



2019-20 access and participation plan monitoring

Provider impact report

This impact report summarises the progress made by Guildhall School of Music & Drama against targets, objectives and written commitments set out in its 2019-20 access and participation plan. This document is a summary of information submitted by the provider to the OfS. This document is a self-report by the provider only and does not indicate any OfS assessment of compliance.

1. Ambition and strategy

Guildhall School of Music & Drama's ambition and strategy as detailed in the 2019-20 access and participation plan:

The School's 2019-20 Access and Participation Plan outlined a continued commitment to improving access to our undergraduate programmes for all underrepresented groups, with a particular emphasis on state-educated, Black, Asian and Ethnically Diverse* and low-participation neighbourhood applicants. Our assessment of performance highlighted that we face increasing challenges in recruiting students to our programmes, given the decline in arts and creative subjects at GCSE and A Level, and the reduction in music services, which limits the pipeline of applicants with the necessary pre-requisites to enter a conservatoire education. The assessment also recognised that a lack of knowledge surrounding the possibilities of a conservatoire education, and the cost of application and studying, were significant barriers for young people from underrepresented groups. The targets and measures set out in the Plan endeavoured to mitigate this, committing to funding for high quality under-18 training, access to our skill developing short courses, removing financial barriers to application and offering financial support to the students most at risk of withdrawing. Student success and progression measures were a much smaller part of our commitment, as the assessment of our performance evidenced greater success in these areas, with access our most significant challenge.

*note - the School has adopted this term in place of Black, Asian or Minority Ethnic (or BAME), following guidance in the #BAMEOver report. <https://incarts.uk/%23bameover-the-statement>

2. Self-assessment of targets

The tables that follow provide a self-assessment by Guildhall School of Music & Drama of progress against the targets approved in its 2019-20 access and participation plan.

Please note the tables contain only a summary of target milestones approved in 2019-20 access and participation plans. Full information can be found in **Table 8a – statistical targets and milestones** and **Table 8b – Other milestones and targets** of Guildhall School of Music & Drama’s 2019-20 [access and participation plan](#).

Any optional commentary provided against the targets is given in [Annex B](#).

Statistical targets and milestones

Reference Number (lifecycle stage)	Description	Baseline year	Baseline data	2018-19 milestone	2019-20 milestone	Units of target	Comparison year	Actual performance in comparison year	Target self-assessment
T16a_01 (Access)	State school and state supported (Music & Dance scheme) undergraduate applications - baseline 2010	Other (please give details in Description column)	77.5%	88	89	Percentage	2019-20	75.5	No progress
T16a_02 (Access)	Applications from UK Black & Minority Ethnic communities - baseline 2010	Other (please give details in Description column)	10.7%	13.2	13.3	Percentage	2019-20	12.9	Limited progress
T16a_03 (Access)	New entrants from state schools and colleges or state-supported in specialist music schools- baseline 2010	Other (please give details in Description column)	67.1%	79	80	Percentage	2019-20	76.4	Limited progress
T16a_04 (Access)	New entrants from UK Black & Minority communities - baseline 2010	Other (please give details in Description column)	7.6%	13.8	15	Percentage	2019-20	12.1	Limited progress
T16a_05 (Access)	New entrants from low participation neighbourhoods	2013-14	8.8	10	10.5	Percentage	2019-20	5.3	No progress
T16a_06 (Student success)	Retention of new entrants declaring a disability	2012-13	92%	92	92	Percentage	2019-20	97.1	Expected progress

T16a_07 (Student success)	Retention of new entrants into yr 2, unadjusted	2012-13	92%	92	92	Percentage	2019-20	95.7	Expected progress
T16a_08 (Student success)	Retention of new entrants from Black Minority Ethnic Communities into yr 2	2012-13	92%	92	92	Percentage	2019-20	90.5	No progress

