

Royal Academy of Dramatic Art, RADA

Access and participation plan 2025-26 to 2028-29

1. Introduction and strategic aim

The Royal Academy of Dramatic Art (RADA) is a small, specialist institution located in the heart of London, offering undergraduate and postgraduate vocational training for theatre and performance. Founded in 1904, RADA has an unparalleled record of success in training some of the world's most renowned actors, writers, directors and technical specialists. We work in partnership with the industry to produce graduates who take their place at the vanguard of their profession and make a lasting impact on local, national and international cultural life.

RADA is a small institution with a global reach. With 193 students across our five undergraduate and postgraduate courses in 2022-23, we are one of the smallest providers of higher education programmes in acting and technical stagecraft in the UK. In 2022 we were recognised as a world leading specialist institution by the Office for Students for funding purposes. In 2023 we received TEF Gold.

Our undergraduate provision consists of three programmes: a BA (Hons) in Acting (with a current student body of 75), and a Foundation Degree in Technical Theatre and Stage Management (56 students), with a 'top-up' third year BA (Hons) (22 students), all validated by King's College London. Our mission is to deliver world-leading training in the dramatic arts by cultivating exceptional talent in a community dedicated to curiosity, rigour, creativity and craft. Maintaining our small size and specialist focus enables us to offer depth of practical, vocational training that is uniquely tailored to each student's needs, highlighting each individual's talent and skill whilst training them to work collaboratively as a member of an ensemble.

RADA's reputation as a world-renowned centre of excellence is built on the extraordinary success of our graduates, who occupy leading roles in theatre, film, television and radio, as actors, directors, writers, producers, lighting, sound and costume designers, prop makers, scenic artists, stage managers and production managers. Many of our alumni also gain global recognition in the form of major international awards. We achieve these outcomes by attracting talent from every part of society and delivering an outstanding learning experience.

Diversity, equity and inclusivity are at the heart of our educational approach, and we have a long record of accomplishment of working to remove barriers to access. To ensure that places on RADA courses are allocated based on talent and potential, regardless of background or circumstance, we deliver access activity interventions in acting and theatre production targeted at potential students from high deprivation and low-participation areas and offer substantial financial support to undergraduate students. For 2024/25 RADA we allocated £398,918 in scholarships and fee support to UG students.

RADA's newly established 5-year strategic plan (2023-2028) outlines an approach to redefining RADA for the 21st century. It was developed in collaboration with staff, students and trustees. The focus is on updating its world-leading training, embedding equity, diversity, and inclusion, and fostering partnerships with industry. The strategy emphasises leadership in practice as research, regional and international collaborations, and sustainability and resilience. RADA's mission is to be a progressive and inclusive community that inspires innovation and bold action, nurturing creative expression and influencing positive change in the creative industries.

Key initiatives include updating the curriculum to be more inclusive and represented of the global experience. Key APP initiatives include intervention strategies that will increase numbers of students from Black and Global Majority (B&GM) and Index of Multiple Deprivation (IMD) quintile 1 & quintile 2 backgrounds while also providing a positive oncourse experience for students from underrepresented groups. The 5-year strategic plan and APP together aim to engage students, graduates, industry professionals, and the broader community in a collaborative effort to create a more equitable and innovative training environment.

2. Risks to equality of opportunity

This section highlights key institutional risks to equality of opportunity at RADA. Alongside those highlighted within the assessment, this section pays due regard to sector wide risks to equality of opportunity as cited in the Equality of Opportunity of Risk Register (EORR) and our considerations of the risks within the creative industries in which our students gain employment.

After a detailed assessment of performance (see Annex A), we have found various risks to equality of opportunity at RADA. Due to the fact we have a low total number of students as we are a small specialist provider we have had to consider statistical uncertainty when analysing the data. The advantage of being a small specialist provider is that we know our student body well. Therefore, we have close lines of communication and relationships which makes direct feedback and the student voice easier to include and consider as part of our qualitative analysis. It also means our assessment of performance can highlight course specific risks that better inform our areas of focus as a HEI. This methodology has meant that we have triangulated data to help us understand our institutional needs.

To make the most impact in this APP we have separated out our risks and are addressing the ones that are most statistically significant as a priority based on our size, capacity and resource. We have drawn the conclusion that the area in which we can make the most impact in, is the first stage of the student lifecycle; Access. Therefore, we have framed our APP to focus on this area and will set measurable targets for Access only.

2.1 Risk 1: Access

There is a risk that students from Quintile 1 and 2 of the Index of Multiple Deprivation and students who are Black & Global Majority face barriers when accessing Higher Education and thus training and employment in the creative industries.

Group 1: Students from IMD Q1 and Q2

There are low numbers of students from IMD quintiles 1 and 2 at RADA. Evidence from the EORR suggests lower proportions access higher education due to an increase in cost pressures, ongoing impacts of coronavirus, perceptions of higher education and a lack of pre application information and knowledge about the course.

RADA had a combined average of 35% of enrolled students from Q1 and Q2 which is lower than the national average of 39% of students from Q1 and Q2 over the same period. Overall, the course that has the highest number of Q1 & Q2 enrolled students from 2018 to 2023 is Acting.

Our triangulated data analysis includes student voice, knowledge of on course issues and awareness of the climate within the creative industries. Via our student survey and consultation

sessions students have feedback to us the struggles they are having due to the cost-of-living crisis. We are also acutely aware of the financial barriers when entering the creative industry which have increased due to the rising number of costs opposite the number of people in deprivation¹. *Creative Access*² found that 57% of participants say financial barriers are a significant threat to their creative career progression and that the top three financial barriers when applying for jobs are: commuting costs, unaffordable living costs, and being without funds to re-locate³.

For RADA, when looking at aggregates of the whole student body across three academic years 20/21, 21/22, 22/23 the average number of Q1 & Q2 students was 35%. This is an institutional and national risk to equality of opportunity for students from low socio-economic backgrounds that we intend to address within the APP.

This knowledge of financial barriers in the creative industries sector along with RADA's institutional risks means that we will prioritise interventions that will increase numbers of students at RADA from low IMD quintiles.

Group 2: Black & Global Majority students

There are low numbers of B&GM students at RADA, particularly on the Technical Theatre and Stage Management (TTSM) course. Evidence from the EORR suggests that this is a function of perceptions about creative vocational degrees in higher education, effective information and guidance on specific courses and a lack of knowledge and skill development in creative subjects.

Analysis of our application data from the entry years 2019/20 to 2022/23 shows a growth in applicants who are B&GM (Annex A). We can confirm that this growth in applicants has been mirrored by a growth in actual enrolments leading to an increase of B&GM enrolments from 2018-19 to 2022-23. However, our average number of enrolments across both courses, over the 5-year period is still significantly lower than the national average⁴ which is at 30% from 2018-19 – 2022-23.

Low numbers of students from ethnic minority groups is a sector wide issue and a key risk to equality of opportunity within the EORR. This is mirrored in the creative industries in which our students gain employment, there are gaps between who is accessing and remaining in the performing arts workforce and who is not.

In 2020 the Arts Council reported⁵ that only 13% of the workforce in the creative industries were from Black, Asian and ethnically diverse backgrounds Furthermore, in 2020 Dr Clive Nwonka for

¹ This is a national issue supported by the Department of Work and Pensions data which states that 100,000 more children were pulled into relative poverty in the year April 2023

That means 4.3 million children (30% of all UK children) were in poverty - up from 3.6 million in 2010-11 (DWP, 2024) which will entail impact increased numbers of 18 – 21-year-olds in deprivation over the coming years.

² A social enterprise providing career-long access, opportunities, support and training for people from under-represented groups, to make the creative industries reflect society - <https://creativeaccess.org.uk/>

³ <https://creativeaccess.org.uk/latest/cost-of-living-significant-barrier-to-accessing-creative-industries-for-under-represented-talent>

⁴ <https://www.hesa.ac.uk/data-and-analysis/students/whos-in-he>

⁵ https://www.artscouncil.org.uk/sites/default/files/download-file/Equality_Diversity_and_the_Creative_Case_A_Data_Report_201920.pdf

the London School of Economics and Political Science published a report⁶ that concluded that due to structural racism the more sophisticated forms of racial inequality remain unchallenged within the cultural spaces of film sets and institutions. He suggests that under representation within the sector, both on and off-screen continues to impact the retention of BAME talent and workforces.

This knowledge of barriers due to ethnicity in the creative industries sector along with RADA's institutional risks means that we will prioritise interventions that will increase numbers of students who are B&GM.

For RADA, when looking at aggregates of the whole student body across three academic years 20/21, 21/22, 22/23 the average number of B&GM students was 19%. This is an institutional and national risk to equality of opportunity for students who are B&GM that we intend to address within the APP.

2.2 Other risks

Through our analysis and assessment of performance, we have identified other risks to equality of opportunity which are not prioritised as risks with attached targets due to low numbers and statistical insignificance. However, we will address these indicators of risk with an intervention strategy (IS2) and nevertheless conduct internal monitoring and reviewing annually.

2.3 Risk 2 – Success/On Course:

There is a risk to the overall positive on course experience of Disabled and B&GM students at RADA which could impact continuation, completion and attainment.

Evidence from the EORR suggests that a poor on course experience for disabled and B&GM students could be due to insufficient personal support, insufficient academic support, perceptions of higher education, low feelings of belonging and finally students may not be experiencing an environment that is conducive to good mental health and wellbeing.

Group 1: Disabled students

At RADA, there has been an increase in the percentage of enrolled students declaring a disability, between 2019/20 - 2021/22. On average 44% of students enrolling between those years declared a disability. The national average, based on the HESA data source, for the same period was 15%. Meaning that we are 29% above the national average with a high number of disabled students within our student body.

The two disability categories that have the highest numbers of students are those with a mental health condition and a specific learning disability (SpLD). We have low numbers of enrolled students with declared physical and/or sensory disabilities, therefore we will continue to target these groups at application stage via IS1 but will not set a measurable objective as numbers are low.

