London Academy of Music & Dramatic Art (LAMDA)

Access and Participation Plan 2025/26 - 2028/29

1. Introduction and strategic aim

LAMDA (London Academy of Music & Dramatic Art) is a world-leading conservatoire with a rich heritage and an unwavering commitment to providing exceptional training in the performing arts. We are the oldest drama school in the UK and the oldest existing drama school in the world. Alongside our work in training actors and technicians for stage and screen, LAMDA is also an exams provider for young people, offering structured awards in communication skills, musical theatre and the spoken word in 46 countries around the world with a growing presence in UK state schools. Our mission is to develop the finest actors, directors, and technicians, regardless of background, through a rigorous and comprehensive curriculum, fostering creativity, innovation, and excellence. We are dedicated to nurturing talent and ensuring that our graduates are equipped with the skills and resilience needed to succeed in the competitive world of performing arts.

In order to achieve our mission, we are committed to equality of opportunity for all students. A central pillar of our 2030 strategy is "*training without borders*"[1] where we set out our core objective to create an inclusive and diverse learning environment where every student, regardless of their background, has the opportunity to thrive and fulfil their potential. This commitment is embedded in all aspects of our educational and operational practices, from admissions and curriculum design to student support services and community engagement.

As part of our dedication to equality of opportunity, we have identified both key areas of success and those requiring further development. We are proud of our initiatives that have broadened access to our programmes, such as targeted outreach activities, scholarship schemes, and partnerships with schools and community organisations. Our National Student Survey results, where we remain the highest performing conservatoire for the second consecutive year, testifies to high levels of belonging and institutional commitment from our student body. Our efforts have significantly increased the diversity of our student body, enriching the learning experience for everyone at LAMDA. However, we recognise that there is more to be done. Our strategic aim over the coming years is to build on these successes and address areas where disparities still exist. This includes enhancing support for underrepresented groups, and progression rates, and ensuring that our curriculum and teaching methods reflect the diverse society in which we operate. We are committed to continuous improvement and innovation in our approach to access and participation, guided by robust data and feedback from our stakeholders.

At LAMDA, our Access and Participation Plan (APP) is closely aligned with our strategic priorities to break down barriers to conservatoire training and cultivate an inclusive culture that emphasises diversity, equity, and inclusive practices. As a small, specialist drama school, LAMDA has the advantage of being agile and responsive to our unique context and situation. This agility allows us to swiftly implement changes and address the needs of our student body. However, our smaller size also means our datasets are limited, which can pose challenges in identifying and addressing risks to equality of opportunity. Despite this, we remain committed to deploying our resources effectively to foster an inclusive and supportive environment for all our students.

In summary, LAMDA is dedicated to fostering an environment where equality of opportunity is not just an aspiration but a lived reality for all our students. We will continue to work tirelessly to break down barriers and create a truly inclusive educational experience that prepares our students for success in the performing arts and beyond.

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[1] https://issuu.com/lamdadrama/docs/lamda_strategy_2023-2030

2.   Risks to equality of opportunity

LAMDA conducted an Assessment of Performance (see Annex A) using HESA data from the academic year 2017-18 to 2021-2022 to identify the key risks to equality of opportunity that will form the focus of our APP. We have also considered the Equality of Risk Register (EORR) when identifying our key risks.

LAMDA is a small and specialist provider that has admitted no more than 50 UK Full Time Undergraduate students a year over the past decade. This means that the standard datasets contain a lot of suppression for data protection reasons. To identify our key risks, we have therefore also drawn upon external research in the arts/education sectors and upon internal student consultation. Looking at the data we do have, we believe our APP will have the most impact by focusing predominantly on the *Access* and *Progression* stages of the student lifecycle and have chosen our key risks accordingly.

LAMDA offers three undergraduate degrees. Our one-year CertHE Foundation in Stage and Screen will enrol its first intake in Autumn 2024, so we only have data for the other two courses, which are the BA (Hons) Professional Acting and the BA (Hons) Production and Technical Arts (Stage & Screen) – abbreviated to PTASS. These two courses have quite different purposes and attract different kinds of students, so our analysis includes some key comparisons between the two student groups, to give a clearer picture of any disparities in equality of opportunity. It is also worth noting that our Production and Technical Arts provision followed a 2+1 model (FdA plus optional BA top-up) until 2023-24, when we introduced the three-year BA. The data for prior years therefore only relate to students and graduates of the FdA, which will teach out in 24/25.

Also of note is that, since cycle 23/24, we now run Full Time Undergraduate admissions through UCAS, with the first full intake through that route starting in Autumn 2024. The full effects of this cannot yet be assessed, but we have already observed much higher applicant numbers for PTASS (133% increase from 23/24), partially thanks to better visibility in the marketplace which UCAS provides.

We have identified the following key risks to equality of opportunity:

Risk One: Students from the most disadvantaged backgrounds and underserved areas are less likely to enrol on LAMDA's courses, contributing to unequal access to high-quality drama education

Our analysis of LAMDA's enrolment data from 2019 – 2022 evidences a low proportion of entrants from ABCS Quintile 1 (3.8%) and only 12% from IMD Q1 (compared to 25% from IMD Q5). It also showed that only 22.8% of young entrants were eligible for free school meals (FSMs), although our reporting on student's access to FSMs is currently being reviewed and will ultimately be improved through our decision to join UCAS for our admissions process. It is also worth noting that our assessment highlighting students residing in areas of low HE participation were less likely to progress to study at LAMDA, with 35.7% of LAMDA's entrants from the POLAR quintile 5, while 7.1% were from POLAR quintile 1.

LAMDA offers specialist training, and therefore entry to our undergraduate courses is based on talent and potential, as opposed to academic achievements. Acting applicants undertake a 3-stage audition process and PTASS applicants are required to attend an interview and submit a portfolio. Without prior experience and access to skills development opportunities throughout their education, students will be less equipped to succeed through the application process and therefore, face greater challenges to successfully enrol on LAMDAs courses. A 2016 survey in schools found that 71% of young people funded their extracurricular activities (including Arts provision) through parental funding[2], which would suggest that students from low-income backgrounds are less likely to have access to this provision, meaning they will have lower application success rates as suggested in the EORR[3]. Further research in The Cultural Learning Alliance report[4] highlights that independent schools often have much better

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[2] https://www.culturallearningalliance.org.uk/wp-content/uploads/2024/05/CLA-2024-Annual-Report-Card.pdf
[3] https://www.officeforstudents.org.uk/for-providers/equality-of-opportunity/equality-of-opportunity-risk-register/risk-1-knowledge-and-skills/
[4] CLA report card 2024, p12

Arts facilities and staffing than their peers in the state sector, and therefore are better equipped to guide students towards Arts careers. Furthermore, the increasing lack of opportunity to access high quality arts education through state schools is particularly problematic for students from less affluent backgrounds, who often encounter theatre for the first time in school[5]. The disparity between state and fee-paying schools in providing arts education is leading to a less diverse talent pipeline, increasingly dependent on the financial resources of students' parents. This further demonstrates the access gap between the wealthiest applicants and applicants from low-household income. Therefore, LAMDA has committed to a target to increase enrolments from IMD Q1&Q2 (indicating students from the most disadvantaged backgrounds) and supporting students from low-income backgrounds through our Intervention Strategies.

The EORR suggests that students from low-income backgrounds may also be disadvantaged through lack of Information and guidance[6]. This is particularly apparent for creative degrees. A recent study by Netflix and The National Youth Theatre[7] found that "89% of working-class parents are hesitant about their children pursuing careers in the creative industries" and favoured other professions which are perceived as more stable and better paid. The research also found that among 16-25 year olds working in creative careers, 73% stated that "their parents view their creative careers as a waste of education".

We also recognise the intersectionality of care experienced students, and students from low household incomes and will therefore target these students in our intervention strategies in response to this risk. Our internal datasets for students who are care-experienced is very limited, making it challenging to pinpoint specific risks to equality of opportunity. Nevertheless, national data and the EORR[8] indicate that less than 20% of care-experienced students' progress into higher education and are more likely to face additional barriers to access higher education.

Risk Two: Students from the Global Majority are underrepresented at LAMDA, particularly on the BA (Hons) Production and Technical Arts

LAMDA uses the term 'Global Majority', also known as people of the global majority (PGM). It is a collective term that encourages those of African, Asian, Latin American, and Arab descent to recognize that together they comprise the vast majority (around 80 percent) of people in the world. Understanding the truth that Whiteness is not the global predominance has the power to disrupt and reframe our conversations on race. The aggregated data for student's ethnicity is very small in our data set, making this hard to set and report on specific targets in our APP, which is why we have chosen to set targets for the collective Global Majority group. However, we have noted some specific risks to equality of opportunity for specific student groups below and will continue to monitor these and explore opportunities for targeted outreach as part of our intervention strategies through the life of this plan, and beyond.

Between the four years analysed, 32.2% of LAMDA entrants were from the Global Majority (Black, Mixed and Asian students) and, from that only 2.7% of entrants were Asian students, whilst 67.3% of students were White (0.5% Other). This is particularly apparent on LAMDA's BA (Hons) Production and Technical Arts course, where only 12% of entrants were from the Global Majority and only 1% were Asian students. Evidence from the EORR suggests that Black students may not feel able to apply to higher education or have the information and guidance that will enable them to develop ambition and expectations.[9] Our consultation with current students and potential applicants would also suggest that Global Majority

[5] https://publications.parliament.uk/pa/ld201617/ldselect/ldcomuni/170/170.pdf
[6] https://www.officeforstudents.org.uk/for-providers/equality-of-opportunity/equality-of-opportunity-risk-register/risk-2-information-and-guidance/
[7] https://www.whatsonstage.com/news/almost-90-per-cent-of-working-class-parents-are-hesitant-about-their-children-pursuing-careers-in-the-creative-industries_1627927/
[8] https://www.officeforstudents.org.uk/for-providers/equality-of-opportunity/equality-of-opportunity-risk-register/student-characteristics/care-experienced-students/
[9] https://www.officeforstudents.org.uk/for-providers/equality-of-opportunity/equality-of-opportunity-risk-register/risk-5-limited-choice-of-course-type-and-delivery-mode/

students face this risk due to their perception of Drama School and working in the creative industries, often from familial circumstances or lack of guidance provided throughout their education.

We recognise that there is a significant lack of people from the Global Majority in the Arts and further improvement is required across the HE sector to improve the diversity of the pipeline to creative industries. Research shows that only 13% of creative jobs are held by Black, Asian and other ethnic groups, with even lower representation in senior positions at around 8%[10]. The Labour party's 'Acting Up Report'[11] notes that many [Global Majority] individuals face cultural and familial resistance to pursuing careers in the arts. This resistance often stems from a perceived lack of financial stability and success within the arts industry. This discouragement is compounded by the lack of visible role models in these fields, which further alienates potential talent. Stereotyping and bias within the industry also play significant roles. Global Majority actors often find themselves typecast into specific roles, limiting their career growth and reinforcing negative stereotypes. The Centre Stage report published by the Andrew Lloyd Webber Foundation[12] emphasizes that this typecasting, combined with a lack of diverse narratives in mainstream theatre, perpetuates the exclusion of Global Majority actors from leading roles which ultimately leads individuals to feel that the arts are "not for them". The underrepresentation of Global Majority individuals in production and technical roles within the arts industry is a significant issue, often overshadowed by the focus on on-stage diversity. However, the production and technical sectors—encompassing roles such as lighting, sound, stage management—are equally, if not more, lacking in diversity. Whilst more specific research is needed in this area, we can see evidence of this through LAMDA's low Global Majority applicant and enrolment figures on our BA (hons) Production and Technical Arts course. Unpublished research commissioned by The Southbank Centre as part of the Technical Skills Consortium confirmed that 100% of organisations surveyed had aspirations to diversify their workforces, particularly in Tech and Production, but also struggled to recruit in these areas because of a lack of specialist skills. Therefore, we will ensure students applying to our BA (Hons) Production and Technical Arts courses are particularly considered in our intervention strategy in response to this risk.