Other milestones and targets

Reference Number (lifecycle stage)	Description	Baseline year	Baseline data	2018-19 milestone	2019-20 milestone	Units of target	Comparison year	Actual performance in comparison year	Target self-assessment
T16b_01 (Access)	Take up of assisted places at summer schools from those from low income backgrounds	2014-15	6	14	30	Headcount	2019-20	19	Limited progress
T16b_02 (Access)	Take up of assisted places from those from low income backgrounds across Guildhall Young Artist Division including regional centres	2015-16	27	51	75	Headcount	2019-20	96	Expected progress
T16b_03 (Access)	Outreach project work in target boroughs - general reach - all participants - multiple markers of disadvantage	2014-15	6100	6100	6100	Headcount	2019-20	521	No progress
T16b_04 (Access)	Outreach project work in target boroughs - specific reach - age 8 to 18 years - multiple markers of disadvantage	2014-15	770	900	900	Headcount	2019-20	1650	Expected progress
T16b_05 (Access)	Outreach work in government Opportunity Areas - assisted CYM places and travel bursaries to those from West Somerset and Fenland & East Cambridshire	2016-17	0	5	8	Headcount	2019-20	3	Limited progress
T16b_06 (Access)	Summer school accomodation bursaries to to those from regional partners in Norwich, Taunton and West Somerset, Peterborough and Fenland & East Cambridshire	2016-17	0	4	5	Headcount	2019-20	0	No progress
T16b_07 (Access)	Application fee waivers for those from disadvantaged backgrounds awarded during year.	2016-17	121	180	220	Headcount	2019-20	119	No progress
T16b_08 (Access)	Establishment of intensive relationships with Access Partner Schools in London	2016-17	0	3	5	Headcount	2019-20	3	Limited progress
T16b_09 (Access)	Establishment of intensive relationships with Access Partner Schools in regions	2016-17	0	3	5	Headcount	2019-20	2	Limited progress

T16b_10 (Access)	Target for participants in receipt of a Guildhall Young Artist assisted place completing the academic year and passing end of year assessments.	2016-17	80%	80	81	Percentage	2019-20	84.7	Expected progress
T16b_11 (Access)	Target for conversion into university students of Year 13 (and year 14) leavers who had a Guildhall Young Artist assisted place in their final year - may not be applicable every year.	2016-17	60%	65%	70%	Percentage	2019-20	72.7	Expected progress

3. Investment commitments

3.1. Access and participation investment for the last audited year

Please note that some differences in predicted vs actual spend may be due to reporting differences between academic and financial years.

Financial year	2019-20		
	Predicted spend (£)	Actual spend (£)	Difference (ppt)
Access investment	£449,150.00	£339,000.00	-25%
Financial Support	£45,000.00	£45,000.00	0%

4. Action plan

Where progress was less than expected Guildhall School of Music & Drama has made the following commitments to increase the rate of progress against their targets.

Reference Number	Steps that will be taken in the future to make expected progress against target

T16a_01	<p>The 2020/21-2024/25 APP does not outline targets to increase the number of applications from particular groups, although we recognise that continuing work in this area will be conducive to our new entrants' targets. The Plan does, however, have a target in respect of new entrants from state schools or state supported and the School will continue to promote pre-application Access and Participation activity to state schools and colleges nationwide, and look to expand our regular mailing list to ensure opportunities reach as many young people as possible. We will also increase promotion of this activity on our webpages and social media feeds - we saw a 43.6% increase in applications to the Supported Application Scheme in 2020/21, and so this is already having an impact, with a pleasing increase in music participants.</p> <p>Prospective Acting applicants are the largest group of Access and Participation beneficiaries at the School, proportionate to the high volume of applications received for this programme. We therefore offer more Acting workshops than Music or Production Arts, particularly via the Supported Application Scheme. To support this, in November 2020 we recruited 15 new Acting alumni workshop leaders, with a diverse range of experience and backgrounds, ensuring workshop participants can relate to the session leaders, and vice-versa, and supporting belonging and inclusivity. This in turn should tackle any misconceptions about the School, and increase applications.</p> <p>Going forward, we will be looking to expand the music provision as whilst smaller application numbers, the music programmes have the larger intake. We will continue to offer Guildhall Young Artists Transitions to all state educated students in our under 18 training, as our BMus programmes have only 64.7% of state educated applicants, compared with 74.9% for all other undergraduate programmes. The School's investment in high quality, under-18 music training will remain in future plans - some of our under 18 centres are newly established with a younger cohort, and over time we expect that this investment will result in an increase in applications to the School, as these students reach year 13. We will also continue to develop targeted activity departmentally - in 2020/21, this will include Originate Actor Training and Taste of Guildhall for Acting, and Creative Orchestra for Music. Work is ongoing with the Production Arts department to develop activity in this area, with a particular focus on raising the profile of the programme and helping young people create the portfolio needed for application. By 2025, we endeavour to have a regular programme of impactful projects, which showcase the undergraduate programmes and encourage applications from underrepresented applicants, with clear progression between each project to encourage sustained engagement.</p>
T16a_02	<p>The 2020/21-2024/25 APP does not outline targets to increase the number of applications from particular groups, although we recognise that continuing work in this area will be conducive to the new entrants' targets which are included. For 2020/21, the School introduced an ethnicity criterion to the Supported Application Scheme, to encourage more applications from Black, Asian and Ethnically Diverse young people. Again, this is not a compulsory criterion - applicants must meet financial criteria, and then one of six 'additional' criteria. Introducing this resulted in 13 applications to the Scheme from participants who in 2019/20 would not have been eligible. The ethnicity criterion will be added to other Access and Participation projects for 2020/21, and over time, we expect this will encourage engagement from Black, Asian and Ethnically Diverse applicants, leading to an increase in applications.</p>