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https://eprints.lse.ac.uk/105675/1/Race_and_Ethnicity_in_the_UK_Film_Industry_An_Analysis_of_the_BFI_Diversity_Standard_Report_SPREAD_PRINT_VERSION.pdf?_gl=1*19zddwj*_gcl_au*MTc5MzUzMjQwMS4xNzIxMjQxNjg5*_ga*MTE4MTc1NTA4NS4xNzIxMjQxNjg5*_ga_LWTEVFESYX*MTcyMTI0MTY4OS4xLjEuMTcyMTI0MTc4MS42MC4wLjA

This high percentage is in line with sector wide research that suggest that students with SpLDs are more likely to attend specialist HE institutions and more likely to study courses in creative arts and design⁷.

Research undertaken within the creative industries also suggests an indicator of risk for disabled graduates. The Thrive report made my Creative Access in 2022 found that it was a 'challenging picture'⁸. Their research states there are indications of less career progression and opportunities for disabled people and those specifically who reported intersectional identity characteristics in more than one under-represented group.

Another report by Creative Access later in 2022⁹ states that 88% of the disabled people they interviewed cited the two biggest barriers to their creative careers were:

- Employers' understanding of adjusting allow them to work better.
- Awareness of disability issues amongst non-disabled colleagues

We recognise that there is a risk that during the training at RADA we might not spot struggling disabled students who may need support, which, over time, could impact continuation, completion and attainment rates (Annex A) . We are also aware that not all declared disabled students are accessing Disabled Students Allowance (DSA). Through intervention strategy 2 we will continue to improve our processes for identifying and supporting students who may be finding studying challenging. We will also focus on increasing confidence and soft skills that will help with employability along with improving belonging, mattering and becoming. We are working closely with the industry, and through specialist organisations such as Bectu and Equity to improve prospects for disabled graduates.

Group 2: Black & Global Majority students

Our qualitative data from student focus groups, student surveys and student voice has provided insight into a low sense of belonging for some B&GM students (and disabled students). Students stated that although there were increased numbers of B&GM students at RADA, particularly on Acting, there were still uncertainties around their sense of belonging, mattering and becoming¹⁰. They described experiencing imposter syndrome and that their acceptance to study might have been due to tokenism. They also expressed feeling the lack of support to run student led groups, events and societies that focus on acknowledging B&GM contribution.

Over the plan period, via intervention strategy 2, we will address this indicator of risk regarding belonging. Through and our whole provider approach we will continuing to monitor annually to ensure there is no impact on continuation, completion or attainment.

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https://www.researchgate.net/publication/381888766_The_Prevalence_of_Specific_Learning_Difficulties_in_Higher_Education_A_Study_of_UK_Universities_Across_12_Academic_Years

⁸ <https://creativeaccess.org.uk/wp-content/uploads/2022/07/THRIVE-FINAL-Report.pdf>

⁹ <https://creativeaccess.org.uk/app/uploads/2024/01/disability-report-28th-nov.pdf>

¹⁰ <https://www.advance-he.ac.uk/news-and-views/belonging-mattering-and-becoming-empowering-education-through-connection>

3. Objectives

Following the identification of two key risks to equality of opportunity at the institution across the student lifecycle, this section details two strategic objectives set to mitigate their impact. The stated objectives form the rationale for the two intervention strategies are detailed in section 4.

Lifecycle stage	Associated Risk	Objective	Target	IS
Access	Low numbers of students from Q1&2 IMD accessing dramatic arts higher education and thus the performing arts industry	To increase the numbers of students at RADA from Q1&2 to ensure there is equality of opportunity to students from the most deprived backgrounds	To increase to 45% of the student body by 2028 – 2029 Interim milestone target of 42% by 2026 – 2027	IS 1
	Low numbers of students who are B&GM accessing dramatic arts higher education and thus the performing arts industry	To increase the numbers of students at RADA who are B&GM to ensure there is equality of opportunity for students from ethnic minority groups.	To increase to 35% of the student body by 2028 – 2029 Interim milestone target of 30% by 2026 - 2027	IS 1
Success	Disabled and B&GM students having a negative on course experience which over time impacts continuation, completion and attainment	To establish a holistic and inclusive approach that mitigates barriers to continuation, completion and attainment for B&GM and disabled students by: <ul style="list-style-type: none"> • Building institutional capability to provide effective support and knowledge around racial literacy, social justice and societal inequalities. • Facilitating access to specialist staff that can deliver personalised academic and non-academic support. • Facilitating access to DSA. • Facilitating access to mental health and wellbeing support • Facilitating access to student led groups and events 	N/A	IS 2

		<ul style="list-style-type: none"> • Providing transitional/on course/post course support. • Providing financial support to the most disadvantaged learners acknowledging the intersection of ethnicity and disability, to enable full participation in the university experience. 		
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4. Intervention strategies and expected outcomes

4.1. Intervention strategy 1: Increased fair access into Higher Education for Black & Global Majority students and students from Q 1 & 2 of the Index of Multiple deprivation

Objectives and targets

To increase the numbers of IMD Q1&2 students at RADA to 45% of the student body by academic year 2028 – 29 to ensure there is equality of opportunity to students from the most deprived backgrounds (PT_1)

To increase the number of B&GM students at RADA to 35% of the student body by academic year 2028 –29 to ensure there is equality of opportunity to students from ethnic minority backgrounds (PT_2)

The intersectionality of these two objectives is acknowledged.

Risks to equality of opportunity

Evidence from the EORR suggests lower proportions of B&GM and Q1 & Q2 students access higher education due to an increase in cost pressures, ongoing impacts of coronavirus, perceptions of higher education and a lack of pre application information and knowledge about the course.

Related objectives and targets

To increase the number of IMD Q1 & 2 and B&GM graduates entering the creative industries as referenced in section 2.

Related risks to equality of opportunity

There are low numbers of people from low socio-economic backgrounds and ethnic minority groups accessing the creative industries as referenced in section 2