Risk Three: D/deaf, disabled, and neurodivergent students face significant barriers to accessing and thriving at LAMDA, leading to lower enrolment and continuation rates

From data collected on LAMDA's enrolments between 2019 – 2022, 35.4% of students reported a declared disability. There was a higher percentage of disabled students enrolling on our BA (hons) Production and Technical Arts course, with 59% reporting a declared disability, whilst only 31.3% of BA (hons) Professional Acting students had a declared disability. Across all undergraduate courses, the most dominant declared disability type was Mental Health conditions (39.2% of declared disabilities), followed by Cognitive and Learning Difficulties (34.2%) and Sensory/Medical/Physical disabilities (11.4%). Disabled Students also had a slightly lower continuation rate (94.2%) compared to those without disabilities (97.5%). Our applicant data on disabled applicants is limited, as many students choose not to disclose a disability at application stage. However, we hope this will improve now that applications will be monitored through UCAS and through the implementation of our intervention strategies, with the aim of empowering students to declare any known disabilities. Through our consultation process we have also identified a disparity between the number of students reporting a disability and the number applying for support via the Disability Support Allowance (DSA), implying that students may not have the sufficient guidance or support to go through this process.

Evidence from the EORR[13] suggests that low enrolment rates for disabled students are the result of lack of knowledge and skills required to be accepted into HE, lack of information and guidance to make informed choices about their HE options, low application success rates and limited choice of course type

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[10] https://www.lbbonline.com/news/bame-representation-within-the-creative-industries
[11] https://d3n8a8pro7vhmx.cloudfront.net/campaigncountdown/pages/1157/attachments/original/1502725031/Acting-Up-Report.pdf?1502725031
[12] https://andrewlloydwebberfoundation.com/downloads/centre-stage-the-pipeline-of-bame-talent.pdf
[13] https://www.officeforstudents.org.uk/for-providers/equality-of-opportunity/equality-of-opportunity-risk-register/student-characteristics/disabled-students/

and delivery mode. Our focus groups with current student potential applicants[14] would also suggest that disabled and neurodivergent students experience this risk because a lack of resources to support the application process and navigate complex requirements to apply to Drama School. They also highlighted that traditional educational pathways often lack the accommodations and support required to cater to students with disabilities, particularly in practical and hands-on creative subjects, meaning that they felt less prepared for applying to drama school. The 2024 'Supporting Disabled Students' TASO report[15] also notes that even when disabled students do enrol in creative courses, they often find themselves marginalised due to the lack of inclusive teaching practices and the persistence of a "one size fits all" approach to disability support. Further research from the "Arriving at Thriving" by Policy Connect[16] report highlights how disabled students frequently encounter a lack of consistency in the implementation of reasonable adjustments across different courses and institutions. This inconsistency can result in disabled students feeling excluded from both academic and social aspects of university life, which are crucial for a holistic educational experience. LAMDA also recognises the higher rates of students enrolling with a mental health condition and the continued need to support positive mental wellbeing across the student body, as outlined in our Intervention Strategies and Whole Provider Approach.

It is also important to reflect on the creative industries to whom LAMDA supplies a pipeline of talent. The Arts Council EDI 2020 report[17] found that whilst 23% of the working age population in the UK were disabled, only 7% of those in arts organisations' workforce are disabled. Despite the increasing focus on diversity and inclusion, disabled people remain significantly underrepresented in creative roles, particularly in production, technical, and leadership positions. LAMDA recognises that there are significantly fewer disabled people than non-disabled people working in the industry and improving access to drama school is an important part of improving this sector-wide disparity.

Risk Four: Students who are from the most disadvantaged backgrounds or are currently underrepresented in HE experience barriers to progress into further training or employment after completing their course at LAMDA

LAMDA's overall progression rate between 2018 – 2021 was 64.5, which is lower than the HE average of 72.6 and the sector (design, creative and performing arts) average which was 65.8. Whilst research has found that Creative higher education is successfully "providing graduates with the high-level creative skills necessary to work in the creative industries and in creative roles across the economy"[18] there are still inequalities in progression to employment within creative industries for groups who are underrepresented in higher education. LAMDA offers specialist training in Professional Acting for Stage and Screen and the landscape for acting graduates entering a highly competitive industry is marked by a significant imbalance between the number of graduates and the available job opportunities. Many acting graduates find themselves pursuing related fields or accepting non-acting roles that utilize their skills in different ways, such as in education, marketing, or administrative positions within the creative sector. The 2023 "What do graduates do?" report by Prospects Luminate[19] also found that 18.3% of performing arts graduates in employment were employed in Retail, catering, waiting and bar staff roles.

Furthermore, our Assessment of performance found that students who were eligible for Free School Meals had a significantly lower progression rate (28.6%) than students who were not eligible (65.8%), indicating that students from low-incomes background face greater barriers to progress into further training or employment. Whilst our IMD progression data suggests that students from IMD Q1 and Q2 neighbourhoods have equal progression rates to students from IMD Q5, we must acknowledge the small data sets which may make this data unreliable and instead draw upon sector evidence and research

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[14] Small focus groups and feedback sessions were conducted during our regional 'Introduction to Drama School' days in 2022 and 2023.
[15] https://cdn.taso.org.uk/wp-content/uploads/TASO_Report-Supporting-disabled-students-APR-2024_-_.pdf
[16] https://www.policyconnect.org.uk/research/arriving-thriving-learning-disabled-students-ensure-access-all
[17] https://www.artscouncil.org.uk/equality-diversity-and-inclusion-data-report-2020-2021
[18] https://pec.ac.uk/research_report_entr/for-love-or-money/#entry:1797@1:url
[19] https://graduatemarkettrends.cdn.prismic.io/graduatemarkettrends/bb6dc6da-0786-4c17-aa74-af4607d20bb0_what-do-graduates-do-2324.pdf

which confirms this assumption. The PEC 'Social mobility in the Creative Economy' report[20] found that 52% of the Creative Industries workforces were from high socio-economic backgrounds, compared to 38% across all industries in 2020 and that only five percent of those from working-class backgrounds based outside of London and the South East work in a creative occupation, compared to 15% of those from privileged backgrounds living in these regions[21]. This disparity is also linked to other student groups who are currently underrepresented in HE. The PEC report also found that in London, "the odds of working in the Creative Industries as white and privileged person are one in five – double the chance of those from ethnic minority, working-class backgrounds also living in the Capital"[22]. Data from the Higher Education Statistics Agency (HESA) shows that disabled graduates, particularly those from ethnic minority backgrounds, are less likely to find employment 15 months after graduation compared to their peers without disabilities.[23]. The combination of these barriers—whether due to disability, ethnic background, or socioeconomic status—creates a challenging environment for many creative degree graduates in the UK.

Systemic challenges impacting Equality of Opportunity

The 2023 "The Arts in Schools: Foundations for the Future" report[24] underscores the vital role that arts play in improving outcomes for children and young people, both in terms of life skills and work skills and the development of critical skills such as creativity, empathy, problem-solving, and teamwork, which are valued by both young people and employers. However recent changes to educational policy have meant that there has been a systematic downgrading of arts subjects within the UK education system, with STEM subjects being prioritised over creative subjects[25]. The report identifies numerous challenges that affect arts education today, including funding pressures, lack of teacher training in the arts, and the diminishing role of local education authorities (LEAs) in supporting arts initiatives. The Cultural Learning Alliance reports that there has been a 42% drop in young people taking arts GCSEs and a 21% decrease in Arts entries at A-Level since 2010.[26] It is evident from current research that schools are currently struggling to create meaningful opportunities for their students to engage in creative subjects and create cultural equity in arts education.

Furthermore, in a survey of 1000 people conducted by OnePoll, 49% of 16–25-year-olds surveyed wanted to pursue creative careers, but 62% did not feel teachers or careers advisers provided adequate guidance, and 24% of parents also admitted they would actively prevent their child from pursuing a creative career.[27] Careers in theatre are often perceived as insecure and poorly paid, which dissuades young people, especially from diverse and less affluent backgrounds, from pursuing them. This perception is compounded by the high cost of higher education and the concentration of opportunities in London, further marginalizing regional talent. The House of Lords "Skills for Theatre: Developing the Pipeline of Talent"[28] report suggests that better careers advice is needed to inform young people about the full range of opportunities in theatre, including technical and backstage roles. This suggests that students from UK state schools face greater challenges to access information and guidance on pursuing arts careers and make informed choices about studying creative subjects at HE level, because of the lack of priority for Arts subjects in our current education system. We believe a wide range of students face this risk, which is also evidenced in the EORR[29].

Whilst we acknowledge LAMDA's responsibility as a HE provider to support state schools to improve the uptake and attainment in arts subjects as well as offer creative careers advice, we also acknowledge that systemic challenges require collaborative approaches and understanding to create greater impact.

[20] https://pec.ac.uk/wp-content/uploads/2023/12/PEC-report-Social-mobility-in-the-Creative-Economy-Sept-2021.pdf
[21] https://pec.ac.uk/news_entries/national-statistics-on-the-creative-industries/
[22] https://pec.ac.uk/news_entries/national-statistics-on-the-creative-industries/
[23] https://luminate.prospects.ac.uk/employment-levels-among-graduates-with-disabilities
[24] https://www.anewdirection.org.uk/the-arts-in-schools
[25] https://publications.parliament.uk/pa/ld201617/ldselect/ldcomuni/170/170.pdf
[26] https://www.culturallearningalliance.org.uk/cla-report-card-published/
[27] https://www.designweek.co.uk/issues/15-21-january-2018/young-people-want-creative-jobs-schools-dont-support-survey-shows/
[28] https://publications.parliament.uk/pa/ld201617/ldselect/ldcomuni/170/170.pdf
[29] https://www.officeforstudents.org.uk/for-providers/equality-of-opportunity/equality-of-opportunity-risk-register/risk-2-information-and-guidance/

The adverse effect of declining uptake in arts subjects at secondary school level is still to be discovered and may have future ramifications within and beyond the life of this plan. Through LAMDA Exams, our partnerships and widening participation programmes, we are committed to working with local and national state schools to champion arts education and creative careers, as outlined in our Whole Provider Approach section. We will continue to monitor how this evolves through continued conversations with our networks and review our activities accordingly.

3. Objectives

After identifying four major risks to equality of opportunity throughout the student lifecycle, this section outlines four strategic objectives designed to reduce their impact on students who may be underrepresented at LAMDA. These objectives provide the foundation for the three intervention strategies discussed in section 3 of this plan.

Objective 1
LAMDA will improve access for students from the most disadvantaged backgrounds and from the most underserved areas, increasing the proportion of new enrolments from IMD Quintile 1&2 postcode areas.

Objective 2
LAMDA will ensure that Global Majority applicants are encouraged and supported to access Drama School training, particularly in Production and Technical Arts.

Objective 3
Create an accessible and equitable experience for D/deaf, disabled and neurodivergent students applying to and enrolling at LAMDA and continue to find new approaches to support students with mental health conditions pre and post enrolment.

Objective 4
LAMDA will improve the overall progression rate into further training or employment to exceed the current sector (design, creative and performing arts) average, with particular emphasis on supporting students from disadvantaged backgrounds and students who are underrepresented in HE and the Arts.

4. Intervention strategies and expected outcomes

Three intervention strategies have been developed in response to the comprehensive analysis of the risks to equality of opportunity, particularly in the creative arts with the aim of achieving our outlined objectives. These strategies were designed based on research, consultation with industry experts, and ongoing feedback from students and community partners. They focus on key areas such as improving access for students from disadvantaged backgrounds and the Global Majority, providing holistic support for disabled students, and creating pathways for career progression through targeted outreach, mentorship, and industry partnerships. Each intervention is built on evidence of what works, with a clear focus on addressing the specific challenges faced by these groups, ensuring that LAMDA remains inclusive and supportive of all students.

Intervention Strategy 1: Targeted Outreach to Increase Access

Objectives

Objective 1 - LAMDA will improve access for students from the most disadvantaged backgrounds and from the most underserved areas, increasing the proportion of new enrolments from IMD Quintile 1&2 postcode areas.

Objective 2 - LAMDA will ensure that Global Majority applicants are encouraged and supported to access Drama School training, particularly in Production and Technical Arts.

Related Targets

PTA_1 - Increase the percentage of new entrants from IMD Quintile 1 and Quintile 2 areas in each year of the APP, and to 40% by the end of 2028/29

PTA_2 - Increase the percentage of students enrolled on courses in Production and Technical Arts who are from the Global Majority (i.e. who do not identify as White) each year of the APP, and to 20% by the end of 2028/29

PTA_3 - Increase the percentage of students enrolled who report physical, sensory and neurological disabilities each year of the APP, and to 26% by the end of 2028/29

Risks to equality of opportunity

This intervention strategy responds to the following risks, as outlined in the Risks to equality of opportunity section:

Risk One: Students from the most disadvantaged backgrounds and underserved areas are less likely to enrol on LAMDA's courses, contributing to unequal access to high-quality drama education

Risk Two: Students from the Global Majority are underrepresented at LAMDA, particularly on the BA (Hons) Production and Technical Arts.