T16a_03	<p>The School will continue to develop the Supported Application Scheme based on feedback from participants, current students and alumni, ensuring that it provides participants with a 'toolkit' for their auditions and interviews, to increase the likelihood of offers being made, and therefore the likelihood of new entrants. This sits alongside a significant reduction in the Acting application fee for all applicants and more regional based auditions (although the success of online auditions during the pandemic may change the structure of auditions longer term).</p> <p>The School has introduced a new Propel Pathway for BMus programmes, which offers state-educated/funded, reserve offer holders (who also meet one additional Access criteria) personalised tuition to improve their musicianship skills, and the chance to secure a firm offer. The Pathway was evidence-led, using data and observational feedback. In 2019/20, 69.4% of those made a reserve offer holder for BMus were state-educated, compared to 57.3% of those made firm offers, demonstrating a gap in performance standards. Additionally, the audition panels recognised that a number of reserve offer holders were just short of where they needed to be to receive a firm offer, and indicated there was scope to work with them to become 'entry-level'. 12 reserve-offer holders were invited to join the Pathway in December 2020/21, with four who expressed an interest and were accepted. We will evaluate this project after year two, when we should have sufficient data to understand the impact it has had on new-entrants. The School will also begin to work with younger students within Guildhall Young Artists Transitions activity, which in its first year focused on year 12 students. This will encourage a greater number of young musicians to consider Guildhall School, and conservatoires more broadly, as a viable and appealing option, with a longer lead-time to prepare for auditions. We hope that the skill and confidence development opportunities offered via the project should influence audition outcomes - the first year certainly indicated that this was the case, with 27.3% of participants receiving an offer to study.</p>
T16a_04	<p>The School's ongoing work on anti-racism, via the newly established EDI committee, will result in a more inclusive, and diverse, environment (via staffing, audition panels, outreach work and curriculum), which over time will influence the students we recruit. Within Access and Participation, we will continue to grow the projects, in terms of the support they offer and their geographical reach, and strive for broad representation across participants.</p> <p>The School recently established a connection with Backstage Niche, a new organisation looking to connect Black, Asian and Ethnically Diverse backstage workers with young people currently studying, or hoping to study, Production Arts programmes, to increase awareness of the available opportunities. We hope to contribute to networking and information events to raise the profile of our Production Arts programmes, and the support that is available to applicants. It is worth noting that due to our small number of new entrants each year, our progress could fluctuate in this area.</p>