Activity	Description	Inputs	Outcomes	Cross intervention strategy
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<p>RADA Connect – Access (Pre course support)</p> <p>(Existing activity)</p>	<p>RADA Connect is a programme of online and in-person workshops, webinars and support for people currently underrepresented at RADA. Workshops are on acting and technical skills but also on wellbeing, financial and disability support available.</p> <p>Target applicant groups are:</p> <ul style="list-style-type: none"> ● Applicants from a household income under £45,000 ● B&GM ● Care Leavers ● Have a declared disability. ● Be from either a Q1 or Q2 postcode. <p>Along with the above applicants get:</p> <ul style="list-style-type: none"> ● Free application to the acting course ● Financial support in the form of travel bursaries ● Free tickets to see RADA performances. ● Offer holder activity such as specific 1:1 time with staff, on site tours, chance to meet students, chance to meet A&P team. ● Workshops and Q&A specifically focusing on transferable skills gained from the TTSM course. 	<p><u>Project Costs:</u> Workshops & Q&A freelancers; tutors & graduates</p> <ul style="list-style-type: none"> ● Tickets to RADA shows ● Offer holder activity. ● Travel bursary. ● Workshop resources <p><u>Core Costs:</u></p> <p>Percentage of Access and Participation staff salaries</p> <p>Marketing & SAS staff costs</p>	<p><u>Short term</u></p> <p>Participants attend several online and in person workshops.</p> <p>Increased awareness of RADA courses</p> <p>All applicants access a skill development opportunity.</p> <p><u>Medium term</u></p> <p>Participants apply to RADA.</p> <p>Participants build a positive relationship with RADA.</p> <p>Participants are part of a supportive and creative community, and feel they belong in theatre and drama school spaces.</p> <p>Participants develop course specific skills.</p> <p>Participants know more about the training and student life at RADA.</p> <p>Participants have an increased familiarity with RADA and the support services available.</p> <p>Participants are prepared for auditions, interviews and workshops.</p>	<p>IS2 – RADA Connect offers on course and post course support</p>
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			<p>Participants increase their chances of receiving offers to drama schools.</p> <p>Participants apply to RADA and progress through the audition, interview and workshop rounds.</p> <p>Participants receive offers from RADA.</p> <p>Improved confidence and preparation for HE life and learning.</p> <p><u>Long term</u></p> <p>Participants enrol at RADA.</p> <p>Participants enrol at other drama schools.</p> <p>Participants complete performing arts degrees.</p> <p>Participants are employed in the creative industries.</p> <p>Participants who do not receive offers or enrol want to apply again in the future.</p>	
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<p>Originate (Existing Activity)</p>	<p>An 8-month training course for 17–23-year-olds wanting to take their acting to the next level, and who are interested in future full-time drama school training. Run in partnership with Theatre Peckham, Guildhall School of Music and Drama and Young & Talented.</p> <p>Applicants receive:</p> <ul style="list-style-type: none"> ● RADA show tickets ● 3 x hour long classes weekly on: acting, voice, movement, text workshops. ● Free application to the acting course at RADA & Guildhall ● To perform in a professional monologue showcase at RADA ● Introduction to Guildhall and Theatre Peckham ● Tours of all partner venues <p>Target applicant groups are*:</p> <ul style="list-style-type: none"> ● Applicants from a household income under £45,000 ● B&GM ● Care Leavers ● Have a declared disability. ● Be from either a Q1 or Q2 postcode. <p>It is a London based project with spaces for eighteen participants.</p> <p>*Participants can also sign up to RADA Connect as they share the same eligibility</p>	<p><u>Project Costs</u></p> <p>Partner contribution</p> <ul style="list-style-type: none"> ● Acting workshops ● Audition workshops delivered by RADA teaching staff. ● Tickets to RADA shows ● Travel bursary and food during the project activities. ● Space for workshops at the schools <p><u>Core Costs:</u></p> <p>Percentage of Head of Access and Participation staff costs</p> <p>(Access and Participation team to collaborate with partners, support auditions and project manage showcase, organisation of RADA workshops, pastoral support of participants)</p> <p>RAD Acting teaching staff costs</p> <p>Marketing & SAS staff costs</p>	<p><u>Short-term</u></p> <p>All applicants access a skill development opportunity.</p> <p>Participants attend classes weekly.</p> <p><u>Medium-term</u></p> <p>Participants grow in confidence during the programme.</p> <p>Participants develop acting skills and technique.</p> <p>Participants are prepared for auditions and Drama School</p> <p>Participants are part of a supportive and creative community and feel that they belong in theatre and drama school spaces.</p> <p>Participants apply to RADA and Guildhall School and progress through audition rounds.</p> <p>Participants receive offers from RADA and/or Guildhall School</p> <p>Participants develop and deliver a professional showcase.</p> <p>Participants receive industry queries following the showcase.</p>	
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	criteria, meaning they get extra support on top of what they receive on Originate		<u>Long-term</u> Participants enrol at or RADA or Guildhall School Participants progress to other Drama Schools Participants take industry roles and opportunities	
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<p>Young Techs</p> <p>(Existing activity)</p>	<p>A 4-month partnership project with Theatre Royal Stratford East and Backstage Niche (or equivalent partners) exploring all technical theatre disciplines. Participants get a chance to design, lighting, sound, costume and stage management.</p> <p>The project ends in a sharing of work that has been created by the group.</p> <p>Target applicant groups are:</p> <ul style="list-style-type: none"> ● Applicants from a household income under £45,000 ● B&GM ● Care Leavers ● Have a declared disability. ● Be from either a Q1 or Q2 postcode. <p>Recruitment will be shared amongst all partners and will prioritise the borough of Newham which has high levels of deprivation.</p> <p>Participants are aged 16 – 20 and there are</p>	<p><u>Project Costs</u></p> <ul style="list-style-type: none"> ● Workshop leaders ● Tickets to RADA shows ● Showcase venue. ● Resources <p><u>Core costs:</u></p> <p>Percentage of A&P team time</p>	<p><u>Short term</u></p> <p>All applicants access a skill development opportunity.</p> <p>Participants attend classes weekly.</p> <p><u>Medium term</u></p> <p>Participants grow in confidence during the programme.</p> <p>Participants develop technical skills and technique.</p> <p>Participants are prepared for the workshop and interview process for Drama School</p> <p>Participants are part of a supportive and creative community and feel that they belong in theatre and drama school spaces.</p> <p>Participants apply to RADA.</p> <p>Participants receive offers from RADA.</p> <p>Participants develop and deliver a showcase of their work.</p> <p><u>Long-term</u></p> <p>Participants enrol at or RADA.</p>	
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			<p>Participants enrol at other Drama Schools</p> <p>Participants are employed in the creative industries.</p>	
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<p>The Next Stage: Theatre Production</p> <p>(Existing activity that was suspended due to covid)</p>	<p>A weeklong project for 16 - 18-year-olds that introduces them to technical theatre. They participate in introductory sessions in design, lighting, sound, costume and stage management.</p> <p>Target applicant groups are:</p> <ul style="list-style-type: none"> • Applicants from a household income under £45,000 • B&GM • Care Leavers • Have a declared disability. • Be from either a Q1 or Q2 postcode. <p>The project lead will be a graduate from our TTSM course, so participants get to work first hand with someone who has RADA student experience. It takes place at RADA and has the potential to be in partnership with a theatre/arts venue.</p>	<p><u>Project costs</u></p> <ul style="list-style-type: none"> • Workshop leaders • Tickets to RADA shows • Workshop resources • Travel bursary and food during the project activities. <p><u>Core costs.</u></p> <p>Percentage of A&P team time</p>	<p><u>Short term</u></p> <p>All applicants access a skill development opportunity.</p> <p>Participants attend all days of a weeklong project.</p> <p><u>Medium term</u></p> <p>Participants grow in confidence during the programme.</p> <p>Participants have an increased sense of familiarity with the building.</p> <p>Participants develop technical skills and technique.</p> <p>Participants are prepared for the workshop and interview process for Drama School</p> <p>Participants are part of a supportive and creative community and feel that they belong in theatre and drama school spaces.</p> <p>Participants apply to RADA.</p> <p>Participants receive offers from RADA.</p> <p>Participants develop and deliver a showcase of their work.</p> <p><u>Long-term</u></p>	
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			<p>Participants enrol at or RADA.</p> <p>Participants enrol at other Drama Schools</p> <p>Participants are employed in the creative industries.</p>	
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<p>S4YA: Schools Tour</p>	<p>RADA tours 75-minute Shakespeare plays featuring the work of second year students from our BA (Hons) in Acting and Foundation Degree in Technical Theatre & Stage Management to Greater London state schools at no cost to schools.</p> <p>We reach 9 x schools per tour with 3 x different productions (each show goes to 3 schools each).</p> <p>The tour is targeted at schools with high numbers of pupil premium funding and schools close to IMD Q1 & Q2 postcodes.</p> <p>The tour is RADA's main engagement with secondary school pre 16 students. We deliver the productions and the workshops to 13 – 16-year-olds.</p> <p>Each performance has a Q& after which is an opportunity for students to ask RADA students questions about the training and university life.</p>	<p><u>Core costs only</u></p> <p>Percentage of A&P team time project managing and coordinating the tour</p>	<p><u>Short Term</u></p> <p>Students watch one production at their school</p> <p><u>Medium Term</u></p> <p>Increased awareness of vocational performing arts training</p> <p>Increased awareness of RADA</p> <p><u>Long term</u></p> <p>Participants apply to RADA.</p> <p>Participants receive offers from RADA.</p> <p>Participants enrol at or RADA.</p> <p>Participants enrol at other Drama Schools</p>	
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<p>S4YA: Technical Theatre Workshops (New activity)</p>	<p>As part of the tour, we will deliver 3 x technical taster workshops for approx. 60 x students. The workshops will be designed to introduced students to the technical elements of the production they see. For example, costume, design, sound and stage management.</p>	<p><u>Project costs</u></p> <p>Workshop leader fess</p> <ul style="list-style-type: none"> ● Resource packs ● Resources <p><u>Core Costs</u></p> <p>Percentage of A&P team time</p>	<p><u>Short term</u></p> <p>All students access a technical skill development opportunity.</p> <p>Participants attend one workshop.</p> <p><u>Medium term</u></p> <p>Participants grow in confidence during the workshop.</p> <p>Participants develop technical skills and technique.</p> <p><u>Long-term</u></p> <p>Participants apply to RADA.</p> <p>Participants receive offers from RADA.</p> <p>Participants enrol at or RADA.</p> <p>Participants enrol at other Drama Schools</p>	
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<p>Contextual Admissions Policy & Process (New activity)</p>	<p>Since academic year 2020 we have been including contextual admissions (within our overall admissions policy. This stresses the need for auditioning and interviewing staff to take into consideration an applicant's individual circumstances and background when reviewing their application.</p> <p>For entry in 2024/25 onwards, a separate Contextual Admissions Policy has been developed which ensures that this activity is highlighted from the beginning of the admissions process. Training on the policy and how it will be delivered will be provided to academic staff for 2024 entry onwards.</p>	<p><u>Core costs only.</u></p> <p>Percentage of A&P team and SAS team time</p>	<p><u>Short term</u></p> <p>Participants (staff) attend an awareness session on CA.</p> <p><u>Medium term</u></p> <p>Participants have increased knowledge & confidence on the purpose of the CA process.</p> <p>Participants can incorporate the policy and practice when on the panel.</p> <p><u>Long term</u></p> <p>Increased numbers of students from under presented groups at RADA</p>	
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Total cost of activities and evaluation for intervention strategy

Summary of evidence base and rationale

RADA's own research and findings regarding the success of existing activity along with a literature review to provide an evidence base for new activity can be found in Annex B. Internal research shows a disparity between the two undergraduate courses which we want to address by increasing the provision of activity that targets underrepresented applicants to the Technical Theatre Arts course. Please refer to Annex B for the full evidence base, Theory of Change and bibliography.

By setting Access targets that include numbers of the whole student body it means that year on year when monitoring we must pay attention not only to applicant and enrolment numbers but also to on course risks around continuation for Q1 & Q2 IMD and B&GM students. It also means we are more likely to be able to publish progress against target publicly as it will be aggregated data across the whole student body (higher numbers) instead of just newly enrolled students (lower numbers). We will also consider the intersection between both groups and monitor any potential risks to equality of opportunity for students who have two or more characteristics.

Evaluation

The activity within this intervention strategy will be evaluated to generate OfS Type 2 standards. We will implement process and impact evaluation methodologies depending on the activity with the aim to impact bidirectional change between student and the institution. The total cost of the intervention is approx. £50,000 per year (refer to further detail in Annex C). The strategy will begin from academic year 2025 – 26 with annual and milestone publications of findings as outlined below. IS1 will be evaluated against of the Theory of Change that accompanies it. Resources such as the TASO Pre-entry Mapping Outcomes and Activities Tool (MOAT)¹¹ and TASO Access and Success Questionnaire (ASQ)¹²

¹¹ <https://taso.org.uk/evidence/evaluation-guidance-resources/mapping-outcomes-and-activities-tool-moat-resources/pre-entry-mapping-outcomes-and-activities-tool/>

¹² <https://taso.org.uk/evidence/evaluation-guidance-resources/access-and-success-questionnaire/>

Activity	Outcomes	Method(s) of evaluation	Summary of publication plan
RADA Connect: (Pre Course)	<p>Participants are prepared for auditions, interviews and workshops.</p> <p>Participants receive offers from RADA.</p> <p>Participants enrol at RADA.</p>	<p>OfS Standard of evidence 2: Empirical – process evaluation</p> <p>Using post engagement feedback forms to assess the quality of the engagement; analysis of the application process & numbers within workshops; survey exploring the content of workshops; monitoring of the hybrid nature of the programme e.g. online vs in person</p> <p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; staff observations and lesson evaluations; monitoring of engagement with the programme; monitoring of RADA application outcomes and enrolments; tracking HE outcomes via the HEAT database; t qualitative participant feedback; case studies.</p>	<ul style="list-style-type: none"> • RADA will share and publish findings of the first three years of the project via HE sectors networks and our website in 2026 • Learning will be shared internally through various committees and staff and student groups. It will be included in annual reports to our board.
Originate	<p>Skills development in Acting</p> <p>Participants receive offers at RADA an/or Guildhall.</p> <p>Participants enrol at RADA or Guildhall</p>	<p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; start, mid and end point project evaluation exercises; staff observations and lesson evaluations; monitoring of engagement with the programme; monitoring of Guildhall School and RADA application outcomes and enrolments; tracking HE outcomes via the HEAT database; tracking participants into the acting industry; qualitative participant feedback; case studies.</p>	<ul style="list-style-type: none"> • RADA and Guildhall will share some findings of the first ten years of the project via HE sectors networks in 2027. • RADA and Guildhall will develop a consistent approach to evaluating Originate from 2024/25 onwards and publish aggregate findings and participant outcomes for 2024/25-2028/29 in 2029/30, allowing for five years of data collection. The final report will be hosted on the website of all partners.