Intervention Strategy 1 Activity	Inputs	Outcomes	Cross Intervention
Pathways Programme – workshops. This activity has three strands: 1. Digital application support workshops delivered at key points in the application cycle that will provide information and guidance on both LAMDA's courses, the application and audition/ interview process. *(New Activity)* 2. In-person workshops at targeted partner schools and youth arts organisations in disadvantaged areas or in global majority communities, designed to offer vital knowledge and skills for navigating the audition / interview process. *(Existing Activity)* 3. Introduction to Drama School Days. Practical workshop days delivered at Regional Hub venues in areas of low HE engagement and/or in disadvantaged areas that aim to offer a taster of the Actor Training practice at LAMDA.*(Existing Activity)* Pathways is targeted to reach potential applicants aged 16+ who are from low-income backgrounds, underserved areas, from the Global Majority, identify as D/deaf or disabled or are care experienced.	Access and Widening Participation Manager and Officer (Core AWP Team) to administrate the programme LAMDA lead practitioners to deliver workshops Student and Graduate Ambassadors to assist delivery Targeted Pathways Partnerships across the country	**Short term outcomes** – Increased awareness and interest in HE and conservatoire training – Increased knowledge of application process to Drama School – Improved self-perception of ability and confidence to apply – Improved sense of belonging in HE – Increased confidence in future success **Long term outcomes** – Improved creative skills and raised attainment – Increased enrolment rates from students from low-income and disadvantaged backgrounds, measured by IMD Q1&2 postcodes – Increased enrolment rates of Global Majority students	IS2

Intervention Strategy 1 Activity	Inputs	Outcomes	Cross Intervention
Future Technicians Programme (this targeted activity has two strands): 1. 8–10-week Course that aims to give participants a taster of different production and technical roles in The Arts. *(New Activity)* 2. 1–2-week Summer School that gives participants an opportunity to develop their technical skills on a project, finishing in a sharing. *(Existing Activity)* This project is delivered in partnership with our closest theatre venue, The Lyric Hammersmith. Both activities target recruitment at young people aged 14-21 from the global majority, young people who are D/deaf and disabled, young people from low-income households and young people in care/care leavers and is totally free to attend. Travel bursaries and lunch are also provided.	Partnerships with industry partner (Lyric Hammersmith) Administration from AWP core team LAMDA lead practitioners to deliver workshops Budget and event resources	**Short term outcomes** - Increased knowledge of career options - Increased awareness and interest in HE and conservatoire training - Improved self-perception of ability and confidence to apply - Increased confidence in future success − Improved sense of belonging in HE **Long term outcomes** − Increased application and enrolment rates of Global Majority students to LAMDA's Production Arts courses − Increased application and enrolment rates from students from low-income and disadvantaged backgrounds to LAMDA's Production Arts courses, measured by IMD Q1&2 postcodes − Increased application and enrolment rates of target students to Production and Technical Arts courses at another HE provider or conservatoire	IS2
Application fee waivers and travel bursaries Application fee waivers to LAMDA's undergraduate and foundation courses, and travel bursaries to support applicants from low-income backgrounds to attend in-person auditions/interviews, Open Days and productions and apply to LAMDA's courses. *(Existing Activity)*	Administration from Admissions and AWP core team Budget for financial support	**Short term outcomes** - Removal of financial barriers - Improved student emotional and mental wellbeing, linked to financial security - Increased knowledge of application process and financial support available **Long term outcomes** - Increased enrolment rates from IMD Q1&2 postcodes and students eligible for FSMs - Reduced enrolment gap between students from IMD Q1&2 and IMD Q5 postcodes.	

Intervention Strategy 1 Activity	Inputs	Outcomes	Cross Intervention
Financial Support – Access Award A bursary of up to £1500 per year for enrolled students with a household income of £43,000 or less. Eligible students are automatically awarded after enrolling at LAMDA. *(Existing Activity)*	Administration from Admissions and Finance Budget for financial support	**Short term outcomes** - Removal of financial barriers - Improved student emotional and mental wellbeing, linked to financial security - Job / income pressure decreased **Long term outcomes** - Increased enrolment rates from students from low-income backgrounds - Sustained high continuation rates for students from low-income backgrounds	

Estimated cost of activities and evaluation for intervention strategy 1: £521,200 across four years of APP (incl. estimated portion of staff salaries, and investment in evaluation

Intervention Strategy 1: Summary of evidence base and rationale

Whilst most of the activity in this intervention strategy is existing activity, we have strong evidence to justify the continuation of these activities for the duration of this plan. Pathways[30] is a skills development programme that aims to support young people interested in applying to drama school or exploring arts careers. We remove financial barriers and build clear access routes for talented individuals who are currently underrepresented in higher education and the arts, supporting at every stage of the application, audition/interview and enrolment process. In the last two years alone, Pathways has supported over 1000 young people through workshops and our 'Introduction to Drama School' days, with 53% of participants from IMD Q1&Q2 postcodes, 30% of participants from the Global Majority, 14% of participants identifying as disabled and 4% of participants from care experienced backgrounds. Between 2022-2024, 23% of Pathways participants requested an application fee waiver to apply to LAMDA. Pathways applicants were five times more successful than average in applying for a FT UG course at LAMDA. Over these two years, 76% of Pathways participants were 'now more interested in auditioning / interviewing for Drama School' and 80% believed the training at LAMDA now 'felt open and accessible to them'. Furthermore, current LAMDA students who joined through the Pathways programme confirmed that receiving an application fee waiver and travel bursary support were vital in allowing them to apply to Drama school, especially if applying to multiple providers: applicants can spend upwards of £55 per school[31.] They also stated that visiting LAMDA for in-person workshops or productions was a huge contributor to feeling like they 'belonged' at LAMDA, and meant they were more confident in their auditions. Through the programme we work to create long term sustainable partnerships with targeted schools, colleges and youth arts organisations in London and across the UK, particularly where there are high levels of social disadvantage and low rates

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[30] www.lamda.ac.uk/life-lamda/pathways-programme
[31] https://www.artsprofessional.co.uk/news/drama-school-hopes-shift-dial-axing-audition-fees

of participation in higher education. Annual consultation with our partners acts as a key evidence base for the development of the programme, as we continue to monitor and address the barriers their participants face to accessing drama school training (see Whole Provider Approach)

The LAMDA x Lyric Future Technicians programme launched in 2022, with the aim of giving young people the opportunity to engage with Technical and Production Arts and explore backstage/offstage careers in the creative industries. The programme was created in collaboration with The Lyric Hammersmith (LAMDA's nearest public theatre) to respond to the lack of opportunity young people currently have to explore these careers during their education and the subsequent decline in a diverse pipeline of talent entering into the industry[32]. At the time of writing, the programme has supported 55 young people between the ages of 14-20 through our 3 Summer Schools and 10-week course[33]. After taking part, 90% of participants said that they were 'now more interested in pursuing a career / further training in Production and Technical Arts. Through our evaluation, we also found that almost all participants felt generally more confident in their ability, had better knowledge of jobs that exist in Theatre and knew where to find further training for Backstage / Technical roles after taking part. So far, one Future Technicians participant has progressed to study on LAMDA's BA (hons) Production and Technical Arts course, receiving a full scholarship.

Research suggests that students from low-income backgrounds are more likely to discontinue their studies than students from wealthier backgrounds[34], therefore LAMDA's Access award is intended to support the students in the most financial need, with a household income of <£25,000. LAMDA has consistently high continuation rates across all student groups (See Annex A) and believe the success of this is through our continuing financial support to the most disadvantaged students. Due to the full schedule of LAMDA students, opportunities to take on paid work outside of studying is limited. Evidence suggests that bursary provision is effective in reducing the need for students to undertake paid work alongside their studies, as well as reducing feelings of anxiety and stress due to financial concerns[35] which forms the rationale to continue the provision of our Access award. We acknowledge that success in improving access to LAMDA may also be through our growing scholarships and bursaries programme, which currently supports 28% of our student cohort. Speaking in our 23/24 Scholarships Impact Report[36], one student, in receipt of a scholarship to support their study on the MFA Professional Acting degree at LAMDA, reflects on how the award has been 'instrumental in allowing [them] to pursue [their] passion for acting. It has alleviated financial burdens and enabled [them] to fully immerse [themself] in their studies.' Evidence from the Andrew Lloyd Webber Foundation's Centre Stage report[37] also confirms providing financial support to students from the lowest income backgrounds "as the most effective way to attract more diverse students". Improved signposting of bursaries to support access will be a priority to LAMDA for the life of this plan and beyond, as recommended by the OfS.[38]

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[32] https://www.thestage.co.uk/news/drama-schools-warn-of-crisis-in-technical-training
[33] Summer Schools delivered in 2022, 2023 and 2024. 10-week course first delivered in April 2024.
[34] https://www.officeforstudents.org.uk/news-blog-and-events/press-and-media/students-from-disadvantaged-backgrounds-less-likely-to-complete-their-course/
[35] https://www.officeforstudents.org.uk/media/474c9580-e99a-4d24-a490-3474e85ae199/financial-support-evaluation-report-2016-17-201718.pdf
[36] Unpublished report, LAMDA - See Annex B
[37] https://andrewlloydwebberfoundation.com/downloads/centre-stage-2021.pdf
[38] https://www.officeforstudents.org.uk/media/474c9580-e99a-4d24-a490-3474e85ae199/financial-support-evaluation-report-2016-17-201718.pdf

Intervention Strategy 1: Evaluation

Activity	Method(s) of evaluation (T1 = Type 1 evidence, T2 = Type 2 evidence)	Summary of publication plan
Pathways Programme - workshops	**Process Evaluation** - Collect data on number and % of students attending workshops with target characteristics (T1) - Record the number of Pathways Partner organisations/ schools engaged each year. (T1) **Impact Evaluation** - Post activity feedback surveys to gather participant experience of activity and any changes to perceptions of HE - Data Analysis on Applications, Offers, Accepts and Enrolments in HE, available through the HEAT tracking system and internal data teams (T2) - Annual Interviews with Partner leads to review the success of the relationship and understand if agreed goals / expectations were met and identify future opportunities (T1, T2) - Development of 1-2 Pathways partner case studies every 2 years from 2025/26 (T1, T2)	Yearly findings will be published in LAMDA's annual Trustees report, which is published on our website. AWP activity, including the evaluation of this plan will also be reported to LAMDA's Board of Trustees as part of a biannual strategy update. A full impact evaluation report of all activities in IS1 will be published on LAMDAs website in **2028/2029.**
Future Technicians Programme	**Process Evaluation** - Collect data on number and % of students applying to the programme, and attendance rates, further analysed by applicant characteristics (T1) - Pre and post programme surveys that assess participants' understanding of HE courses, self-confidence, and career knowledge at the start and end of the activity (T1) **Impact Evaluation** - Gather qualitative data through interviews and follow-up discussions with selected participants, focusing on how the programme influenced their educational and career decisions. (T2) - Collect institutional data on enrolment rates from targeted demographics (e.g., IMD Q1&2 postcodes, FSM-eligible students, Global Majority students) who attended the programme (T2)	As above. An impact evaluation report for Future Technicians will be co-created with The Lyric Hammersmith in **2026**, with the possibility of this being shared with HE and Theatre sector networks through blog posts and conferences.

Activity	Method(s) of evaluation (T1 = Type 1 evidence, T2 = Type 2 evidence)	Summary of publication plan
Application fee waivers and travel bursaries	**Process Evaluation** - Collect data on number and % of participants receiving application fee waivers, further analysed by applicant characteristics (T1) - Collect Data of total spend on bursaries (T1) **Impact Evaluation** - Analyse data on participants receiving application fee waivers and successfully enrolling on LAMDA's courses, further analysed by applicant characteristics (T2) - Compare enrolment data on participants who accessed fee waivers and those who did not (T2) - Post enrolment survey to gather effectiveness of Pathways activity and application fee waiver process (T2)	Yearly findings will be published in LAMDA's annual Trustees report, which is published on our website. AWP activity, including the evaluation of this plan will also be reported to LAMDA's Board of Trustees as part of a biannual strategy update. A full impact evaluation report of all activities in IS1 will be published on LAMDAs website in **2028/2029.**
Financial Support – Access Award	**Process Evaluation** - Collect data on number and % of participants receiving access award, further analysed by applicant characteristics (T1) **Impact Evaluation** - As per relevant parts of the OfS Evaluating the Impact of Financial Support toolkit, every two years from 2024-25 (T2)	As above. We will also endeavour to share findings from LAMDAs Financial support, alongside our other Access activities with HE sector networks, as appropriate.