T16a_05	<p>In 2020/21, 24.5% of Supported Application Scheme Participants live in a POLAR4 Quintile 1 or 2 postcode. Given our increased promotion nationwide, and increased accessibility of the Access and Participation work online, we expect to see this rise further over the next five years. POLAR4 will continue to be an optional criterion for all Access and Participation projects going forward, as we do not wish to exclude other young people who experience disadvantage, and should benefit from the support.</p> <p>The Propel Pathway, introduced for 2020/21, uses POLAR4 Quintile 1 and 2 home postcode as a flag of eligibility. There are four participants on the Pathway, with two of them meeting this criterion. Given the direct link between participants and entry, via 1:1 tuition, we expect this project will directly affect the number of new entrants with an eligible POLAR4 home postcode.</p> <p>Further, applicants for bursaries in our Guildhall Young Artists centres, who are living in a low-income household and have a POLAR4 Quintile 1 or 2 home postcode, will be prioritised for the financial support where shortlisting is required.</p>
T16a_08	<p>The School does not have a specific target in this area in the five year Plan; however, we remain committed to ensuring high, and steady, retention rates of all students. As the School sees more success in the recruitment of underrepresented students, we may need to reinvest Access and Participation funding into initiatives relevant to continuation and attainment, such as transitional support, broader financial support and increased guidance during the first year.</p>
T16b_01	<p>The necessary development of online short courses during the pandemic has significantly broadened the possibilities in this area for the future. The team no longer faces space restrictions; it can offer a wider range of courses throughout the year and work with participants all over the world. Assuming that the UK government is able to ease Covid-19 restrictions in line with the 'roadmap', the School intends to run both online and on-site courses for 2020/21 (on-site in summer only). A slight reduction in the overall programme and available places will remain, to accommodate potential social distancing and as on-site courses are not possible in the spring. Participation Bursaries will be available on 18 short courses in 2020/21, with up to 50 places reserved for bursary holders. Bursaries have already been awarded to eight young people, enabling participation in three courses in the winter and spring terms. Given the increased accessibility of the online provision, we expect to offer bursaries to eligible young people UK-wide, which will increase the likelihood of meeting targets set in this area.</p> <p>Additionally, the Guildhall Young Artists Division has recently introduced a short courses offer, offering a six-week, online Composition course for young people. Three GYA Access Bursary recipients received bursaries for this short course, and we will continue to work with the division to identify where bursary funding can be allocated in the future.</p> <p>We are very confident that we will get back to pre-pandemic levels of engagement in this area in 2020/21, assuming plans are possible within the Covid-19 restrictions. It remains extremely beneficial to offer bursaries on existing provision, given the high quality teaching available, the direct link between the courses offered and the undergraduate programmes, and the link to student recruitment. Across 2018/19 and 2019/20, 76.5% of bursary recipients old enough to apply to the School submitted an application for the following year, all via the Supported Application Scheme.</p>

T16b_03	<p>We do not believe that such a broad target is reflective of good practice in Access and Participation, nor of the direction that the work is taking in the School, and will not be working to this going forward. Our projects have become increasingly evidence-led, sustained and targeted, ensuring that we prioritise quality of the intervention, and sustained engagement, over the quantity of participants. We had already committed to phasing out this target by 2021/22, and by doing so sooner we can reinvest the funds into targeted, sustained activity that will benefit fewer young people, but should have a far greater impact on access for underrepresented groups.</p> <p>This 2019/20 target was linked to the delivery of activity in Creative Learning, the School's joint division with the Barbican. Whilst continuing to maintain strong artistic links with the Barbican, the School has recently confirmed its withdrawal from 2020/21 onwards from Creative Learning. This is both in response to the financial imperatives post pandemic, and to refocus its provision (i.e. all HE provision to be located within the School, and all structured, long term training for under 18s to be provided by the Guildhall Young Artist Division (GYA)). Due to staff capacity, the division elected to withdraw from the delivery of broad Access and Participation projects with immediate effect in autumn 2020, increasing our need to reallocate funding to existing, sustained activity. Creative Learning will, however, continue to lead on the National Open Youth Orchestra, the world's first disabled led orchestra, which is part funded by Access and Participation. We are confident that the withdrawal from Creative Learning will not impact negatively on the delivery of the Access and Participation Plan, nor on the likelihood of meeting our targets in the future. It is hoped, in fact, that the refocus towards all access and participation activity being co-ordinated centrally via the Head of Access & Participation, working directly with the HE departments, GYA and student experience departments, will enable the School to be better placed to deliver to its milestones with all activity targeted, evidence-led, sustained and evaluated consistently. The School remains resolute in its commitment to Access and Participation, as evidenced by the activity already underway for 2020/21.</p>
T16b_05	<p>The success of the online provision may result in more flexible teaching in the future - where significant travel to a centre is required, it could be possible to offer a blended model with both online and on-site across alternate weeks, making the training more accessible and viable long-term. The GYA Division is also considering an online centre, offering only online training, which would be accessible to young people nationwide. Travel bursaries will remain for young people from low-income households living in rural areas, who would otherwise struggle to attend in-person lessons.</p>
T16b_06	<p>We will continue to promote the short courses provision to our regional centres and their partner schools and organisations. However, due to ongoing social distancing restrictions, and the challenges that a Covid-19 outbreak would cause, the School will not offer any on-site accommodation for short courses in 2020/21. As a result, accommodation bursaries will not be offered to students in our partner regions in 2020/21. We will continue to offer travel bursaries to those that can feasibly travel to the School daily (e.g. young people in Peterborough), to be assessed on a case-by-case basis. We endeavour to offer additional Participation Bursaries to ensure the financial commitment in this area is not lost. Young people in our regional centres will be given priority for online courses, with London based students given priority for the on-site offer. Beyond 2020/21, we hope to return to a consistent offer, and to once again offer accommodation and travel support to young people in our partner regions.</p>