<p>Young Techs</p>	<p>Participants develop technical skills and technique.</p> <p>Participants apply to RADA and receive offers</p>	<p>OfS Standard of evidence 2: Empirical – process evaluation</p> <p>Using post engagement feedback forms to assess the quality of the engagement; analysis of the application process & numbers within workshops; student survey on the content of the project.</p> <p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; staff observations and lesson evaluations; monitoring of engagement with the programme; monitoring of RADA application outcomes and enrolments; tracking HE outcomes via the HEAT database; qualitative participant feedback; case studies.</p>	<ul style="list-style-type: none"> • As part of an annual report of APP activity RADA will share learning and findings internally to staff and students via working groups, committees, and board. • RADA will publish a collection of aggregated findings of the impact of all APP activity from 24/25 - 25/26 via our website in 2027
<p>The Next Stage: Theatre Production</p>	<p>Participants develop technical skills and technique.</p> <p>Participants apply to RADA and receive offers</p>	<p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; staff observations and lesson evaluations; monitoring of engagement with the programme; monitoring of RADA application outcomes and enrolments; tracking HE outcomes via the HEAT database; qualitative participant feedback; case studies.</p>	<ul style="list-style-type: none"> • As part of an annual report of APP activity RADA will share learning and findings internally to staff and students via working groups, committees, and board. • RADA will publish a collection of aggregated findings of the impact of all APP activity from 24/25 - 25/26 via our website in 2027

S4YA: Schools Tour	Engagement with theatre and performing arts Increased awareness of vocational performing arts training	OfS Standard of evidence 2: Empirical – impact evaluation Using a combination of monitoring participant characteristics; post surveys to teachers of the school; tracking HE outcomes via the HEAT database; qualitative participant feedback after the performance.	<ul style="list-style-type: none"> • As part of an annual report of APP activity RADA will share learning and findings internally to staff and students via working groups, committees, and board. • RADA will publish a collection of aggregated findings of the impact of all APP activity from 24/25 - 25/26 via our website in 2027
S4YA: Technical Theatre Workshop s	Increased awareness of vocational performing arts training Participants develop technical skills and technique.	OfS Standard of evidence 2: Empirical – impact evaluation Using a combination of monitoring participant characteristics; post surveys to teachers of the school; post surveys student participants tracking HE outcomes via the HEAT database; qualitative participant feedback after the workshop.	<ul style="list-style-type: none"> • As part of an annual report of APP activity RADA will share learning and findings internally to staff and students via working groups, committees, and board. • RADA will publish a collection of aggregated findings of the impact of all APP activity from 24/25 - 25/26 via our website in 2027
Contextua l Admission s	Staff have increased knowledge & confidence on the purpose of the CA process and when incorporate it in their practice	OfS Standard of evidence 2: Empirical – impact evaluation Using a combination of monitoring applicant characteristics; pre and post session to staff; monitoring of data to review applicant progress; monitoring of enrolment data; qualitative participant feedback after the workshop.	<ul style="list-style-type: none"> • As part of an annual report of APP activity RADA will share learning and findings internally to staff and students via working groups, committees, and board. • RADA will publish a collection of aggregated findings of the impact of all APP activity from 24/25 - 25/26 via our website in 2027

4.2 Intervention strategy 2: Effective on course support and a positive student experience for Disabled and B&GM students.

Objectives and targets

To establish a holistic and inclusive approach that mitigates barriers to continuation, completion and attainment for B&GM and disabled students while increasing a sense of belonging, mattering and becoming.

Due to statistically insignificant data, we have not set targets for this intervention and instead will evaluate progress on objectives via internal monitoring.

Risks to equality of opportunity

Disabled and B&GM students having a negative on course experience which over time impacts continuation, completion and attainment.

Evidence from the EORR suggests that a poor on course experience for disabled and B&GM students could be due to insufficient personal support, insufficient academic support, perceptions of higher education, low feelings of belonging and confidence and finally students may not be experiencing an environment that is conducive to good mental health and wellbeing.

Related objectives and targets

To increase the number of Disabled and B&GM graduates entering the creative industries as referenced in section 2.

Related risks to equality of opportunity

There are low numbers of Disabled and B&GM people entering and progressing in the creative industries as referenced in section 2.

Activity	Description	Inputs	Outcomes	Cross intervention strategy?
<p>RADA Connect: transitioning in support (on course)</p> <p>(new activity)</p>	<p>An extension to RADA Connect that supports A&P students on course that have come through the programme.</p> <p>Students will receive enrolment support which also acts as an enrolment incentive.</p> <p>1 x a term workshops focused on empowerment, wellbeing & belonging delivered by A&P staff. Workshops happen cross course throughout year 1, 2 & 3. They offer pastoral support along with signposting to other internal services such as counselling and disability support.</p> <p>Students will receive facilitated 1:1 support from the A&P team to engage with the following services:</p> <ul style="list-style-type: none"> ● Mental Health & Wellbeing teams ● Disability Student Allowance process 	<p><u>Core costs.</u></p> <p>Percentage of Access and Participation staff and Student and Academic Staff salaries</p>	<p><u>Short term</u></p> <p>Participants attend transitional workshops delivered by A&P team.</p> <p><u>Medium term</u></p> <p>Participants have an improved sense of belonging at RADA.</p> <p>Participants have improved motivation and engagement in learning.</p> <p>Participants have improved sense of self efficacy & confidence.</p> <p><u>Long term</u></p> <p>Participants have improved connections, support, and engagement at RADA.</p> <p>Participants have increased participation and</p>	<p>IS1</p>

	<ul style="list-style-type: none"> • Non-Medical helper & specialist study skills tutors (as per DSA assessment recommendations) • Student led groups celebrating and acknowledging contribution from students with protected characteristics 		<p>in a range of support activities.</p> <p>Participants improved self-perceptions about belonging, academic abilities and confidence.</p> <p>Participants are personally and appropriately supported with their study.</p> <p>Increase in student reporting improved mental health</p>	
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<p>RADA Connect: transitioning out project (post course)</p> <p>(New activity)</p>	<p>An extension of RADA Connect but for graduated students.</p> <p>A 12-month transitioning out project with 5 x sessions from Sept – sept. The project develops graduates' soft skills, administration skills, supports them to set up as self-employed, financial literacy workshops, housing signposting, funding signposting, mental health support sign posting, mentoring and pastoral support from the A&P team.</p> <p>Project designed to support students from underrepresented groups transition into sustained employment in the creative industries. There will be particular attention paid to ensuring that B&GM students and disabled students access the project.</p>	<p><u>Project costs</u></p> <ul style="list-style-type: none"> • Freelance guests/workshop • Travel bursary. <p><u>Core costs.</u></p> <p>Percentage of Access and Participation and student and academic services staff salaries</p>	<p><u>Short term</u></p> <p>Participants attend transitional workshops delivered by A&P team.</p> <p><u>Medium term</u></p> <p>Participants have increased confidence in non-academic skills such as financial literacy etc.</p> <p>Participants feel they have a supportive graduate network of peers and staff at RADA.</p> <p><u>Long term</u></p> <p>Participants have an improved sense of belonging in the performing arts/creative industries.</p> <p>Participants gain employment in the creative industries.</p> <p>Improved financial literacy and management skills.</p>	<p>IS1</p>
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<p>Scholarship support (Existing Activity)</p>	<p>Continued support for students from low-income households. However, paying particular attention to and prioritising students where disability and ethnicity intersect with low socio-economic status.</p> <p>Specific bursary for care experienced students</p>	<p><u>Core costs.</u></p> <p>Percentage of Student & Academic Services staff costs</p> <p>Percentage of Access and Participation staff costs</p> <p><u>Scholarships and bursaries</u></p> <ul style="list-style-type: none"> ● full fee scholarships ● Means tested scholarships. ● Care leavers scholarships. 	<p><u>Medium term</u></p> <p>Improved student emotional and mental wellbeing, linked to financial security.</p> <p>Student's financial needs are supported.</p> <p>Students able to participate in various academic and social elements of university life.</p> <p>Increased sense of belonging at RADA.</p> <p><u>Long term</u></p> <p>Improved student motivation and engagement in learning.</p> <p>Decrease in student absence.</p> <p>Decrease in pressure for students to get a job/earn income</p>	<p>IS1 – on course support for Q1 & Q2 students from household incomes below £45,000</p>
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<p>Introduction to Access and Participation Workshops (Existing activity)</p>	<p>As a commitment to increasing awareness around risks to equality of opportunity we deliver a class called <i>Introduction to Access and Participation</i>.</p> <p>It is a way to introduce all students to the sector wide issues faced by universities and the impact these issues have on society. We have developed a 2-hour workshop that is delivered to all students in their first year. It was rolled out in 2020 as a way for socialising why Access & Participation exists and what the departments priorities are by teaching all students about the wider inequalities that impact the creative industries.</p> <p>The sessions help to introduce non-A&P students to these topics.</p>	<p><u>Core costs only.</u></p> <p>Percentage of A&P staff costs</p>	<p><u>Short term</u></p> <p>Students attend 2 x hour workshop on A&P</p> <p><u>Medium term</u></p> <p>Students have an increased awareness of barriers to accessing HE</p> <p>Students have an increased awareness of barriers to accessing the creative industries and the gaps in HE</p> <p><u>Long term</u></p> <p>Improved student self-perceptions about academic abilities, confidence and belonging.</p> <p>Improved student motivation and engagement in learning.</p> <p>Students have increased understanding of the function and purpose of the A&P department</p>	
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			Increased sense of community and with peers at RADA	
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Total cost of activities and evaluation for intervention strategy

Summary of evidence base and rationale

RADA's own research and findings regarding the success of existing activity along with a literature review to provide an evidence base for new activity can be found in Annex B.