Intervention strategy 2: Holistic, personalised, and proactive support for disabled students

Objectives and targets

Create an accessible and equitable experience for D/deaf, disabled and neurodivergent students applying to and enrolling at LAMDA and continue to find new approaches to support students with mental health conditions pre and post enrolment.

Related Targets

PTA_3 - Increase the percentage of students enrolled who report physical, sensory and neurological disabilities each year of the APP, and to 26% by the end of 2028-29

PTS_1 - Improve continuation rates for students with a reported disability to be in line with students not reporting a disability

Risks to equality of opportunity

This intervention strategy responds to the following risks, as outlined in the Risks to equality of opportunity section:

Risk Three: D/deaf, disabled, and neurodivergent students face significant barriers to accessing and thriving at LAMDA, leading to lower enrolment and continuation rates.

Intervention Strategy 2: Activity	Inputs	Outcomes	Cross Intervention
One-to-One support for D/Deaf, disabled and neurodivergent students A designated named contact (newly appointed Disability Coordinator) for personalised and pastoral support throughout the admissions cycle, enrolment and student lifecycle. This includes personalised support around screening and assessment, creating Learning Agreements and applying for DSA. *(New Activity)*	Disability Coordinator role (20% of role) Provision of resources	**Short term outcomes** - Increased knowledge on the application process to HE and support available - Increased confidence to successfully apply to HE - Improved student emotional and mental wellbeing. - Increased applications for DSA **Long term outcomes** - Increased enrolment rates for disabled students - Improved continuation rates for disabled students	IS1
Wellbeing Initiatives A series of year-round activities to promote positive mental wellbeing for students who are in the application process and throughout the student lifecycle, ranging from digital workshops, talks and drop-in sessions. *(New Activity)*	Wellbeing Manager time Disability Coordinator time Event costs and resources	**Short term outcomes** - Improved self-perceptions about academic abilities and confidence - Improved student emotional and mental wellbeing **Long term outcomes** - Increased enrolment rates from disabled students - Improved continuation rates for disabled students	IS1

Intervention Strategy 2: Activity	Inputs	Outcomes	Cross Intervention
Staff Training Developing delivery methods to create an inclusive training environment for students with declared disabilities. 1. All teaching staff will receive ongoing compulsory training in EDI, Disability, Safeguarding, Consent training and Unconscious Bias, as well as bi-annual training in the use of Learning Agreements and adaptive teaching styles for permanent and freelance teaching staff 2. Additional Accessibility and Inclusive practice training for staff and students will also be delivered by partner companies, such as Graeae Theatre Company throughout the academic year *(Existing Activity)*	EDI Manager to administrate staff training Partnerships with known organisations specialising in Accessibility and Inclusivity Teaching staff time and costs Training resources	**Short term outcomes** - Increased staff awareness of inclusive practice - Improved staff knowledge and confidence in supporting disabled students. - Teaching staff feel supported in their professional development. - Improved sense of belonging for disabled students at LAMDA **Long term outcomes** - Improved continuation rates for disabled students - Increased staff confidence in embedding inclusive practice in their work throughout the student lifecycle. - Improved school understanding of student experiences and challenges affecting student outcomes - Development of strategies for effective support	
Annual Accessibility Audit of LAMDA's facilities and resources, implementing necessary improvements, including the implementation of necessary training for the Estates team.	Head of Finance & Estates to coordinate Estates staff Student consultants Partnerships with known organisations specialising in Accessibility and Inclusivity	**Short term outcomes** - Increased staff awareness of inclusive practice - Improved staff knowledge and confidence in supporting disabled students. - Improved sense of belonging for disabled students at LAMDA **Long term outcomes** - Increased enrolment rates from disabled students - Improved continuation rates for disabled students - Improved school understanding of student experiences and challenges affecting student outcomes - Development of strategies for effective support	

Estimated cost of activities and evaluation for intervention strategy 2: £167,000 across four years of APP (incl. estimated portion of staff salaries, and investment in evaluation)

Intervention Strategy 2: Summary of evidence base and rationale

This intervention strategy aims to provide holistic, personalised, and proactive support for disabled students. The rationale for this intervention is supported by research indicating the significant barriers that disabled students face in accessing and thriving in higher education. The strategy also draws on specific studies related to the challenges disabled individuals encounter in accessing the arts industry.

Research consistently highlights that disabled students face a more challenges in higher education than non-disabled students. These challenges include physical barriers, attitudinal barriers from staff and peers, and inadequate institutional support structures. According to Kendall (2016)[39], disabled students often experience stigma and reluctance to disclose their disabilities, which can hinder the provision of necessary support. Additionally, learning support plans are frequently found to be too generic and not tailored to individual needs, leading to suboptimal outcomes for students (Kendall, 2016). Moreover, a report by TASO (2024)[40] emphasizes the need for proactive and personalised support, arguing that institutions must go beyond compliance and create environments where disabled students can thrive. This includes offering flexible learning arrangements, providing mental health support, and ensuring that all staff are trained in inclusive practices.

Personalised support is crucial in mitigating the barriers faced by disabled students. Research by Couzens et al. (2015) underscores the importance of early intervention and the provision of tailored support throughout the student lifecycle. This approach not only improves access, leading to higher enrolment rates but also enhances the overall well-being of disabled students, helping to increase continuation and completion rates (Couzens et al., 2015). Whilst LAMDA currently offers support for students to complete a Specific Learning Differences (SpLD) assessment, we have found that the uptake to complete an assessment or apply for DSA is low. SpLD Assessment and DSA application processes are complex and therefore disabled students face a greater administrative burden compared to non-disabled students[41]. The 'Time to Act' report[42] by On The Move (commissioned by The British Council) found that organisations and educational institutions that have "either specific staff with a mandate for disability issues and/or dedicated budget lines to foster accessibility and inclusion are better placed to make progress". It is for this reason that LAMDA has committed to the employment of a Disability Coordinator to support students through the provision of services and one-to-one advice. By providing a single point of contact for disabled students, LAMDA can ensure that these students receive consistent and individualised support, which is essential for their academic success and mental well-being.

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[39] https://researchonline.ljmu.ac.uk/id/eprint/4857/1/HighereducationanddisabilityExploringstudent.pdf
[40] https://cdn.taso.org.uk/wp-content/uploads/TASO_Report-Supporting-disabled-students-APR-2024_-_.pdf
[41] https://www.policyconnect.org.uk/research/arriving-thriving-learning-disabled-students-ensure-access-all
[42] https://www.disabilityartsinternational.org/wp-content/uploads/2022/01/TIMETO2.pdf

The arts industry presents additional challenges for disabled individuals, including limited accessibility and representation. The "Making a Shift" report by Arts Council England (2024) highlights that disabled artists and professionals face systemic barriers in entering and progressing within the arts industry. These barriers include physical inaccessibility, lack of inclusive practices, and insufficient support for mental health and well-being (Arts Council England, 2024). LAMDA's strategy to incorporate industry partnerships and specialised training for staff, such as collaborations with Graeae Theatre Company, aligns with best practices in creating an inclusive environment for disabled students pursuing careers in the arts. These initiatives are designed to equip both students and staff with the skills and awareness needed to navigate and challenge these industry-specific barriers.

Intervention Strategy 2: Evaluation

Activity	Method(s) of evaluation (T1 = Type 1 evidence, T2 = Type 2 evidence)	Summary of publication plan
One-to-One support for D/Deaf, disabled and neurodivergent students	**Process Evaluation** - Collect Data on number and % of students with a declared disability on application receiving support (T1). - Number of sessions over the course of an academic year (T1) - Data analysis of referrals vs.self sign up (T1) **Impact Evaluation** - Data analysis of enrolment rates of students who received support vs those who did not (T2) - Data analysis of continuation rates of students who received support vs those who did not (T2)	LAMDA will share the findings for the evaluation of these activities within internal teams and this will be reviewed by the Director of Drama School and Head of Academic Affairs and research. We do not plan to publish these findings publicly (except where relevant to include in our annual trustee report) but will explore the possibilities of sharing results with HE sector networks, as appropriate.
Wellbeing Initiatives	**Process Evaluation** - Collect Data on number and % of students who attended wellbeing events - Number of sessions over the course of an academic year (T1) - Post-activity polls gathering student experience and perceptions (T2). **Impact Evaluation** - Data analysis of enrolment rates of students who received support vs those who did not (T2) - Data analysis of continuation rates of students who received support vs those who did not (T2)	

Activity	Method(s) of evaluation (T1 = Type 1 evidence, T2 = Type 2 evidence)	Summary of publication plan
Staff Training	**Process Evaluation** - Number of staff participating in training (T1). - Number of training sessions run (T1). - Post-training feedback survey (T1) **Impact Evaluation** - Annual end-of-year Staff Survey exploring confidence in Equality Diversity and Inclusion (EDI) and supporting disabled students (T2). - Reflective feedback gathered through creative evaluation methods at each training session delivered (T1) - Monitoring student complaints data (T1). - Data on continuation and completion rates by target groups (T2)	
Annual Accessibility Audit	**Process Evaluation** - Number of staff, students and partner organisations participating in audit (T1). - Number of spaces and facilities audited and recommended improvements (T1) - Number of Training sessions delivered as a result of Accessibility Audit (T2) **Impact Evaluation** - Focus groups with students to discuss outcome of accessibility audit (T2) - Data on enrolment and continuation rates by target groups (T2)	The findings of an annual accessibility audit will be shared with current students through our SU presidents and student reps, and extracts of the findings will also be published on LAMDAs website for the benefit of prospective students. A summarised report will also be included in LAMDAs yearly Trustees report.

Intervention strategy 3: Partnership first approach to Progression

Objectives and targets

LAMDA will improve the overall progression rate into further training or employment to be in line with the sector (design, creative and performing arts) average, with particular emphasis on supporting students from disadvantaged backgrounds and students who are underrepresented in HE.

Related Targets

PTP_1 - Improve LAMDAs overall rate of progression to exceed the current sector average (design, creative and performing arts), to be 66.5% by the end of 2028/29

Risks to equality of opportunity

This intervention strategy responds to the following risks, as outlined in the Risks to equality of opportunity section:

Risk Four: Students who are from the most disadvantaged backgrounds or are currently underrepresented in HE experience barriers to progress into further training or employment after completing their course at LAMDA

Intervention Strategy 3 Activity	Inputs	Outcomes	Cross Intervention
Graduate Ambassador Scheme A targeted scheme for recent graduates from disadvantaged or care-experienced backgrounds that aims to support progression by providing: 1. Additional training & professional development, through organised sessions delivered by LAMDA partners and bursary places on LAMDA short courses 2. Employment opportunities (supporting the delivery of the Pathways Programme) 3. Networking opportunities and showcase events hosted at LAMDA 4. Access to equipment and resources (such as Self Tape kits) *(New and Existing Activity)*	Partnerships with Industry professionals and organisations Administration from AWP core team Event costs and resources Space and equipment	**Short term outcomes** - Increased confidence in future success (post-HE) - Increased wellbeing and motivation - Increase in awareness of career options after HE **Long term outcomes** - Increased overall progression rate - Increased progression rates for students from disadvantaged backgrounds	**IS1**
Graduate Mentoring Programme A mentorship project that links recent graduates from our undergraduate and postgraduate programs with industry mentors for personalised support. LAMDA will facilitate the mentor-mentee connection through group ice-breaker and networking events, supported by a structured set of activities to foster proactive, meaningful professional relationships between individual mentors and mentees. *(New and Developing Activity)*	Partnerships with alumni working across the creative sector. Administration from Drama School Officer, Industry Liaison Officer and Development Officer. Event costs and resources. Subsidised incentives, such a reduced or free	**Short term outcomes** - Increase in students' sense of belonging in creative industry - Increase in students' confidence in future success (post-HE) - Increased wellbeing and motivation **Long term outcomes** - Increased overall progression rate - Increased progression rates for students from disadvantaged backgrounds	

	tickets to LAMDA events.		

Estimated cost of activities and evaluation for intervention strategy 3: £60,000 across four years of APP (incl. estimated portion of staff salaries, and investment in evaluation)

Intervention Strategy 3: Summary of evidence base and rationale

The rationale for this strategy is informed by research that highlights the systemic barriers faced by graduates from disadvantaged backgrounds, especially in the creative industries, where access to networks, mentorship, and tailored support are critical for success.