T16b_07	<p>The School is committed to ensuring every prospective applicant knows about the Supported Application Scheme, and applies if they are eligible. Increased promotion on social media, via newsletters, and a greater presence on our webpages resulted in a 43.6% rise in the number of applicants on the Scheme in 2020/21. We have obtained excellent feedback in the first two years of the scheme, which will form the basis of promotional material going forward. The School is confident that this broader scheme is the right approach to improving access, as it better prepares applicants for the competitive audition and interview process, and vastly increases familiarity with the School - the application fee waiver encouraged an application to the School, but did not influence an applicant's ability to access a place. Although a target in this area is a useful goal, we would like to move away from using it as a measure of success, prioritising the quality of the provision and the likelihood of positive outcomes for participants.</p> <p>In the first year of the Scheme, teachers or youth workers referred applicants to the Scheme, as they could vouch for their eligibility. For 2020/21 onwards, we introduced a 'self-referral' application route to the Scheme, to encourage applications from those without access to a suitable referee, such as mature applicants, and applicants living in rural areas with limited performing arts provision. This self-referral route was popular in its first year, accounting for 52.5% of applications. We expect this will support an ongoing increase in the number of participants on the Supported Application Scheme.</p>
T16b_08	<p>The School recognises the importance of intensive partnerships with schools and colleges, and the impact that this can have on engagement and applications. However, we intend to broaden this work to include partnerships with theatre groups and youth training programmes, as participants in these programmes are generally more engaged, more responsive in workshops, and ready for the application and audition process at a conservatoire, or at least headed in that direction if younger. Many young people have turned to such organisations in the last twelve months, in the hope of developing new skills and having a creative outlet during the pandemic, further increasing their importance.</p>
T16b_09	<p>The School recognises the importance of intensive partnerships with schools and colleges, and the impact that they can have on engagement and applications. However, we intend to broaden this work to include partnerships with theatre groups and youth training programmes, as participants in these programmes are generally more engaged, more responsive in workshops, and ready for the application and audition process at a conservatoire. Working with youth training programmes is particularly important for Music, as the high level of pre-entry training is far more likely to be offered via a Music Hub or organisation like Sage Gateshead, than via a state school - particularly in light of the pandemic (https://www.theguardian.com/education/2020/dec/06/music-education-in-uk-schools-devastated-by-pandemic-survey-finds).</p> <p>In addition to increased engagement with schools, colleges and youth training programmes, we will continue to offer opportunities directly to individuals, so that prospective applicants not currently in education, or who are the only person considering a conservatoire education in their place of study, are not disadvantaged. Ideally, we would like to see sustained progression on projects - a young person might attend a first School workshop via their college, but then go on to attend a performance, apply for a Participation Bursary and attend a short course, and eventually join the Supported Application Scheme when</p>

applying to the School. This progression is only possible if they can benefit from the support outside of their school or college.