Evaluation

The activity within this intervention strategy will be evaluated to generate OfS Type 2 standards. We will implement process and impact evaluation methodologies depending on the activity aim to impact bidirectional change between student and the institution. The total cost of the intervention is approx. £130,000 per year (refer to further detail in Annex C). The strategy will begin from academic year 2025 – 26 with annual and milestone publication

Activity	Outcomes	Method(s) of evaluation	Summary of publication plan
RADA Connect : transitioning in support (on course)	<p>Participants have an improved sense of belonging at RADA.</p> <p>Participants have increased participation and in a range of support activities.</p>	<p>OfS Standard of evidence 2: Empirical – process evaluation</p> <p>Using post engagement feedback forms to assess the quality of the engagement; analysis of the RSVP process & numbers within workshops; survey exploring the content of workshops & quantity.</p> <p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; start, mid and end point project evaluation exercises; staff observations and workshop evaluations; monitoring of engagement with the programme; qualitative participant feedback; case studies.</p>	<p>RADA will share some findings of the first three years of the project via HE sectors networks and our website in 2026</p> <p>Learning will be shared internally through various committees and staff and student groups. It will be included in annual reports to our board.</p>

<p>RADA Connect : transitioning out project (post course)</p>	<p>Participants have increased confidence in non-academic soft skills such as financial literacy etc.</p> <p>Participants have an improved sense of belonging in the performing arts/creative industries and gain employment</p>	<p>OfS Standard of evidence 2: Empirical – process evaluation</p> <p>Using post engagement feedback forms to assess the quality of the engagement; analysis of the sign up process & numbers within workshops; survey exploring the content of workshops & quantity</p> <p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; start, mid and end point project evaluation exercises; staff observations and lesson evaluations; monitoring of engagement with the programme; monitoring of RADA progression data; tracking participants into the acting industry; tracking participants into the theatre production industry; qualitative participant feedback; case studies.</p>	<p>RADA will share and publish findings of the first three years of the project via HE sectors networks and our website in 2026</p> <p>Learning will be shared internally through various committees and staff and student groups. It will be included in annual reports to our board.</p>
<p>Scholarship support</p>	<p>Improved student emotional and mental wellbeing, linked to financial security.</p> <p>Decrease in student absence.</p>	<p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; start, mid and end point project evaluation exercises; staff observations; monitoring attendance data qualitative participant feedback; case studies.</p>	<p>As part of an annual report of APP activity RADA will share findings internally to staff and students via working groups, committees, and board.</p> <p>RADA will publish a collection of aggregated findings of the impact of all APP activity from 24/25 - 25/26 via our website in 2027</p>

Introduction to Access and Participation Workshops	<p>Students have increased understanding of the function and purpose of the A&P department</p> <p>Increased sense of community and with peers at RADA</p>	<p>OfS Standard of evidence 2: Empirical – impact evaluation</p> <p>Using a combination of monitoring participant characteristics; pre and post surveys; staff observations and workshop evaluations; monitoring of engagement with the workshops; qualitative participant feedback.</p>	<p>As part of an annual report of APP activity RADA will share findings internally to staff and students via working groups, committees, and board.</p> <p>RADA will publish a collection of aggregated findings of the impact of all APP activity from 24/25 - 25/26 via our website in 2027</p>
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5. Whole provider approach

This section details how RADA works cross-institutionally to ensure a whole provider approach to equality of opportunity. Due to our size, all discussions relating to Access and Participation are managed through Academic Board, and its two sub-committees: Learning Teaching and Student Experience, and Academic Standards and Quality Committee. Agendas are constructed to ensure that there is opportunity for discussion regarding access and participation under key items. The Head of Access and Participation is a member of the Senior Management Group, meeting fortnightly to bring together information and updates.

Equality, Diversity and Inclusion

The Director of Equity (DoE) leads work across the Academy in close consultation with anti-racism and Equity Leads in all areas of provision. The AR/Equity Leads attend regular monthly meetings and submit an annual report to the DoE which provides the basis of an annual report to RADA’s Council. During 2023/24 the DoE undertook an end-to-end review of RADA’s student recruitment processes. They were specifically looking at the experience of student applicants from all points of entry into RADA’s courses with a focus on fair access for underrepresented groups. The findings from this review will be shared in August 2024 to help inform the 2024/25 recruitment cycle and beyond.

Starting in Sept 2024 the DoE will lead on co creating with students' new activity that ignites student led groups and events that acknowledge and celebrate protected characteristics. For example, African Caribbean Societies that help develop cultural and racial awareness and belonging.

RADA will continue obligatory, introductory level anti-racism and equity training for all new staff and students. We will ensure specialist EDI training around racial literacy, inclusive practice, culture & race and disability so that staff can better support disabled & B&GM students. The intersectionality of our two intervention strategies is acknowledged.

Cost of Living

RADA's scholarship policy operates to a rationale and core principles which ensure that students from low-income families (below a household income of £45K) can take up the offer of a place at RADA. The basis amount of scholarship per student per year is £4000 and each year two students who meet additional criteria are offered a full scholarship of fees and maintenance support. Students are also able to apply for emergency hardship payments.

Students are offered help with finance and budgeting through pre-entry guidance on managing finances delivered through webinars. In person drop-in sessions are available once students are on course. A foodbank and larder are available and there is a reduced-price menu option in the café.

Curriculum Review

A review of RADA's undergraduate provision was begun during 2022/23 and completed in 2023/24 with approval of the changes by Kings College London in June 2024. The main drivers for the review followed consultation with students and staff who wanted more self-generated work, a review of texts and casting, more screen and digital work, and an explicit consciousness of the social impact of theatre. Access and participation, and student and staff wellbeing were prioritised throughout the review process which has led to alterations and adjustments with the timetables to allow more space for longer holidays and shorter teaching days.

Our team of non-medical helpers, who advise and support individual students on matters relating to their training, reviewed the changes to ensure that the programme was accessible and supportive. The timetable changes will be monitored, and its effectiveness evaluated against attendance data.

Working with Schools and Colleges.

RADA will build partnerships with schools and colleges at a local and national level. We will strengthen existing partnerships with educational institutions (including schools from our Shakespeare for Young Audiences tour and local state schools in the borough of Camden) and also seek to establish new connections with organisations, specifically in IMD Quintile 1 & 2 areas.

The Technical Theatre Arts department will deliver outreach activity through attending careers and education fairs. In collaboration with Student and Academic Services, Technical Theatre Arts will host outreach events at RADA including open days. These will provide an opportunity for prospective students to visit RADA, learn more about our FdA TTSM course, receive a tour of RADA buildings and speak to current staff/students.

Admissions & Student services, including wellbeing and disability support.

A new 'on-boarding' resource for students before they join RADA has been developed. It is a series of webinars that provide online advice and guidance on a range of issues including accommodation, health, financial management and transitioning to higher education.

Led by the admissions team, a Contextual Admissions Policy has been developed for use from 2024/25. The purpose of the policy is to ensure that all staff who are involved in recruitment of students understand the importance of taking a wide range of issues into consideration throughout

the application stage. As part of IS2 academic staff, including those who serve on audition and interview panels, will be trained in the new policy and how to apply it to their own selection processes.

A new post of Disability Co-ordinator (DC) was established during 2022/23 and is now well embedded in RADA's student support mechanisms. The DC works with a team of non-medical helpers who support students who may have particular needs and who have learning agreements in place. RADA will continue to promote early intervention and engagement with the Disability Coordinator. Webinars will take place prior to admission for students wishing to seek support with any disability needs. RADA wholly funds DSA assessments. It is acknowledged that students have intensive programmes of study, so every effort is made to support students making applications through face-to-face sessions to provide help with the application process. The Disability Co-ordinator works with and trains staff to ensure that, where possible, assessments can be adjusted to take account of specific needs.

RADA will continue to develop strategies to ensure that students are able to engage at an early stage of their studies with the Wellbeing team. The new onboarding series of webinars will help with this. The process for identifying struggling students who could benefit from mental health support will be embedded within tutorials, classroom observations and attendance monitoring. We will increase training for all staff in recognising signs of students who may need support from the wellbeing team.

Staff Consultation

Staff have been consulted on the formulation of this plan through discussion at various forums including, Academic Board, Senior Leadership and Senior Management Teams, and staff meetings. The targets and intervention strategies were presented to the mentioned groups, and they had the opportunity to read various drafts of the plan. Access and participation will remain an agenda item throughout the plan period where evaluation and monitoring of intervention strategies will be presented and reviewed. An Access and Participation steering group, comprising the Academic Registrar, Deputy Registrar, Admissions and Interim Head of Access and Participation has met regularly to formulate and develop the plan.

6. Student Consultation

The Access and Participation Plan has been developed in close consultation with students through a variety of channels. Student voice is a valued strength at RADA and due to our small size, we have close contact with students regularly. A Student Forum for all student representatives takes place termly alongside a Student Town Hall for all students where the new targets and their rationale were presented.

RADA Council has two student governors, and each UG course has student representatives who have been involved in the development of the plan at formal RADA Committees, including Academic Board and Learning Teaching and Student Experience Committee.