LAMDA's Graduate Ambassador Programme has been running for several years, and has been developed according to our student consultation collected for the APP. The main benefit of the Graduate Ambassador Scheme is direct access to employment, supporting activity as part of The Pathways Programme. In feedback collected after Pathways events between 2022-2024, 91% said they agreed or strongly agreed that 'hearing from an ex-student was useful' which demonstrates the importance of graduates being involved in the delivery of this work. Gradate consultants particularly emphasized the need for access to further training and networking opportunities allowing them to upskill as they enter a volatile industry. The Creative Industries Policy and Evidence Centre (PEC)[43] emphasizes that industry partnerships are vital for job creation and economic growth within the creative sectors. These partnerships not only help bridge the gap between academia and industry but also ensure that the skills taught in educational institutions align with the evolving needs of the creative industries. Such alignment is critical for preparing graduates for the workforce and enhancing their employability. Long-term support structures, such as continued access to training and development opportunities post-graduation, are critical for ensuring sustained career success for graduates from disadvantaged backgrounds. The evidence[44] suggests that ongoing professional development and support networks can help mitigate the challenges faced by these graduates, particularly in industries where career progression is non-linear and heavily dependent on personal networks and informal learning.

Mentoring has been shown to be particularly effective in helping graduates navigate the challenges of entering the creative industries. The "Mapping Mentoring in the Creative Industries" report[45] highlights how mentoring programs provide crucial guidance and industry insights, which are often not accessible through traditional education alone. These programs help bridge the gap between education and professional practice, particularly for graduates from underrepresented backgrounds who may lack access to professional networks. Organisations such as Creative Access[46] and The National Youth Arts Trust[47] have implemented mentoring programs that have successfully supported individuals from historically underrepresented groups in accessing and thriving in the creative industries. These programs have been instrumental in providing not just industry connections, but also the confidence and skills necessary to succeed

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[43] https://pec.ac.uk/skills-jobs-and-education/
[44] https://pec.ac.uk/wp-content/uploads/2024/07/Beyond-growth-promoting-inclusive-development-of-creative-clusters-in-the-UK-Creative-PEC-Research-Report-July-2024.pdf
[45] https://radar.brookes.ac.uk/radar/items/e7c32339-8c42-439d-9e57-2778b2471beb/1/
[46] https://creativeaccess.org.uk/employers/mentoring/
[47] https://nationalyouthartstrust.org.uk/creative-industry-mentoring-practical-pillars/

in a competitive field. LAMDA has previously run a Graduate mentoring scheme, funded by the Genesis Foundation. However, the scheme was unable to continue after funding was not renewed in 2020/2021. In our consultation, many graduates raised that having an industry mentor would support them to bridge the gap between training and employment and increase their sense of belonging in the industry. Therefore, this activity will be developed as a sustainable programme that can be run by internal teams, utilizing LAMDA's existing industry partnerships and Alumni network. At the time of writing this APP, this activity is in early stages of development, which we aim to have fully structured by start of 2025/2026 academic year.

Intervention Strategy 3: Evaluation

Activity	Method(s) of evaluation (T1 = Type 1 evidence, T2 = Type 2 evidence)	Summary of publication plan
Graduate Ambassador Scheme	**Process Evaluation** - Collect Data on number and % of students who apply for and register on the scheme (T1) - Number of sessions over the course of an academic year (T1) **Impact Evaluation** - Focus groups delivered at the start and end of the project (T2) - Data analysis of progression rates of targeted students (T2)	Yearly findings will be published in LAMDA's annual Trustees report, which is published on our website. Where possible, we will also look to share the findings from this activity with HE sector networks, as appropriate.
Graduate Mentoring Programme	**Process Evaluation** - Collect Data on number and % of students who apply for and are accepted on to the programme (T1) - Number of alumni participating in the programme (T1) **Impact Evaluation** - Focus groups delivered at the start and end of the project to inform future delivery (T2) - Data analysis of progression rates of students who received support vs those who did not (T2)	As this activity is new and developing at the time of writing this APP, we are not currently committing to publishing any findings from this activity. However this will be reviewed in **2026** once the programme has been fully developed. An overview of activity will be included in LAMDAs yearly Trustees report, as part of the details on graduating students and development activities.

5. Whole Provider Approach

Whole School Strategy

As outlined in the introduction to our APP, in Autumn 2023, LAMDA launched its new organisational strategy, to support the institution to achieve key aims by 2030. Within this strategy are three values – Collaboration, Compassion, Inclusivity – which underpin and inform the work that we will do over the course of the decade, and all of which are connected through a shared commitment to Ensemble. These tenets are fundamental to our Access and Widening Participation activity, and this is visible both in the formal initiatives that drive our broader AWP programme, which influence and impact across the institution, and in the practices that complement this work. This approach reinforces the importance of access and participation at all points of the student journey, from pre-application to post-graduation, and supports staff to engage in this work as part of their professional development, and in the advancement of institutional access and participation commitments through a whole provider approach. As part of the new staff onboarding process, all staff, academic and professional services, are required to undertake Equality, Diversity and Inclusivity training, which is supplemented by specific training on disability awareness and unconscious bias. Annual refresher training in these areas is offered to existing staff, which are mandatory every three years, which ensures that staff stay up to date with new knowledge in these areas. Outside of this, staff are encouraged to participate in internal and external networks, such as LAMDA's Staff Coalition: a staff-led initiative that provides a forum to explore issues relating to access and participation in conservatoire education. The coalition advocates for the advancement of anti-racist pedagogies and the development of understanding of new strategies to overcome barriers to higher education, to inform institutional approaches to inclusive curriculum design and parity of experience across the student body. This work will directly inform a new inclusive curriculum framework (to be launched in 2025), which will be used to inform new programme design, programme development and modification, and our approach to programme review, building equality, diversity, decolonisation and inclusion practices into the quality assurance process. The leaders of the Staff Coalition work closely with external networks such as Advance HE's EDI Network, for which a LAMDA member of staff is the Chair in 2024-25, in the advancement of shared knowledge across other small and specialist institutions. LAMDA will partner with this network on the co-delivery of their annual EDI Conference in Summer 2025.

LAMDA's 2030 strategy outlines an ambitious goal for our access and widening participation activity; to engage 15,000 young people with LAMDA through this work. Achieving this goal will only be possible through a collaborative ensemble who are committed to embedding this work into our structures and practices and delivering on a shared ambition to support access and participation at LAMDA. This section outlines that work that is already being done to support this across the institution and the steps we are looking to take to progress this work further as we go through the decade, and beyond.

Equality, Diversity and Inclusion

Beyond these initiatives and ambitions, LAMDA's commitment to EDI is reflected in wider governance and policy developments that have seen the creation of an EDI Committee with a membership spanning, academic, senior management and professional services, which is chaired by the HR Manager. The EDI Committee report to Academic Board and have responsibility for training and monitoring of EDI related activity, the implementation of initiatives that enhance the inclusive culture of the organisation, and the development of a new EDI Policy, that will shape this work to 2030. The EDI Committee also oversees a working group from across the institution, including the Access and Widening Participation team, who have responsibility for the submission of a bronze award from the Race Equality Charter (Advance HE). This aims to

capture our broad work in this area and reflect our commitment to race equality. Strengthening the governance and reporting in this area provides further opportunity to monitor this activity, ensuring a joined-up approach from across the organisation and a shared commitment to access and participation at all stages of the student lifecycle.

A whole provider approach to embedding EDI activity across the organisation also informs our student led activities both within and beyond the Student's Union. With a diverse student body, our societies and activities represent and celebrate the broad heritage of our community, which spans across continents. The student society *Roots and Routes* is a particular advocate of this work, providing key events throughout the academic calendar such as our popular potluck lunches, film nights, book clubs, guest speakers and other events, alongside its flagship Black History Month Showcase, which offers a further platform to exhibit the talent from our Global Majority students. Outside of this society, student members of the EDI committee, lead on our annual Disability Showcase, which further ensures representation of those students historically underrepresented in The Arts, through additional platforms beyond those formally provided to all final year BA and MFA Professional Acting students.

Access and Widening Participation at LAMDA

Two permanent staff members make up the AWP team: The Access and Widening Participation Manager and the Access and Widening Participation Officer. A small but highly effective Access and Widening Participation team work collaboratively with staff, students and a network of partner organisations/schools on a programme of activity that engages students as part of their journey with LAMDA. This includes LAMDA's Pathways Programme[48], which focusses on supporting young people interested in applying to drama school or exploring arts careers, through a series of skills development workshops. The programme removes financial barriers and builds clear routes for talented individuals who are currently underrepresented in higher education and the arts, supporting applicants at every stage of the process from pre-application to audition/interview and into enrolment. The Pathways Programme activity is detailed in Intervention Strategy 1. Through the programme we work to create long term sustainable partnerships with targeted schools, colleges and youth arts organisations in London and across the UK, particularly where there are high levels of social disadvantage and low rates of participation in higher education. LAMDA is a partner school for Open Door[49], an organisation that "helps talented people who do not have financial support or resources to gain a place at one of the UK's leading drama schools", and also has developed core partnerships with national organisations such as National Youth Arts Trust[50], Graeae Theatre company[51] (who support Deaf, disabled and neurodivergent artists), The Big House[52](a theatre company that supports young Care leavers), Intermission Youth Theatre[53] and Frantic Assembly's Ignition Programme[54], as well as many other schools, colleges and youth arts organisations across the UK. We also work in five regional partner venues (Gower College, New College Swindon, Manchester Royal Exchange, Birmingham Rep, Stockton Riverside College) to deliver our *Introduction to Drama School* days. We also have solidified our partnership with The Lyric Hammersmith through the creation of the *Future Technicians* programme, developing a new 10-week course as well as our previously delivered Summer School. Our *Future Technicians* programme supports young people in West London by offering taster workshops of different production and technical roles in the Arts

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[48] https://www.lamda.ac.uk/life-lamda/pathways-programme
[49] https://www.opendoor.org.uk/
[50] https://nationalyouthartstrust.org.uk/
[51] https://graeae.org/
[52] https://thebighouse.uk.com/
[53] https://www.intermissionyouththeatre.co.uk/
[54] https://www.franticassembly.co.uk/ignition

(including lighting, sound, stage management, scenic construction and virtual production) as well as the opportunity to develop their technical skills on a project, finishing in a sharing. In 2023, LAMDA was successful in receiving a £1.9million capital grant from the Office for Students[55] allowing us to develop a Motion Capture and Virtual Production studio onsite, and this resource will allow us to develop our *Future Technicians* programme to also include these technologies and expand our teaching to cover technical careers in film, tv and videogaming.

The delivery of AWP work is supported by alumni through our Graduate Ambassador Scheme (GAS), which supports students who may face additional barriers to progressing into further training or employment. The GAS recognises the challenging employment landscape, particularly for underrepresented students, and therefore aims to support students' progression by providing LAMDA graduates with additional training, professional development (through bursaries for short courses run by LAMDA staff), workshops delivered by Pathways Partner organisations and employment opportunities. The Graduate Ambassador Scheme activity is detailed in Intervention Strategy 3.

LAMDA Local and our commitment to support creativity in schools through LAMDA Exams

LAMDA Local[56] is a brand-new programme run by the AWP department, aimed at bringing the arts closer to schools in West London. We believe that every young person deserves the chance to explore their creativity and unlock their artistic potential. Through LAMDA Local, we bring LAMDA staff and Industry professionals together with state schools in the area to provide exciting opportunities for students to engage with the performing arts. Our network of LAMDA Local schools is made up of state schools in the 10 West London Boroughs which have high proportions of students who are eligible for free school meals, are from the Global Majority or identify as D/deaf and disabled. One of the main activities of the LAMDA Local programme is our Shakespeare in Schools Tour[57], which has been running for several years. Each year, the AWP department collaborates with MFA Professional Acting[58] students to tour local secondary schools and colleges with fast-paced adaptations of Shakespeare's most popular works. The school students get the opportunity to experience the excitement of watching the classics performed in close quarters, by a company of passionate actors using dynamic performance techniques, as well as receive post show workshops that further unpick the text. LAMDA Local also supports schools through offering unique workshop opportunities that explore the multitude of careers in The Arts. Our annual careers insight event takes place in the summer term and brings up to 120 students into LAMDA to take part in workshops, demonstrations and Q&As. This was launched in 2023 with our *STEM in Theatre event,* which showcased how STEM skills are utilised in creative careers, including exploring specialties such as stage management, lighting and sound. In 2024, we then delivered our *Behind the Screen: Technology in Film, TV and Videogames* event, which offered an insight into LAMDA's new Virtual Production and Motion Capture technology and Screen and Audio department. Schools are also offered workshops in their school throughout the year delivered by LAMDA practitioners to support Drama or English lessons through practical exploration. The programme also offers free tickets to school groups to watch public LAMDA productions throughout the year, with opportunities for pre/post show discussions with the cast, creative teams and production crew. LAMDA Local is a growing programme that is developing year-on-year, and we are currently exploring expanding the AWP Team to include a Schools Programme Officer, to ensure the programme is effectively nurtured and managed.