5. Confirmation

Guildhall School of Music & Drama confirms that:

Student engagement	
Have you worked with your students to help them complete the access and participation plan monitoring student submission?	
Yes	
Have you engaged with your student body in the design, evaluation, and monitoring of the plan?	
Yes	
Verification and sign off	
Guildhall School of Music & Drama has confirmed that the information included in this impact report is accurate, that it has been compiled in line with OfS guidance, and that it is being submitted on behalf of the governing body of the provider.	
Yes	
Accountable officer sign off	
Name	Lynne Williams
Position	Principal of Guildhall School of Music & Drama

Annex A: Commentary on progress against targets

Guildhall School of Music & Drama's commentary where progress against targets was less than expected.

Target reference number: T16a_01
How have you met the commitments in your plan related to this target?
The School has not met the commitments in the 19/20 Plan in relation to this target. There were 2326 UK, new entrant applicants in 2019/20. Of these, 1756 declared a state school as their last place of education, or had been awarded MDS funding at an independent school/non-state school.
Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?
In 2019/20, the School implemented several new projects not outlined in the Plan, designed to increase the number of applications received by state educated students. These include the UK-wide expansion of fee waivers via the Supported Application Scheme, thereby encouraging more applications from young people likely to be state-educated, and Guildhall Young Artists Transitions, a music project specifically for year 12 state-educated musicians in our under 18 provision offered by Guildhall Young Artists Division (GYA). We also introduced a new summer project, Monologue Bootcamp, to prepare eligible young people for acting auditions, and implemented UniBuddy, allowing prospective students nationwide an opportunity to communicate with staff and students at the School, in the absence of Open Days. We expect that over time, these projects will support an increase in applications, by raising awareness of the undergraduate programmes and ensuring there are no barriers to applying.

Target reference number: T16a_02
How have you met the commitments in your plan related to this target?
The School has not met the commitments in the 19/20 Plan in relation to this target. Of the 2326 applicants, 300 identified as Black, Asian or Ethnically Diverse on their application.
Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?
The School ran and implemented several new projects, designed to support an increase in applications from all underrepresented groups, outlined elsewhere. In July 2020, we ran the three week 'Monologue Bootcamp', and implemented an eligibility criterion for ethnicity for the first time. It was not an essential criterion - participants were required to meet two of six Access relevant criteria. 91.7% of participants on this project identified as Black, Asian or Ethnically Diverse with 81.8% of these participants submitting an application to the School for 2021 entry. Introducing an ethnicity criterion also enabled the collection of ethnicity data at project level. Previously ethnicity data was not collected, or collected sporadically at application, within an optional equal opportunities section, and so we could not reliably evaluate the impact of the projects on those identifying as Black, Asian or Ethnically Diverse. Access to this data will enable an evidence-led approach when it comes to project development and promotion, allow us to address gaps in participation at project level between

different ethnicities, and help us recognise if young people of particular ethnicities are more or less likely to apply to the School following an intervention.

Target reference number: T16a_03

How have you met the commitments in your plan related to this target?

The School has not met the commitments in the 19/20 Plan in relation to this target. Of the 140 new entrants who were UK domiciled, 107 were state educated, or received MDS funding at an independent school.

Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

The 2019/20 Plan outlines application fee waivers as a measure, but in September 2019 the School instead launched the Supported Application Scheme (referenced in the 5-year APP), which offers the fee waiver, alongside significant support for participants, including regular advice and guidance and invitations to events, performances and workshops. The objective of the Scheme is to equip participants with the knowledge, skills and confidence needed to succeed in the very competitive audition and interview process, after recognising that a fee waiver in and of itself did not increase the likelihood of an applicant experiencing success at audition and the likelihood of an offer. Of the offers made for the Acting programme in July 2020, 50% were made to applicants who had actively participated in the scheme. All scheme participants accepting offers in 2020 had attended multiple workshops, and some confirmed that these experiences were behind their decision to accept a place, as they made the school "accessible" and it felt "familiar and comfortable". Due to the limited places available on each undergraduate programme, and the high standard of entry, which applicants must demonstrate via the audition or interview process, progress towards targets in this area may fluctuate in the future. However, we are confident that the Supported Application Scheme will have a positive impact for state-educated/state-funded applicants, who might otherwise be underprepared for the process, given the progress in the first year.