All students were sent a survey to develop an understanding of student knowledge of Access and Participation and the barriers preventing students from applying to, succeeding at and progressing on from RADA. The feedback has been incorporated into shaping both intervention strategies (Annex A and Annex B)

Student focus groups which comprised of student reps and student governors were delivered between Sept 23 – March 24. The three sessions specifically focused on introducing them to the EORR, barriers to accessing RADA, barriers to on course support and the experience of underrepresented students.

The feedback provided helped to develop and steer the direction of the APP (Annex A and Annex B). These sessions led us to change IS2 from focussing only financial support due to the cost-of-living crisis but to also include a focus on the whole student experience, specifically of those who are disabled and/or B&GM.

The introduction to Access and Participation session for all first-year students ensures that all students engage with the current and new plan, understand the targets and can suggest new project ideas. These classes are (and will continue to be throughout the plan period) a feedback and consultation forum where student voice is very strong.

RADA does not have a student union or student association, and contact hours are high – over 35 hours a week. As a result, a decision was taken not to seek a student submission but to seek the views of students through focus groups, surveys and consultation with student representatives. We did not feel it was appropriate to only ask students from underrepresented groups to create a submission due to the additional work required which their counterparts would not be doing.

7. Evaluation of the plan

The Access and Participation team are and will continue to be responsible for the evaluation of the APP. They will lead on design, implementation and delivery of all monitoring and evaluation. This work will happen in a cross institutional approach in collaboration with the Admissions team, Director of Equity, SMG, SLT, Academic Board, RADA Council and the Access and Participation Steering Group.

Within each intervention strategy there are built in effective evaluation practices that are attached to individual activity. This method means we will be able to find out what works and what does not. However, despite our recent efforts to strengthen evaluation practices, due to being a small specialist provider we are aware of the challenges we face and will engage with the below resources to strengthen our approach.

Our evaluation is conducted on empirical data with small data sets that are often not statistically significant which pose challenge when dealing with quantitative evaluation methods. We are also aware of the skillset within the staff body and their capacity to conduct thorough data analysis. For this reason, we have frequently used an external evaluator to support the analysis process. For this plan period we will commit to continuing this same practice to support our evaluation methods

meaning we can effectively impact and contribute to the growing body of knowledge across the HE sector.

At the start of academic year 2023/24 we signed up to and started implementing the use of HEAT (Higher Education Access Tracker). This is now fully embedded in our evaluation practice and we will continue to use it to track impact of the APP.

Throughout the past academic year we have leaned on TASO (Transforming Access and Student Outcomes in Higher Education) resources and events as a way to build capacity and embed effective evaluation frameworks. Throughout the duration of the plan we will continue this practice.

We will continue to develop our evaluation design by becoming a member of SEER (specialist education evaluation and research) partnership starting from September 2025 for the duration of the plan period. This will enable us to build our capacity, ensure we meet our regulatory requirements and add value to our practices by being part of a community of practice which will help to provide sector wide evaluation.

To strengthen our evaluation practice further we will also join the National Education Opportunities Network (NEON) which will provide access to events, programmes and workshops that can enrich our research, evaluation and understanding of the sector.

Another area of evaluation interest is the impact of Production Arts (theatre production/technical theatre) outreach on access to relevant degrees and the wider industry pipeline. RADA is exploring the possibility of a collaborative evaluation and knowledge exchange with Guildhall, LAMDA and CSSD 13 to understand the combined impact of Drama School Access activity in this area. In collaborating, each evaluation partner would benefit from shared expertise, thorough process evaluation to understand the most successful activity structure, and an insight into how young people engage with activities across multiple institutions.

A combined evaluation will create a larger dataset of participants for analysis, supporting the possibility of eventual publication of findings for relatively small activities. Should the exploration of the evaluation result in a formal evaluation partnership, findings will be shared in 2028/29, allowing for three years of data and tracking, with all partners utilising the HEAT system to support this and making use of the formalised data sharing that the system allows. This partnership also supports best practice sharing across the other activity that each institution runs, and frequent communication between the institutions' Access and Participation teams will occur irrespective of whether a formal evaluation partnership is agreed.

8. Provision of fee and bursary information to students

The provisions of this Access and Participation Plan apply to all full-time students who are domiciled in England. Potential applicants can easily understand how RADA charges its fees by accessing the Fees Policy in the Policies section of our website. When considering an application, the specific fees for each course are always displayed at the top of each course page and updated at the beginning of each Admissions cycle. During the application process, applicants will again see the applicable fees for the year they are applying in the 'Fees and Funding' section of the form. Fees are differentiated between Home and International students based on their selection. Fees

¹³ Guildhall School of Music and Drama, Central School of Speech and Drama, London Academy of Dramatic Art

are mentioned again only if an applicant is offered a place, with detailed information provided in the Offer Letter about payment schedules. We also assist students with information on Student Finance Loans, bursaries and scholarships from the time they sign their Terms and Conditions until they start their course. Finally, in early September, our Finance department contacts all new students with an invoice payable on the first day of classes.

The Scholarship and Bursaries Policy published annually on the website, sets out the full criteria for applicants who wish to apply for a bursary or scholarship. Bursaries of £4K annually are available to eligible students who have a joint parental (or personal income, as applicable) of between £0 and £45K.

In addition we offer scholarships (named awards) of up to £15K a year for applicants who meet the additional criteria as follows:

- a. Household income is under £25,000 per year
And one of the following:
- b. Ethnicity – students from a Black or Global Majority background
- c. Disabled students
- d. Students studying on our FdA in Technical Theatre and Stage Management
- e. Students classed as a care leaver/looked after or 'estranged'. These students are also eligible for an additional annual financial award of £4,000 per year (on top of the income derived award for each year of study).

Any applicant who meets to additional criteria above, is eligible for a travel bursary to cover the cost of attending technical admissions interviews/workshops or a final round acting admissions workshop.

The cost of food is covered for participants of the Originate and Next Stage projects during the activities.

The amounts for scholarships and bursaries are reviewed annually considering inflation and external guidance regarding living expenses for students studying in London.

Annex A: Further information and analysis relating to the identification and prioritisation of key risks to equality of opportunity.

The main source of data for our assessment of performance, and the subsequent establishment of strategic measures and targets, is the HESA return data¹⁴. This is supplemented by internal monitoring of applications and performance. We have used suppressed and rounded HESA data along with internal data, student surveys, student focus groups, student consultation, direct student feedback and qualitative analysis of institutional knowledge to understand what our risks may be.

For findings which need to be suppressed because of low numbers of students in samples we cannot be explicit or make statements with percentages or numbers attached but instead we can comment that they are 'low' and highlight it as a potential indicator of risk. We have often referred

¹⁴ <https://www.hesa.ac.uk/data-and-analysis/students/whos-in-he>

to the OfS Student characteristics data: Population data¹⁵ as comparators and a way to understand where we sit within the context of the sector wide risks to equality of opportunity.

A.1 Access

Index of Multiple Deprivation

Our assessment of performance showed us that between 2018 – 2023, out of an average yearly total of 2897 applicants who hold IMD postcodes, an average of 393 applicants were from Q1 and Q2 combined, representing 14% of applicants. This is a low proportion of applicants and something that we intend to address through IS1.

Figure 1 – IMD applicant data 2018/19 - 2022/23

IMD Quintile	2018/19	2019/20	2020/21	2021/22	2022/23
	No.	No.	No.	No.	No.
1	190	203	202	259	321
2	376	393	389	490	539
3	448	520	526	684	603
4	524	550	582	742	704
5	657	649	751	915	859
Unknown	24	310	311	364	400
Total	2219	2625	2761	3454	3426

Although applicant numbers were low, we still managed to have some success on enrolment numbers, however, when comparing RADA's student enrolment figures to the national average between 2018 – 2022 (HESA, 2023), there was a 4% difference. Exact numbers are too small to publish. Also, the data shows that the number and percentage of students from IMD quintiles 1 and 2 has varied year on year and that it is likely to have been affected by Covid.

Due to small numbers, we aggregated the numbers of Q1 & Q2 students in the whole student body across three academic years and then worked out an average to be able to set a baseline.

Figure 2 – Aggregated and average IMD of the whole student body across three academic years

Academic Year	20/21		21/22		22/23		Total Average	
	No	%	No	%	No	%		
Total aggregate of Q1&2	60	40%	50	29%	55	35%	35%	Baseline
Total aggregate of all IMD postcodes	150	100%	170	100%	155	100%		

¹⁵ <https://www.officeforstudents.org.uk/data-and-analysis/student-characteristics-data/population-data-dashboard/>

Ethnicity

The proportion % of applications to all courses made by B&GM potential students have increased over time from 15% of all applications in 2019/20 to 21% for the entry year 2022/23.

Figure 3 – Application data for ethnicity from 2019/20 - 2022/23

	2019/20		2020/21		2021/22		2022/23	
	No	%	No	%	No	%	No	%
B&GM	566	15%	612	16%	821	18%	933	21%
White	2985	80%	3144	82%	3678	81%	3367	76%
Unknown/refused	104	3%	69	2%	40	1%	126	3%
Total	3718	100%	3825	100%	4539	100%	4426	100%

Specifically looking at differences between our two undergraduate courses, we noticed various things. For Acting applicants, the proportion has also increased from 15% in 2019/20 to 21% in 2022/23. Similarly, there has been an increase in B&GM applicants for the TTSM course too although numbers are too small to publish.

Regarding enrolments, there has also been a small year on year increase across both courses since 2018/19, however, these numbers are very small and can be variable year on year.

Overall, the course that has the higher number of B&GM enrolments from 2018/19 to 2022/23 is Acting, these students make up most of our B&GM totals. This is positive however, we are acutely aware of creative sector research conducted by Sasha Salmon for the Film and TV Charity in 2020 that highlights a lack of opportunity for Black & Asian actors, particularly in the UK¹⁶.

The increasing number of B&GM students on our Acting course means we are now faced with new risks around low feelings of belonging which we will address in Intervention Strategy 2. Regarding TTSM enrolments we have noticed a risk in lower acceptance rates for B&GM offer holders, this will be addressed in Intervention Strategy 1.