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[55] https://www.lamda.ac.uk/news/lamda-receives-funding-for-virtual-production-technology
[56] https://www.lamda.ac.uk/life-lamda/awp-lamda-local
[57] https://www.lamda.ac.uk/life-lamda/shakespeare-schools-tour
[58] https://www.lamda.ac.uk/all-courses/acting-directing-courses/mfa-professional-acting

LAMDA is also committed to supporting creativity in schools through our well established LAMDA Exams[59]. LAMDA Exams inspire and empower learners across the globe to be confident communicators. We are one of the UK's oldest and most respected awarding organisations, offering practical exams in speech, communication and performance. Our exams unite learners of all abilities, backgrounds and cultures, providing them with the opportunity to develop the skills they need to realise their potential. In our recent Impact Evaluation of LAMDA Exams conducted by the Centre for Education and Youth[60] we found that implementing LAMDA Exams can support schools' capacity to provide positive learning experiences and engagement for all learners, including those who otherwise struggle to engage with or access aspects of the national curriculum. We also found evidence that taking part in LAMDA Exams positively impacts learners' mental health and wellbeing, particularly in terms of giving them skills to navigate emotionally challenging situations in their lives effectively. AWP collaborate with the Exams team to explore ways in which we can support schools to embed LAMDA Exams into their curriculum, including through bursaries.

Supporting LAMDA students and our Cost-of-Living Response

Once enrolled on a degree programme at LAMDA, students are offered financial support in the form of Scholarships, administered by a committee made up of Academic and Professional Services representatives, including those from the Access and Widening Participation team. In 2023-24 alone, a total of £567,063 was awarded to students in named scholarships and general bursaries. Students can also receive financial support through The Student Hardship fund, which is an emergency access fund that provides short-term financial support to students in the event of unforeseen emergencies during their training at LAMDA (i.e. being unable to pay rent due to temporary loss of jobs/shifts, stolen bicycle, etc.). Awards of up to £1,500 are available. In 2023-24, 27 awards were made, totalling £32k, with an average award value of over £1k[61]. The LAMDA Pantry supports students struggling financially with access to food, which is facilitated by the Admissions and Student Services Manager and staff from the drama school and LAMDA's Development team. Our Commercial Director has worked with staff in Student Services, Development and Access and Widening Participation to create greater access for LAMDA students to accommodation providers in London, including a partnership with Hybr[62] – a platform that supports students to find and secure accommodation. This is already improving our students' access to accommodation in a competitive and precarious market. Our Library and Digital Services team have capped library fines at £5 and offer free printing services to all students, which is a unique offer that helps to offset the hidden costs related to tertiary education. We help our Production and Technical students to buy the PPE they need at discounted rate.

On the co-curricular side, LAMDA's SU is free to join. Many of its activities are funded directly by the Drama School, and staff in Student Services help to manage them. This includes networking activities, clubs and societies, while those getting involved with LAMDA FC enjoy subsidised training, fixtures and kit. A weekly email gives students access to a range of free and discounted tickets for theatre and other relevant events.

This holistic response to the Cost of Living, by staff from across the organisation, takes note of the enhanced pressures on students studying in London and is indicative of LAMDAs wider

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[59] https://www.lamda.ac.uk/lamda-exams

[60] https://www.lamda.ac.uk/news/impact-evaluation-of-lamda-exams-in-schools

[61] Unpublished LAMDA's 23/24 Annual Accounts Report

[62] https://www.hybr.co.uk/

investment in student welfare that extends beyond their classroom education and into their broader experience of studying at LAMDA.

Recent appointments such as the newly created posts of Head of Academic Affairs, who works with the Access and Widening Participation Manager to support academic engagement with AWP activities, and the Disability Coordinator, who will work alongside the Student Wellbeing Manager in the support of students, including those from underrepresented areas, further illustrate the level of support that is available to advance and monitor matters of access and participation, and the breadth of this work across both the institution and in different areas of the student journey.

As a smaller institution, LAMDA's SU is run not by paid sabbatical officers, but by a small team of elected Student Presidents, all of whom are current students. The Presidents are supported by Student Representatives within each course group, and by a full-time member of Student Services staff, the Student Advisor, whose role includes student/staff liaison, advocacy, and signposting to support services. Also based in Student Services are the Wellbeing Manager and the Disability Co-ordinator. Their role is to provide counselling services either themselves or through contracting external agencies, to advise SMT on policy and best practice and to support individual students as required.

APP steering group

The visibility of Access and Participation related activities across the institution and the level of engagement of this work across different areas of the organisation is indicative of the whole provider approach that is embedded within this document, and indeed within the wider organisation in its collaborative commitment to access and participation at all stages of the learning journey. Indeed, the creation of an Access and Participation Plan Steering group, involving staff from Senior Management, Academic and Professional Services working alongside students, including a new Student President (EDI), whose remit is aligned with our EDI objectives and who works to support the alignment of EDI and Access and Participation strategies, has been convened to deliver this work. The APP Steering group will meet termly to discuss the implementation and evaluation of our Intervention Strategies, as well as respond to any new data or findings appropriately. This division of responsibility for the APP has created a document that is informed by the activities and associated risks from across the institution, while the collaborative approach is indicative of a values-led organisation that is deeply rooted in collaboration.

6.   Student consultation

In developing this plan, LAMDA designed a consultation process that ensured engagement of students with experience of the risks identified in the Equality of Opportunities Risk Register and higher education. There are inherent challenges to student consultation in conservatoire education given the high contact hours, which can make it difficult to comprehensively engage students with academic and regulatory processes, given the limited time available outside of scheduled learning hours. As a result, we designed a process that not only sought to engage students with experience of EORR related concerns, but also initiatives that supported initial evidence gathering and insights from the wider study body, alongside working with a specific group of students from across our programmes on sustained and meaningful collaboration in the development of this plan.

In the preparation of evidence gathering for this plan, focus groups with student and recent graduates were conducted with questions directly related to EORR defined risks, which invited them to share their experience of access and participation at LAMDA and offer feedback as to

where they believed LAMDA can improve in regard to removing barriers to student access and succeed in Higher Education. Further focus groups with students who had accessed LAMDA's APP initiatives (such as the Pathways Programme) prior to joining LAMDA were conducted, with student's sharing feedback on elements of the programme they thought successful, as well as suggested improvements to our access work. These students have also contributed informally to the development of LAMDA's APP work through their work as student ambassadors and through catch ups during term time. The AWP department remains consistently in touch with students once they join LAMDA, and students can drop into the AWP office at any time to share their thoughts and seek advice. Finally, we have also consulted with potential applicants to LAMDA through our regional *Introduction to Drama School* days in 2023 and 2024. In the event's final section, we asked participants to share potential barriers they might face to access drama school and what LAMDA can do to support their transition into HE. This feedback has been shared as part of our APP steering group and has directly fed into the creation of our Intervention Strategies.

In the 2023/24 academic year, LAMDA restructured its Student's Union to introduce Presidential roles with defined responsibilities that aligned with key areas of its strategy: international, social and activities, sustainability and a President for Equality, Diversity and Inclusion, for the first time in its history. It is the President: EDI who will ultimately represent the student body and voice in matters relating to access and widening participation and will gather feedback as necessary through two key organisational fora: LAMDA's Equality, Diversity and Inclusion Committee, and the Staff/Student Liaison Committee. The President: EDI will also work closely with LAMDA's Access and Widening Participation team both through support of related initiatives and through active attendance at APP Steering group meetings to ensure that operational and strategic goals are met, including those in relation to this plan, and that these are inclusive of the student voice.

Given the workload of our students and to encourage a shared responsibility of EDI concerns among the Presidency team all Presidents participated as full members of the APP Steering Group, which ensured representation of students in the group even during peak times in the academic year. The student members were consulted on each area of the plan and offered insights that shaped its design. The steering group will continue to operate throughout the lifecycle of this plan, meeting four times a year to track progress and implementation of the plan across the organisation in line with the designed intervention strategies.

Finally, in the summer of 2024, LAMDA employed two Graduate Consultants who worked alongside staff, as members of the Steering Group, on the final development of the APP, and offered insights on the student experience in relation to access and participation; co-creating the commitments outlined in the intervention strategies, as part of a student-led approach to their design. The consultants also worked alongside the AWP Manager, Head of Academic Affairs, and Head of Student Services on data collection, and to offer feedback on each section of the plan. One of the consultants, who will graduate in October 2024, is the lead author of the student report and they worked closely with the SU Presidents to reflect on the final plan prior to submission, which ensured a breadth of viewpoints have been integrated into this aspect of the plan.

7. Evaluation of the plan

LAMDA has aligned this plan to a broad range of structures that will ensure ongoing evaluation across the lifecycle, particularly in relation to its intervention strategies. These systems will allow for regular reflection of the APP's progress and will enable the organisation to address areas of concern with dexterity, as new data emerges, and the activities outlined in the plan are enacted.

Whilst in-depth evaluation can be challenging due to small student cohorts and limited capacity of staff in our small and specialist institution, LAMDA is made notable progress in developing our monitoring and evaluation methods of APP activity since the submission of our previous APP to ensure deeper understanding of our work. Our strategy is aligned with OfS guidelines, focusing on a robust evidence base to inform decision-making and continuous improvement. By embedding evaluation in all stages of our interventions, we aim to identify the most impactful activities and refine our approach based on empirical findings.

Our Intervention Strategies were created using TASOs core Theory of Change[63] model, which allows us to create a solid base for our evaluation. Our activities are designed with a clear focus on measurable outcomes, allowing for ongoing evaluation throughout their implementation. Each intervention, whether it's the Pathways Programme or the Graduate Ambassador Scheme, incorporates data collection points to track engagement, performance, and progress. This approach ensures that our activities are adaptable and responsive to emerging trends or challenges faced by our target groups. Key stakeholders, including students and industry partners, are involved in shaping the design, ensuring relevance and practical applicability.

We follow a mixed-methods evaluation approach, combining both quantitative and qualitative data, ensuring we collect both Narrative and Empirical evidence (Type 1 and Type 2). This includes process evaluations (e.g., attendance, demographics) and impact evaluations (e.g., changes in perceptions, enrolment rates, and progression outcomes). LAMDA recently subscribed to the Higher Education Access Tracker (HEAT)[64], which provides us with a system to collect and monitor data efficiently, as well as in-build tools for evaluation, such as survey templates. We will use HEAT tracking systems and internal data teams to monitor the impact of our activities on target demographics, ensuring robust, high-quality data that informs strategic decision-making. HEAT provides us with the ability to track student's progression into Higher Education which will further allow us to evaluate our access intervention strategy, where success is not just determined by entry to LAMDA, and progression into creative / performing arts degrees at alternative institutions is also considered. Evaluation tools such as surveys, focus groups, and interviews provide a comprehensive picture of each intervention's effectiveness. We will also use the OfS' financial support evaluation toolkit to evaluate our activity of financial support, such as our Access Awards.

Our evaluation plan is embedded in the operational processes for all interventions. All staff responsible for the roll out of our Intervention Strategies, including the Access and Widening Participation (AWP) team, are responsible for gathering data, analysing outcomes, and reporting findings annually. We ensure transparency and accountability by publishing key findings in our annual Trustees report, as we also plan to publish a full impact report of our Access initiatives (Intervention Strategy 1) on our website in 2028/2029. Regular reviews of our evaluation processes allow us to incorporate feedback from students, staff, and external partners to improve the rigour and efficiency of our evaluation activities.

