000	£144,000	£149,000	£153,000
Access activity investment	Post-16 access activities (£)	£159,000	£163,000	£168,000	£172,000
Access activity investment	Other access activities (£)	£0	£0	£0	£0
Access activity investment	**Total access investment (£)**	**£298,000**	**£307,000**	**£317,000**	**£325,000**
Access activity investment	*Total access investment (as % of HFI)*	11.1%	11.2%	11.5%	11.8%
Access activity investment	*Total access investment funded from HFI (£)*	£291,000	£300,000	£310,000	£318,000
Access activity investment	*Total access investment from other funding (as specified) (£)*	£0	£0	£0	£0
Financial support investment	Bursaries and scholarships (£)	£136,000	£138,000	£139,000	£139,000
Financial support investment	Fee waivers (£)	£0	£0	£0	£0
Financial support investment	Hardship funds (£)	£8,000	£8,000	£8,000	£8,000
Financial support investment	**Total financial support investment (£)**	**£144,000**	**£146,000**	**£147,000**	**£147,000**
Financial support investment	*Total financial support investment (as % of HFI)*	5.4%	5.3%	5.3%	5.3%
Research and evaluation investment	Research and evaluation investment (£)	£35,000	£36,000	£37,000	£38,000
Research and evaluation investment	*Research and evaluation investment (as % of HFI)*	1.3%	1.3%	1.3%	1.4%

Fees, investments and targets

2025-26 to 2028-29

Provider name: The Liverpool Institute for Performing Arts

Provider UKPRN: 10003945

Targets

Table 5b: Access and/or raising attainment targets

Aim [500 characters maximum]	Reference number	Lifecycle stage	Characteristic	Target group	Comparator group	Description and commentary [500 characters maximum]	Is this target collaborative?	Data source	Baseline year	Units	Baseline data	2025-26 milestone	2026-27 milestone	2027-28 milestone	2028-29 milestone
To support access and pathways into higher education and to LIPA for students from the lowest socioecomic backgrounds (IMD 2019 Quintile 1 and Quintile 2). By doing so, to increase the proportion of students from IMD Quintile 1 and Quintile 2 areas enrolling on our courses to 36% of our intake by 2030-31.	PTA_1	Access	Deprivation (Index of Multiple Deprivations [IMD])	IMD quintile 1 and 2		We consistently recruit low numbers of students from the lowest socioeconomic backgrounds. Our 4-year aggregate % of entrants from IMD Q1 and IMD Q2 is 29.6%. Our baselines and annual milestones are 4-year aggregates, from the baseline years 2018-19 to 2021-22.	No	The access and participation dashboard	Other (please include details in commentary)	Percentage	29.6	30	30.7	31.6	33
To support access and pathways into higher education and to LIPA for students from the most under-represented areas (TUNDRA Quintile 1). By doing so, to increase the proportion of students from TUNDRA Quintile 1 areas enrolling on our courses to 17% of our intake by 2030-31.	PTA_2	Access	Tracking Underrepresentation by Area (TUNDRA)	TUNDRA quintile 1		We consistently recruit low numbers of students from the most under-represented areas. Our 4-year aggregate % of entrants from TUNDRA Q1 is 11.1%. Our baselines and annual milestones are 4-year aggregates, from the baseline years 2018-19 to 2021-22.	No	The access and participation dashboard	Other (please include details in commentary)	Percentage	11.1	12	13	14	15
To support access and pathways into higher education and to LIPA for students from the Global Majority. By doing so, to increase the proportion of students from the Global Majority enrolling on our courses to 14.5% of our intake by 2030-31.	PTA_3	Access	Ethnicity	Not specified (please give detail in description)		We consistently recruit low numbers of students from the Global Majority. Our 4-year aggregate % of entrants from all Global Majority backgrounds (Black, Asian, Mixed, Other) is 8.5%. Our baseline and annual milestones are 4-year aggregates, from the baseline years 2018-19 to 2021-22.	No	The access and participation dashboard	Other (please include details in commentary)	Percentage	9.5	10.5	11.5	12.7	14
	PTA_4														
	PTA_5														
	PTA_6														
	PTA_7														
	PTA_8														
	PTA_9														
	PTA_10														
	PTA_11														
	PTA_12														

Table 5d: Success targets

Aim (500 characters maximum)	Reference number	Lifecycle stage	Characteristic	Target group	Comparator group	Description and commentary [500 characters maximum]	Is this target collaborative?	Data source	Baseline year	Units	Baseline data	2025-26 milestone	2026-27 milestone	2027-28 milestone	2028-29 milestone
	PTS_1														
	PTS_2														
	PTS_3														
	PTS_4														
	PTS_5														
	PTS_6														
	PTS_7														
	PTS_8														
	PTS_9														
	PTS_10														
	PTS_11														
	PTS_12														

Table 5e: Progression targets

Aim (500 characters maximum)	Reference number	Lifecycle stage	Characteristic	Target group	Comparator group	Description and commentary [500 characters maximum]	Is this target collaborative?	Data source	Baseline year	Units	Baseline data	2025-26 milestone	2026-27 milestone	2027-28 milestone	2028-29 milestone
	PTP_1														
	PTP_2														

	PTP_3												
	PTP_4												
	PTP_5												
	PTP_6												
	PTP_7												
	PTP_8												
	PTP_9												
	PTP_10												
	PTP_11												
	PTP_12												