Due to small numbers, we aggregated the numbers of Q1 & Q2 students in the whole student body across three academic years and then worked out an average to be able to set a baseline.

Figure 4 - Aggregated and average Ethnicity of the whole student body across three academic years

Academic Year	20/21	21/22	22/23	Total Average

¹⁶ <https://filmtvcharity.org.uk/assets/documents/Reports/Sasha-Salmon-Think-Piece-Anti-Racism-Film-and-TV-Charity.pdf>

	No	%	No	%	No	%		
Total aggregates of B&GM	29	16%	33	20%	39	21%	19%	Baseline
Total White/unknown aggregates	187	100%	162	100%	189	100%		

Mature students

From 2019/20 - 23/24, 43% of our students were mature. During our assessment of performance, we did not notice any risks to equality of opportunity. However, we noticed that year on year we saw an increase in the number of B&GM mature second degree students who had previously studied academic degrees. The feedback from them suggested that they were now coming to RADA to pursue their creative training after satisfying cultural and home pressures of completing an academic degree first. This could be a positive impact on diversifying the creative industries however, we are aware of the pressure that still exists for B&GM students to overachieve by completing two degrees and the barrier to accessing arts based creative vocational training first.

Care Experienced and Estranged Students

Our datasets for care experienced students are extremely small and as such it is difficult to identify specific risks to equality of opportunity. However, we are aware of the sector wide issue of around 1%¹⁷ of enrolments per year so we will continue to target this group via IS1 but will not set a measurable objective as numbers are low. When students do enrol, the group will continue to be supported through our bursary and scholarship scheme which awards additional funds to care leavers over and above our standard bursaries.

A2. Success/on course experience

Disabled students

Due to small numbers, we are unable to publish tables that display internal data on disabled students at RADA. However, see below for further narrative analysis that incorporates the findings.

Our quantitative data analysis of the years 2019/20 to 2021/22 indicates that disabled students may be less likely to progress from our Foundation technical programme to the BA (Hons) programme in comparison to their nondisabled peers. It also indicated that disabled students may be less likely to gain a distinction on programmes that are classified (TTA) than non-disabled peers. However, given the size of our student cohorts, this is not a statistically reliable indicator. We will continue to monitor this situation annually.

When looking at our qualitative data (student focus groups and student survey) from 2023/24 we found that students expressed several indicators of risks based on barriers they felt while studying at RADA and progressing through the student lifecycle. They discussed long hours on site due to full timetables, a need for a more embedded approach to support for disabled students than a reactionary one and finally, experiencing burnout and exhaustion. The curriculum review, conducted during 22/23 and implement for delivery in 24/25 is designed to deal with the long hours. This along with the establishment of a permanent post of Disability Co-ordinator in 23/24

¹⁷ <https://www.officeforstudents.org.uk/data-and-analysis/student-characteristics-data/population-data-dashboard/>

ensures a more embedded and integrated approach to support for disabled graduates. However, we will aim to address these risks via IS2.

Ethnicity

As discussed, at RADA we have had an overall increase of B&GM students enrolled since 2018/19. However, numbers are still lower than the national average. The main increase of B&GM students has been on the Acting course, and therefore a more targeted approach is needed for the Technical Theatre Arts programme.

Analysis of the quantitative data for years 2021/2022 and 2022/23 indicates that Black and Global Majority students are less likely to complete the Acting programme in three years. However, given the size of our student cohorts, this is not a statistically reliable indicator. We will continue to monitor this situation annually.

A3. Other challenges

Small datasets

Given the size of the RADA student population, the data we have drawn upon to decide which risk areas to focus on within the APP is small, and therefore analysis and drawing of statistical significance is limited.

Despite the small datasets we note that overall, our student progression rate is high and well above the national average as demonstrated in TEF 2023 metrics.

Systemic challenges

We know that Black and Global Majority, and Disabled professionals are under-represented in the performing arts. In schools, the under-valuing and resourcing of creative and performing arts within the school curriculum has had a negative influence on education and career choices. These risks present a challenge to target groups and require collaborative approaches throughout sector and education networks.

We also are aware of the structural changes that need to happen to ensure equality of opportunity. RADA want to take an approach that is not just focused on changing students but also has focus on changing our institution¹⁸. We will closely monitor the adaptation of structural process, the modifying of senior leadership practice and the recruitment of staff. We hope to include adequate resource within our research and evaluation to develop this over the plan period.

Finally, we want to explicitly note the ongoing impact of the Coronavirus pandemic and how this will affect the plan period. This impact will continue to disproportionately affect underrepresented and disadvantaged students creating potential risks to equality of opportunity in access to higher education, success through higher education, and progression into the creative industries. RADA will remain observant of this context over the lifetime of this APP, considering and closely

¹⁸ From Changing Students to Changing Institutions -

https://pure.northampton.ac.uk/ws/portalfiles/portal/53108418/Seuwou_et_al_2023_Exploring_the_Factors_that_Impact_Ethnic_Minority_Students_Attainment_at_a_British_University.pdf

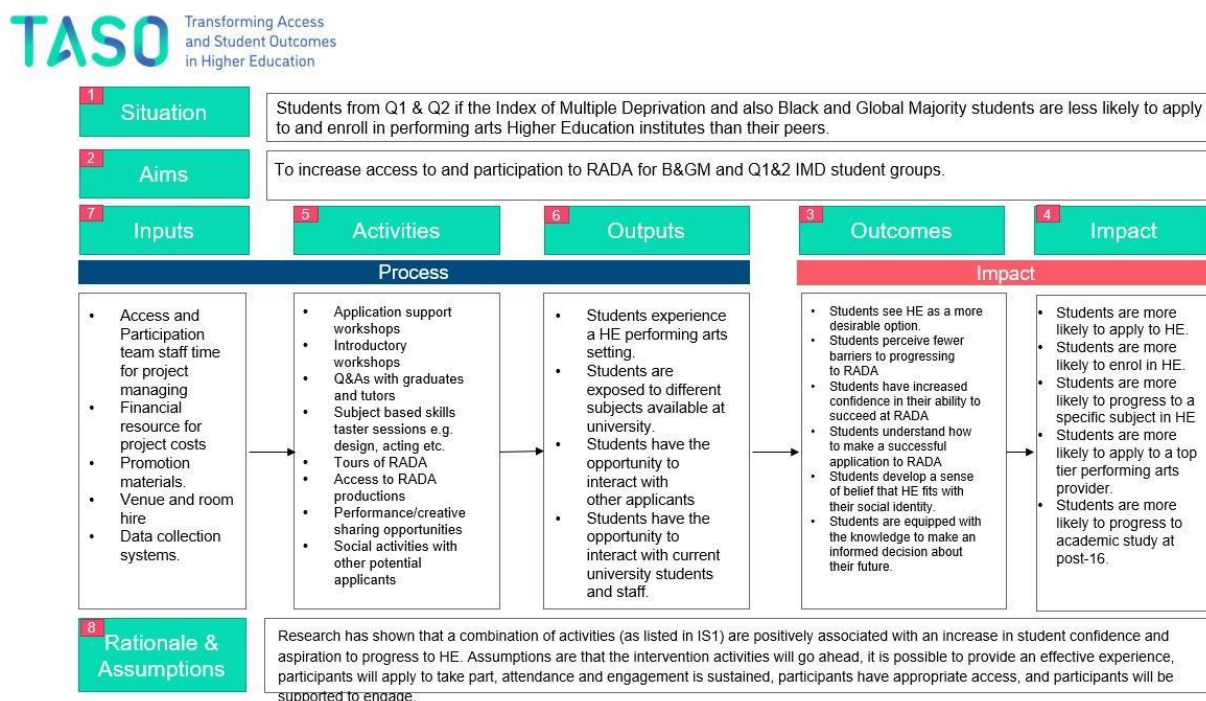
monitoring our data to ensure that any further gaps in access or performance are identified and addressed; and, that our general support for students is preventative, effective and responsive to emerging needs.

Annex B: Further information that sets out the rationale, assumptions and evidence base for each intervention strategy that is included in the access and participation plan.

Intervention strategy 1: Increased fair access into Higher Education for Black & Global Majority students and students from Q1 & Q2 of the Index of Multiple deprivation

A Theory of Change has been created for IS1 due to the outcomes and targets that have been set to address the risks around equality of opportunity for B&GM and Q1&2 IMD students. It explains how the given intervention is expected to lead to specific change in reducing the risks to equality of opportunity when access RADA. We will use it to evaluate the whole intervention strategy.

Figure 5 - Intervention Strategy 1 Theory of Change



Evidence base and rationale

Feedback gathered from student focus groups, student voice, and the student survey suggests the below gaps to pre-entry support:

- Financial support
- Information on how the process works
- Free auditions and travel bursary's
- Engagement with the RADA community
- Knowledge about the course
- Awareness of what jobs the training could lead too
- More information about day-to-day life at RADA

We have included the above into how we have developed the activities in intervention strategy 1 to ensure we are incorporating this research as part of our rationale.

The **RADA Connect pre-entry** activity includes resources to support the above. The activity was a pilot project for 2023/24 which achieved its desired outcomes. With over three hundred participants on the programme, RADA Connect had national reach and engaged with RADA applicants across the UK. 12% of all 2023-24 undergraduate applications were via RADA Connect. The programme removed financial barriers through application fee waivers and travel bursaries for admissions workshops. The combination of online and in person activity also provided a programme of flexible support that was bespoke to Acting and TTSM applicants. This included Q&A sessions, practical skills-based workshops to support individuals progressing through the admissions process and 1:1 check ins with members of the Access and Participation team. We exceeded our target for applicants reaching final round for Acting, and applicants who received offers and also applicants who have accepted offers. Therefore, we believe this evidence base demonstrates the impact which is why we want to develop and continue with the activity.

At the time of writing this APP, **Originate** has been shortlisted for the NEON 2024 Widening Access Partnership Award, in recognition of the project's achievements and the success of the partnership. The programme demonstrates the power of drama school and industry collaboration and is a great example of effective partnerships with a combined widening participation intention and impact.