To maximize the impact of our evaluation, we place a strong emphasis on learning from the findings. Insights gathered through evaluation are used to inform future intervention strategies, ensuring that successful practices are scaled and any challenges are addressed. We share our findings both internally and externally where possible, through active membership of Guild HE's Widening Participation Network, and Conservatoires UK's Learning and Teaching Forum, contributing to sector-wide knowledge through collaboratively authored reports, case studies, blog

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[63] https://taso.org.uk/evidence/evaluation-guidance-resources/toc/
[64] https://heat.ac.uk/

posts, and conference presentations, and peer-to peer support of access and participation concerns that more directly impact the Small and Specialist sector. Furthermore, our HEAT membership will allow us to share data with other HEPs as necessary, through HEAT's formalised data sharing functionality. We are particularly interested in sharing evaluation for our access initiatives to Production and Technical Arts degrees, as we recognise the current significance of this data to the wider arts sector, as well as the Higher Education sector. LAMDA is currently exploring a collaboration with RADA, Guildhall and RCSSD[65] to understand the combined impact of our activity to support access to Production and Technical degrees in drama schools. At the time of writing this APP, this commitment has not been formalised, but current ideas for sharing our findings and strategies may take the form of a knowledge sharing event / symposium with invited industry leaders. This collaboration between our AWP departments helps promote best practices and highlights the value of sustained efforts to improve access and progression in higher education and the arts across all of our work and particularly in shared areas of challenge.

The Head of Academic Affairs and Research (HAAR) is responsible for monitoring and implementing this plan, reporting directly to the Principal and to LAMDA's Board of Trustees. This role works closely with the Head of Student Services, who oversees the data management of the student body, and is able to monitor and identify trends across the student lifecycle from the student population defined as key focus areas in this plan. The HAAR also has line management responsibilities for the Access and Widening Participation Manager, who is central to the delivery of our access, participation and outreach activities, and leads a team who ultimately work to ensure an effective programme of initiatives with impact across the organisation and at all stages of the student lifecycle: through supporting with access to our programmes, to employing our graduates to advance progression opportunities.

The HAAR, as a member of LAMDA's SMT, is a visible presence at key committees and groups, including the Staff Student Liaison Committee, and has Chair responsibilities at Academic Board. The records and summaries from APP Steering Group meetings with be shared at Academic Board in the summer each year to ensure monitoring of progress, implementation, engagement and review of the plan across the whole organisation. The Board will also consider any recommendations made by the Steering Group at this point, such as in relation to amendments to the financial support for APP related activities, which will support the continued commitment in APP related work by the organisation. An annual report on the plan will also be presented to LAMDA's Board of Trustees each year by the HAAR, to complete the governance of the plan. Student representatives sit on each of these boards, as full members and student trustees respectively, which will further ensure the ongoing consultation of the plan with students throughout its lifecycle. Moreover, a number of key staff, some of whom oversee activities related to this APP, are members of the Staff Student Liaison committee and Academic Board, and so discussion of matters relating to the APP and AWP activity more widely in this context, further illustrates the whole provider approach that LAMDA seeks to undertake in relation to fulfilling this plan.

8.   Provision of information to students

Tuition Fees
Information on fees is clearly displayed on each course's webpage, and this is mirrored on the UCAS pages related to those courses, and in the information uploaded to the SLC's systems for each UK nation. Fee levels are reviewed annually by the Senior Management Team. Any changes are implemented by the Finance, Registry, Admissions and Marketing teams before

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[65] Royal Academy of Dramatic Art, Guildhall School of Music and Drama and Royal Central School of Speech and Drama

each new student admissions cycle commences. Policies on audition / interview fees and on tuition fees are published on the website, and applicants' attention is drawn to them during the admissions cycle.

Financial Support
Detailed information, advice and guidance on funding for prospective students is published on LAMDA's website on the 'Fund Your Training' page[66]. This includes information on:
•   Student loans
•   Scholarships – what's available and how to apply
•   Audition/interview fee waivers and travel bursaries (through the Pathways Programme)
•   Disabled Students' Allowance

Detailed information on the financial support referred to in Intervention Strategy 1 can be found on the Access and Widening Participation[67] page of LAMDA's website.

Application fee waivers and travel bursaries
Students applying to LAMDA's foundation or undergraduate courses through the Pathways Programme[68] are eligible for an application fee waiver and travel bursary to remove the financial barriers of applying to LAMDA. To be eligible to join the Pathways Programme, applicants must meet the following criteria:
-   Be applying to one of our foundation or undergraduate courses: BA (Hons) Professional Acting or BA (Hons) Production and Technical Arts, or our CertHE Foundation in Stage and Screen.
-   Have not been to university before
-   Be a current UK resident
-   Be from a household whose annual income is less than £43,000 OR have been in receipt of Free School Meals during the last 6 years
-   Have attended a UK state school for the entirety of your primary and secondary education

In addition, they should also meet at least one of the following criteria:
-   Have a declared disability
-   Be care experienced or a care leaver
-   Be from the Global Majority
-   Be from a neighbourhood with low participation in Higher Education, as categorised by POLAR4, Quintile 1 or 2
-   Be from a neighbourhood which is classified as Decile 1-4 in the Index of Multiple Deprivation (IMD) Government dataset
-   Be applying through a Pathways Partner organisation (e.g. Open Door)

Pathways Programme applicants will be offered an application fee waiver for their initial application, as well as an audition fee waiver for all audition rounds. For participants travelling to LAMDA for an in-person audition/interview from outside of London, a travel/accommodation bursary will also be offered. Pathways Programme applicants will also be offered travel bursaries to attend in-person events at LAMDA during the application process, such as workshops, Open Days and productions.

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[66] https://www.lamda.ac.uk/all-courses/fund-your-training
[67] https://www.lamda.ac.uk/life-lamda/we-support-you
[68] https://www.lamda.ac.uk/life-lamda/pathways-programme

Access Award

From 2025-26, all FT Undergraduate students at LAMDA with a household income of £43,000 or under will be automatically eligible for LAMDA's Access Award. Students on three-year Undergraduate degrees with a household income of £25,000 or under will receive a cash bursary of £1,500 pa for the first two years of study (ie £3,000 total across two years), delivered in termly instalments of £500. Students on three-year Undergraduate degrees with a household income between £25,000 - £43,000 will receive a cash bursary of £1,000 pa for the first two years of study (ie £2,000 total across two years), delivered in termly instalments of £500, £250 and £250. Students on our six-month CertHE course with a household income of £25,000 or under will receive a cash bursary of £1,000, also delivered in termly instalments of £500. Students on our six-month CertHE course with a household income between £25,000 - £43,000 will receive a cash bursary of £500, delivered in termly instalments of £250. Students do not need to apply for this award; it is automatically assessed via Student Finance England. Students who began their studies at LAMDA in academic year 2024-25 or earlier will be eligible for the Access award under the original criteria, as outlined in LAMDA's 2020-21 to 2024-25 Access and Participation Plan.[69]

Further financial support through our Scholarship and Bursary programme is available to all LAMDA students upon application. In 2023-24, over £300k of externally funded scholarships were awarded to Home FT Undergraduate students, and this level of support will continue for the duration of this plan, as shown in the FIT document, on top of the separate Access Awards, spending on which will come to £75k per year.

Further support on all of the above is emailed out to applicants at appropriate stages during the admissions cycle, and personalised support is provided through the Admissions and AWP teams by email, phone, video call and in person during auditions.

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[69] https://www.lamda.ac.uk/sites/default/files/access_and_participation_oct_19.pdf

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

Access							
ABCS PP Gap Q4/5 - Q1/2	IMD PP Gap Q4/5 - Q1/2	Polar4 PP Gap Q4/5 - Q1/2	Ethnicity White %	Age on Entry 21+ %	Disabled %	Sex % F	FSM %
18%	13%	29%	67%	31%	35%	52%	23%

Continuation							
ABCS PP Gap Q4/5 - Q1/2	IMD PP Gap Q4/5 - Q1/2	Polar4 PP Gap Q4/5 - Q1/2	Ethnicity pp white - GM	Age on Entry pp gap 21 - over 21	Disabled pp gap no - yes	Sex pp gap m - f	FSM pp gap nonFSM - FSM
7%	20%	0%	-5%	3%	3%	1%	7%

Attainment							
ABCS PP Gap Q5 - Q1	IMD PP Gap Q5 - Q1	Polar4 PP Gap Q5 - Q1	Ethnicity pp white - GM	Age on Entry pp gap 21 - over 21	Disabled pp gap no - yes	Sex pp gap m - f	FSM pp gap nonFSM - FSM
0%	-2%	0%	-2%	3%	3%	0%	0%

Progression							
ABCS PP Gap Q5 - Q1	IMD PP Gap Q5 - Q1	Polar4 PP Gap Q5 - Q2	Ethnicity pp white - GM	Age on Entry pp gap 21 - over 21	Disabled pp gap no - yes	Sex pp gap m - f	FSM pp gap nonFSM - FSM
-10%	-2%	8%	-19%	0%	-1%	9%	37%

Student Lifecycle Infographic

The diagram above illustrates LAMDA's own assessment of its performance across the whole student lifecycle, broken down by student characteristics. Cells shaded red show areas where intervention may be required; those shaded green indicate areas where the data indicate that LAMDA has been achieving its aims.

A note on data

Unless otherwise indicated, all LAMDA data in this document, including course-specific data, have been taken from the Individualised HESA student records for LAMDA, released in July 2023. The courses included are the BA (Hons) Professional Acting, the FdA Production and Technical Arts: Stage & Screen, and where appropriate the BA (Hons) Production and Technical Arts (top-up). The first students to graduate with LAMDA degrees completed in 2022. Prior to that, degrees were validated by the University of Kent.

LAMDA's intake of UK undergraduates is extremely small, being no more than 50 individuals per year over the prior four year. This has inevitably led to a large amount of suppression in the data that can be made public; the APP data dashboard reveals very little about our students, for instance. For that reason, the data we look at here has been compiled using the methods outlined in the OfS document *Rebuilding student outcome and experience measures used in OfS regulation: 2023 rebuild instructions*[1]

Access

Access to higher education measures report on the profile of entrants to higher education. They express the number of entrants with a particular attribute as a percentage of all entrants. They help understand the diversity of student backgrounds and demographics.

Analysis of the accessibility of LAMDA's undergraduate courses presents mixed messages. Since 2019, the intake has been gender balanced (52% female), ethnically diverse (33% from the global majority), and has contained a very high proportion of students reporting a disability (35%). However, the cohorts have also been drawn from relatively prosperous areas, whether assessed by IMD (34% Q1&2), POLAR4 (13% Q1) or ABCS (25% Q1&2), and the incidence of students who have had free school meals (23%) is slightly below (2 percentage points) the average for England[2].

IMD19

Population	LAMDA 2019-22	England 2022-23[3]
Quintile 1	12%	21%
Quintile 2	22%	20%

Polar4

Population	LAMDA 2019-22	England 2022-23
Quintile 1	7.1%	13%

[1] https://www.officeforstudents.org.uk/media/m5xewxga/rebuilding-student-outcome-and-experience-measures-used-in-ofs-regulation-july-2023.pdf
[2] Schools, pupils and their characteristics, Academic year 2023/24 - Explore education statistics - GOV.UK (explore-education-statistics.service.gov.uk) accessed 20 Sept 2024
[3] Who's studying in HE? | HESA accessed 20 Sept 2024

For this reason, our first objective is to increase the proportion of enrolments from IMD quintiles 1 and 2.

The picture becomes more mixed when we split the data between courses in acting (BAPACT) and those in production and technical arts (PTA).

FT UG Acting

IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q4/5 - Q1/2	White %	21+ %	%	% F	%
-3%	48%	35%	31%	45%	41%

FT UG Production and Technical Arts

IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q4/5 - Q1/2	White %	21+ %	%	% F	%
18%	88%	26%	59%	58%	11%

There is a very high proportion of PTA students reporting a disability – almost twice the rate of the acting students. However, comparted to their counterparts on acting courses, students enrolling on PTA courses have come from better-off families in better-off areas, and have been much less ethnically diverse.

Ethnicity 2019-22	BAPACT	PTA
Asian	5%	1%
Black	27%	
Mixed	19%	11%
Other	1%	
White	48%	88%

This is why one of our objectives in the lifecycle of this Plan is targeted explicitly at increasing the proportion of students from the global majority enrolling on production and technical arts courses.

Students reporting a disability are broken down as follows:

Disability type 2019-22	
COG (Cognitive and Learning Difficulties)	34.2%
MH (Mental Health)	39.2%
MULTI (Other or Multiple Impairments)	10.1%
PHY (Sensory/Medical/Physical)	11.4%
SOC (Social or Communication)	5.1%

We are also setting a target of increasing the proportion of students with physical, sensory and neurological disabilities. This is covered broadly by the PHY and SOC categories in the table above. The majority (73%) of the disabilities and health conditions reported by our students are either forms of dyspraxia/dyslexia or issues with their mental health. This has been evident from the data for some years, and we believe that the continuation and attainment data show that we have responded appropriately to this. However, we now wish to focus on students with conditions which are under-represented at LAMDA and in the industry we serve.