Originate has been running for the past 6 years with at least 35% of participants in 2017-2023 joining some of the most competitive drama schools in the world (including the drama school partners). A further 21% of Originate participants progressed straight into industry, with alumni working for National Theatre, ITV, BBC, Netflix and the Royal Shakespeare Company, showing the strength of the training. Similarly to RADA Connect, this activity has proved to be impactful therefore, we will continue it.

The Next Stage: Theatre Production, Young Techs, the Shakespeare for Young Audiences School Tour and accompanying **technical workshops** have a rational and evidence base developed from several pieces of research:

1. It is supported by the TASSO evidence toolkit¹⁹ which outlines that pre-entry access activities, summer schools and pre-entry mentoring has a positive impact on students progressing to higher education.
2. This is supported by the OfS Uni Connect Annual 2021 Report²⁰ suggests that 'multiple engagement with learners – which is achieved through the programme's targeted and sustained approach – has a positive impact on the most disadvantaged pupils, including on their confidence in making decisions about their course of study.' Through the above activity students have the opportunity to participate in several engagements with RADA from age 14 upwards.

The socialising and awareness raising of Contextual Admissions process is included as part of IS1 due to the impact it has had thus far in ensuring equality of opportunity at the admissions level. This

¹⁹ <https://taso.org.uk/evidence/toolkit/>

²⁰ <https://www.officeforstudents.org.uk/media/213bb753-863f-45d7-814c-4d2df8e71565/uni-connect-annual-report-final-for-web.pdf>

is supported by the publication of strong evidence that is in favour of higher education institutes adopting contextual admission practices²¹

Intervention Strategy 2: Effective on course support and a positive student experience for Disabled and B&GM students.

Evidence base and rationale

Feedback gathered from student focus groups, student voice, and the student survey suggests the below gaps in on course support and experience:

- Finances to pay for resources on the course eg tools, laptop, clothes, books, materials etc
- Access to housing in London
- Cost of living crisis and not enough money for the social aspects
- Imposter syndrome
- Lack of student led activities that are empowering for underrepresented groups eg no Black History Month acknowledgment
- Feeling as though their place was due to a tokenism
- Lack of diversity in the teaching staff
- The timetable – long hours and feeling of burn out/exhaustion
- The building feeling inaccessible – lift is often broken
- The timetable – no space for additional support to help aid studies

We have included the above into how we have developed the activities in intervention strategy 2 to ensure we are incorporating this research as part of our rationale.

The **RADA Connect on course** support (facilitating engagement with DSA, wellbeing services, student celebration and recreational groups) and **transitioning out** activity (skills development workshops) is new to us; however, our rationale is based on the below pieces of literature:

1. The WonkHE 2022 Building Belonging in Higher Education report²² suggests that transition support is important in building a sense of belonging from the beginning. They state that 'well-defined, clearly articulated, inclusive support systems and networks are fundamental to building a sense of belonging' (page 6). Their research also concludes that by integrating support throughout the course and across the university there was the most potential to remove 'deeply engrained feelings of un belonging, 'otherness', or 'imposter syndrome' (page 6. Thier work highlighted four main areas which form the foundations of belonging: connection, inclusion, support and autonomy which will all remain key elements to the RADA Connect on course/transitioning out activity.
2. In line with the OfS 2019 Review of Support for Disabled Students in Higher Education in England²³ at RADA are aware of the gaps in support that still exist. We want to eradicate those gaps by ensuring that access and participation resource is used to spot and then support struggling students.

There is sufficient evidence of the impact of **scholarships** and financial support on students. Most of it relates to completion, continuation and retention. Supporting students financially is used as a tool to ensure students from low socio-economic backgrounds can focus on their studies, relieve

²¹ <https://www.tandfonline.com/doi/full/10.1080/13603108.2019.1678076>

²² <https://wonkhe.com/wp-content/wonkhe-uploads/2022/10/Building-Belonging-October-2022.pdf>

²³ <https://www.officeforstudents.org.uk/media/a8152716-870b-47f2-8045-fc30e8e599e5/review-of-support-for-disabled-students-in-higher-education-in-england.pdf>

the pressure of working while studying and can increase capacity building, confidence and belonging²⁴

A recent study by Moores and Burgess (2022)²⁵ encourages that if continuation is the main goal, then scholarships should be means tested and only given to those who most need the financial support. This rationale is in line with our scholarships policy, and we have increased the means tested scholarships from £3000 to £4000 a year as a response to the current cost of living crisis.

A recent article from The Guardian²⁶ explains the current climate of students feeling a pressure to work long hours in paid jobs while balancing their studies. We are also aware of the impact on students' mental health and the intersection between low-income homes and ethnicity and disability. Through intervention strategy 2 we aim to address this and will monitor any gaps that may arise.

Intro to A&P workshops

The introduction to Access and Participation session for all first-year students ensures that all students engage with the current and new plan, understand the targets and can suggest new project ideas. They have been delivered since academic year 2020/21 with the majority of students reporting a significant increase in their understanding of social inequality and access and participation. This activity is also linked to wanting to increase connection between students as recommended by Blake, Capper & Jackson 2022²⁷

After each session students are sent a feedback form where they can suggest new ideas and inform us of any further items they want to know more about or things about their experience they want to tell us. The Access and Participation team offer follow up directly with A&P students so they can engage with them directly about concerns, issues or to receive specific student voice about the experience of underrepresented students. We received valuable feedback through this process which we will continue to include within our evaluation of the activity.

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²⁴ <https://uwe-repository.worktribe.com/output/878790/access-participation-and-capabilities-theorising-the-contribution-of-university-bursaries-to-students-well-being-flourishing-and-success>

²⁵ <https://www.tandfonline.com/doi/full/10.1080/03075079.2022.2125950>

²⁶ <https://www.theguardian.com/education/article/2024/jun/13/more-than-half-of-uk-students-working-long-hours-in-paid-jobs>

²⁷ <https://wonkhe.com/wp-content/wonkhe-uploads/2022/10/Building-Belonging-October-2022.pdf>

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Fees, investments and targets

2025-26 to 2028-29

Provider name: Royal Academy of Dramatic Art

Provider UKPRN: 10009292

Summary of 2025-26 entrant course fees

*course type not listed

Inflation statement:

We will not raise fees annually for new entrants

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

Full-time course type:	Additional information:	Sub-contractual UKPRN:	Course fee:
First degree		9250 N/A	9250
Foundation degree		9250 N/A	9250
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 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: Royal Academy of Dramatic Art

Provider UKPRN: 10009292

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	£104,000	£104,000	£104,000	£104,000
Financial support (£)	NA	£335,000	£337,000	£339,000	£339,000
Research and evaluation (£)	NA	£18,000	£15,000	£15,000	£18,000

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 (£)	£22,000	£22,000	£22,000	£22,000
Access activity investment	Post-16 access activities (£)	£82,000	£82,000	£82,000	£82,000
Access activity investment	Other access activities (£)	£0	£0	£0	£0
Access activity investment	Total access investment (£)	£104,000	£104,000	£104,000	£104,000
Access activity investment	<i>Total access investment (as % of HFI)</i>	<i>22.6%</i>	<i>22.6%</i>	<i>22.6%</i>	<i>22.6%</i>
Access activity investment	Total access investment funded from HFI (£)	£104,000	£104,000	£104,000	£104,000
Access activity investment	<i>Total access investment from other funding (as specified) (£)</i>	<i>£0</i>	<i>£0</i>	<i>£0</i>	<i>£0</i>
Financial support investment	Bursaries and scholarships (£)	£111,000	£111,000	£111,000	£111,000
Financial support investment	Fee waivers (£)	£216,000	£216,000	£216,000	£216,000
Financial support investment	Hardship funds (£)	£8,000	£10,000	£12,000	£12,000
Financial support investment	Total financial support investment (£)	£335,000	£337,000	£339,000	£339,000
Financial support investment	<i>Total financial support investment (as % of HFI)</i>	<i>72.8%</i>	<i>73.3%</i>	<i>73.7%</i>	<i>73.7%</i>
Research and evaluation investment	Research and evaluation investment (£)	£18,000	£15,000	£15,000	£18,000
Research and evaluation investment	<i>Research and evaluation investment (as % of HFI)</i>	<i>3.9%</i>	<i>3.3%</i>	<i>3.3%</i>	<i>3.9%</i>

Fees, investments and targets

2025-26 to 2028-29

Provider name: Royal Academy of Dramatic Art

Provider UKPRN: 10009292

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 increase the numbers of IMD Q1&2 students at RADA to 45% of the student body by academic year 2028 – 29 to ensure there is equality of opportunity to students from the most deprived backgrounds (PT_1)	PTA_1	Access	Deprivation (Index of Multiple Deprivations (IMD))	IMD quintile 1 and 2	All other quintiles	when comparing RADA's student enrolment figures to the national average between 2018 – 2022 (HESA 2023), there was a 4% difference. RADA had a combined average of 35% of enrolled students from Q1 and Q2 which is lower than the national average of 39% of students from Q1 and Q2 over the same period. Overall, the course that has the highest number of Q1 & Q2 enrolled students from 2018 to 2023 is	No	HESA publications (please include details in commentary)	2021-22	Percentage	35%	39%	42%	44%	45%
To increase the number of B&GM students at RADA to 35% of the student body by academic year 2028 –29 to ensure there is equality of opportunity to students from ethnic minority backgrounds (PT_2)	PTA_2	Access	Ethnicity	Mixed		There are low numbers of students who are Black & Global Majority (B&GM) at RADA, particularly on the Technical Theatre and Stage Management (TTSM) course. Evidence from the EORR suggests that this is a function of perceptions about creative vocational degrees in higher education, effective information and guidance on specific courses and a lack of knowledge and skill development in creative subjects	No	HESA publications (please include details in commentary)	2022-23	Percentage	21%	25%	30%	32%	35%
	PTA_3														
	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