Continuation

Continuation outcomes are measured by identifying a cohort of entrants to higher education qualifications at the provider and following them through the early stages of their course to track how many continue in active study, or qualify, in subsequent years. The continuation measure reports the proportion of students who were observed to be continuing in their study (or who have gained a higher education qualification) one year and 15 days after they started their course. It tracks students from the date they enter a higher education provider to their activity on a census date.

LAMDA has had a strong record on ensuring undergraduate students continue with their courses from year to year, and go on to complete the qualification for which they were originally aiming. The overall continuation rate in the 2019-22 dataset is 96.3%. As with access however, there are significant differences between acting and PTA.

FT UG Acting

IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q4/5 - Q1/2	pp white - GM	pp gap 21 - over 21	pp gap no - yes	pp gap m - f	pp gap nonFSM - FSM
0%	0%	0%	0%	0%	0%

FT UG Production and Technical Arts

IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q4/5 - Q1/2	pp white - GM	pp gap 21 - over 21	pp gap no - yes	pp gap m - f	pp gap nonFSM - FSM
66%	-9%	-1%	5%	-1%	32%

There were no measurable differences in outcomes for our Acting students across the categories we are targeting.

PTA students from less privileged backgrounds are significantly more likely to exit their courses early, and there is also evidence to show that PTA students with disabilities are also more at risk

Attainment

The degree outcomes measure expresses the number of qualifiers from Level 6+ undergraduate degrees who were awarded 'first' or 'upper second' (2:1) degree classifications as a percentage of all those qualifiers from Level 6+ undergraduate degrees who were awarded

classified degrees. This means that the HESA data cover the BA (Hons) Production and Technical Arts (top-up) degree, but not the outgoing FdA Production and Technical Arts, which enrolled more students. This FdA + BA top-up (2+1) model has been replaced by a FT 3-year BA (Hons) programme in this area, so we will be able to use the same measure to analyse both courses in future years.

Notwithstanding the above, there are some observable differences and gaps revealed in the 2019-22 dataset.

FT UG Acting

IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q5 - Q1	pp white - GM	pp gap 21 - over 21	pp gap no - yes	pp gap m - f	pp gap nonFSM - FSM
0%	0%	0%	0%	0%	0%

FT UG Production and Technical Arts

IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q5 - Q1	pp white - GM	pp gap 21 - over 21	pp gap no - yes	pp gap m - f	pp gap nonFSM - FSM
-5%	-4%	3%	8%	-4%	0%

Acting students showed no differences in achievement across any of our target groups. For the PTA students, white students, male students, older students and those from better-off areas were slightly less likely to be awarded good degrees. There is also a 8 percentage point gap in achievement between those who reported no disability and those who did.

Progression

Progression measures are constructed from data reported through the Graduate Outcomes survey. They report on the proportion of graduates who a) have been included on the Graduate Outcomes target list, b) responded to the survey, and c) reported that they have progressed to professional or managerial employment, further study, or other positive outcomes, 15 months after gaining their qualification. Positive outcomes include only the following:

> i. Managerial or professional employment (defined as employment in an occupation which falls within major groups 1 to 3 of the Office for National Statistics (ONS) Standard Occupational Classification 2020).

> ii. Further study at any level of study.

> iii. Travelling, caring for someone else or retirement.

At institution level, the data on progression presents a mixed picture. The overall caveat about the small dataset with which we are working is particularly true for this measure: for most subsets the total population size (*ie* those graduates who fulfil all points a)-c) listed above) is no more than 130 across four years of data.

LAMDA's overall progression rate for 2018-21 is 64.5%. As shown in the main chart on page 1 above, there is a negative gap (-10% percentage points) between IMDQ5 and Q1 and a significant negative gap white graduates and the rest of their peers (-19% percentage points),

which appears to indicate that graduates from disadvantaged areas and those from the global majority are achieving better outcomes than their peers. However, there is also an 8% gap between Polar 4 Q2 and Q5, a 9% percentage point gap between female graduates and males, and a 37% percentage point gap between graduates who had received free school meals and those who hadn't. We attribute the contradictions in the postcode-derived data to the small sample size.

As in other measures, outcomes vary between acting graduates and PTA.

FT UG Acting

Progression					
IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q5 - Q1	pp white - GM	pp gap 21 - over 21	pp gap no - yes	pp gap m - f	pp gap nonFSM - FSM
28%	-26%	-21%	-24%	17%	8%

FT UG Production and Technical Arts

Progression					
IMD PP Gap	Ethnicity	Age on Entry	Disabled	Sex	FSM
Q5 - Q2	pp white - GM	pp gap 21 - over 21	pp gap no - yes	pp gap m - f	pp gap nonFSM - FSM
-17%	-33%	6%	25%	-8%	52%

The progression data are favourable for acting graduates who are older, male, from the global majority from more advantaged areas and who report a disability.

In contrast, the progression data are favourable for PTA grads who are younger and female. Disabled graduates and those who had received free school meals are significantly disadvantaged.

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.

Summary of feedback raised by Students and Graduates through focus groups

The feedback from students, graduates and Pathways Programme participants, gathered through various consultations and focus groups highlighted several recurring themes, revealing barriers and concerns faced by those entering LAMDA and the creative industries.

1. Financial Barriers

Students consistently raised financial constraints as a significant barrier, particularly the high costs associated with auditions, tuition, and living in London. Many participants mentioned that travel and accommodation expenses were major challenges, especially for international students who were not eligible for student loans. Several students also cited difficulties affording unpaid opportunities and work opportunities after graduation.

2. Geographical and Accessibility Challenges

A recurring theme was the difficulty in relocating to London due to the high cost of housing and living expenses. Students from regional areas or outside the UK mentioned that traveling to London for auditions or courses added to the financial and logistical burden. Additionally, participants noted that some institutions were physically inaccessible, further complicating the application process for disabled students.

3. Lack of Confidence and Representation

Imposter syndrome, fear of rejection, and the perception that drama schools were elitist discouraged students from applying. Many students expressed concerns that they did not fit the perceived mold of a typical drama school student, particularly those from underrepresented backgrounds. Seeing diverse representation in shows and interacting with alumni from similar backgrounds helped alleviate these concerns.

4. Support and Information Gaps

Students highlighted the need for clearer guidance and more information regarding the application and audition process. Many felt unprepared, especially when it came to understanding what was expected of them during auditions, the types of monologues to choose, and the financial support available. Participants suggested that clearer, step-by-step resources, as well as more pre-audition workshops and feedback after auditions, would be beneficial.

5. Emotional and Practical Support

The emotional intensity of drama school was a surprise to many students, with some mentioning they were not adequately prepared for the demanding nature of the programs. Graduates also pointed out the importance of post-graduation mentorship and support to navigate the competitive job market, particularly for those from low-income or underrepresented

backgrounds. Practical guidance, such as how to secure accommodation and manage finances, was also a recurring request.

Conclusion

These consultations highlight key barriers for LAMDA students and graduates, including financial difficulties, lack of representation, geographical challenges, and insufficient information. Addressing these issues through targeted outreach, financial support, clear communication, and ongoing mentorship will be critical to improving access, retention, and progression for underrepresented groups.

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Office for Students

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

Provider name: Lamda Limited

Provider UKPRN: 10003758

Summary of 2025-26 entrant course fees

*course type not listed

Inflation statement:

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

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

Full-time course type:	Additional information:	Sub-contractual UKPRN:	Course fee:
First degree		N/A	9000
Foundation degree	*	N/A	*
Foundation year/Year 0	*	N/A	*
HNC/HND	*	N/A	*
CertHE/DipHE		N/A	9000
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	14 week (60 credit) course at HE level 5	N/A	4500
Other	8 week (30 credit) course at HE level 4	N/A	4000

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: Lamda Limited

Provider UKPRN: 10003758

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	£126,000	£126,000	£126,000	£126,000
Financial support (£)	NA	£375,000	£375,000	£375,000	£375,000
Research and evaluation (£)	NA	£5,000	£5,000	£5,000	£5,000

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 (£)	£20,000	£20,000	£20,000	£20,000
Access activity investment	Post-16 access activities (£)	£106,000	£106,000	£106,000	£106,000
Access activity investment	Other access activities (£)	£0	£0	£0	£0
Access activity investment	**Total access investment (£)**	**£126,000**	**£126,000**	**£126,000**	**£126,000**
Access activity investment	*Total access investment (as % of HFI)*	*23.5%*	*22.2%*	*22.2%*	*22.2%*
Access activity investment	**Total access investment funded from HFI (£)**	**£111,000**	**£111,000**	**£111,000**	**£111,000**
Access activity investment	**Total access investment from other funding (as specified) (£)**	**£15,000**	**£15,000**	**£15,000**	**£15,000**
Financial support investment	Bursaries and scholarships (£)	£375,000	£375,000	£375,000	£375,000
Financial support investment	Fee waivers (£)	£0	£0	£0	£0
Financial support investment	Hardship funds (£)	£0	£0	£0	£0
Financial support investment	**Total financial support investment (£)**	**£375,000**	**£375,000**	**£375,000**	**£375,000**
Financial support investment	*Total financial support investment (as % of HFI)*	*69.8%*	*66.1%*	*66.1%*	*66.1%*
Research and evaluation investment	Research and evaluation investment (£)	£5,000	£5,000	£5,000	£5,000
Research and evaluation investment	*Research and evaluation investment (as % of HFI)*	*0.9%*	*0.9%*	*0.9%*	*0.9%*

Fees, investments and targets

2025-26 to 2028-29

Provider name: Lamda Limited

Provider UKPRN: 10003758

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
Increase the percentage of new entrants from IMD Quintile 1 and Quintile 2 areas in each year of the APP, and to 40% by the end of 2028/29	PTA_1	Access	Deprivation (Index of Multiple Deprivations [IMD])	IMD quintile 1 and 2	IMD quintile 3, 4 and 5	To reflect the national population of IMD Q1&Q2 (40%). Baseline data = average across 2018-21	No	HESA publications (please include details in commentary)	Other (please include details in commentary)	Percentage	34%	36%	37%	38%	40%
Increase the percentage of students enrolled on courses in Production and Technical Arts who are from the Global Majority (ie who do not identify as White) each year of the APP, and to 20% by the end of 2028/29	PTA_2	Access	Ethnicity	Not specified (please give detail in description)		Baseline data = average across 2018-21	No	HESA publications (please include details in commentary)	Other (please include details in commentary)	Percentage	12%	14%	16%	18%	20%
Increase the percentage of students enrolled who report physical, sensory and neurological disabilities each year of the APP, and to 26% by the end of 2028/29	PTA_3	Access	Reported disability	Disability reported		This target relates to students who are D/deaf, disabled and/or neurodivergent. It does not include students reporting a mental health condition. Baseline data = average across 2018-21	No	HESA publications (please include details in commentary)	Other (please include details in commentary)	Percentage	22%	23%	24%	25%	26%
	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
Improve continuation rates for students with a reported disability to be in line with students not reporting a disability	PTS_1	Completion	Reported disability	Disability reported	No disability reported	Baseline data = average across 2018-21 Refers to all disability types	No	The access and participation dashboard	Other (please include details in commentary)	Percentage points	3.3	2.4	1.6	0.8	0
	PTS_2														
	PTS_3														
	PTS_4														
	PTS_5														
	PTS_6														
	PTS_7														
	PTS_8														
	PTS_9														
	PTS_10														
	PTS_11														
	PTS_12														

Table 5e: Progression targets

Aim (500 characters maximum)	Reference number	Lifecycle stage	Characteristic	Target group	Comparator group	Description and commentary [500 characters maximum]	Is this target collaborative?	Data source	Baseline year	Units	Baseline data	2025-26 milestone	2026-27 milestone	2027-28 milestone	2028-29 milestone
Improve LAMDAs overall rate of progression to exceed the current sector average (design, creative and performing arts), to be 66.5% by the end of 2028/29	PTP_1	Progression	Other	Other (please specify in description)	N/A	Baseline data = average across 2018-21 Current sector (design, creative and performing arts) average as of 2023/24 = 65.8	No	The access and participation dashboard	Other (please include details in commentary)	Percentage points	64.5%	65%	65.5%	66%	66.5%
	PTP_2														
	PTP_3														
	PTP_4														
	PTP_5														
	PTP_6														
	PTP_7														

	PTP_8													
	PTP_9													
	PTP_10													
	PTP_11													
	PTP_12													