Target reference number: T16a_04

How have you met the commitments in your plan related to this target?

The School has not met the commitments in the 19/20 Plan in relation to this target. Of the 140 new entrants who were UK domiciled, 17 identified as Black, Asian or Ethnically Diverse.

Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

As above, the School implemented new Access and Participation activity in 2019/20, including the Supported Application Scheme and Monologue Bootcamp, and the inclusion of an ethnicity criterion in the latter resulted in 91.7% of participants who identified as Black, Asian or Ethnically Diverse.

Additionally, the School invested heavily in anti-racism work in 2019/20, in light of the Black Lives Matter movement, to address and dismantle racism in the School. This work is ongoing, and over time will result in a richly diverse, inclusive and supportive environment, with greater representation in our teaching staff and audition panels, and a broader, decolonised curriculum. This in turn could lead to an increase in the number of Black, Asian and Ethnically Diverse young people applying, receiving and accepting offers across all programmes.

The Acting department has already undertaken work to ensure that the audition panels are more representative of the people they are auditioning, to ensure applicants are as comfortable as possible whilst auditioning, and able to deliver a strong performance. The department has a strong record of making offers to Black, Asian and Ethnically Diverse applicants in recent years, at 47.8% for 2019/20. Elsewhere in the School, applications and offers are both low for Black, Asian and Ethnically Diverse applicants, although offers are largely reflective of the applications received. In Production Arts, this was at 7.3% and 7.5% respectively in 2019/20. The School joined Stage Sight in 2019/20, outlining the department's commitment to increasing diversity on the Production Arts programme, which we hope will help us reach more ethnically diverse applicants. Within Music, 13.7% of applicants declared that they are Black, Asian or Ethnically Diverse, with 12.7% made offers. Please note that in line with the performing arts sector, the School has ceased to use the terms Black, Asian or Minority Ethnic and BAME where not necessary for reporting requirements, instead progressing to use Black, Asian and Ethnically Diverse, as suggested in the #BAMEOver report: <https://incarts.uk/%23bameover-the-statement>.

Target reference number: T16a_05
How have you met the commitments in your plan related to this target?
The School has not met the commitments in the 19/20 Plan in relation to this target. Please note, we have used POLAR4 data, as we do not have POLAR3 data on HESA.
Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?
The Supported Application Scheme has two geographical criteria - applicant lives in a home postcode that is POLAR4 Quintile 1-2, or lives in a home postcode that is IMD Decile 1-4 (given the inconsistencies in the POLAR4 data in London). Applicants must also meet financial criteria, and then one of six optional criteria, which is where the postcode criteria sit - not all participants have an eligible home postcode, but many do. 18.9% of applicants on the Scheme in 2019/20 had an eligible POLAR4 postcode - a significant increase on the 5.3% of those who received a fee waiver in 2018/19 when the offer was mostly limited to London. Given our small numbers, and that 50% of the student population had a Quintile 5 home postcode in 2019, it is important that we accept both quintile 1 and 2 as eligible, and aggregate this data, so that we can effectively measure our impact in this area. Given the lack of on-site Open Days in 2019/20, the School invested in UniBuddy, allowing for safe online interactions between prospective students and staff and students. Of the UK based, undergraduate prospects signed up in the first quarter, 12.1% had a home postcode that was POLAR4 Q1-2. This platform will be important to our continued engagement with young people in these areas, particularly whilst restrictions remain in place.

Target reference number: T16a_08
How have you met the commitments in your plan related to this target?
The School has not met the commitments in the 19/20 Plan in relation to this target.
Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

The performance pertains to a very small number of students, and so it is impossible to identify whether this is a trend of concern. The School has significant support available to all students via departments and the Student Experience Directorate, with the support more important than ever in 2019/20, given the disruption that students faced. Students considering withdrawing because of the pandemic were encouraged to intermit where appropriate, and financial support was available via the hardship fund, with the panel meeting 3x more regularly since March 2020.

Target reference number: T16b_01
How have you met the commitments in your plan related to this target?
The School did not meet this target due to the Covid-19 pandemic. Please note that assisted places were rebranded as Participation Bursaries for 2019/20, to give the awards a stronger identity, and avoid confusion with GYA funding, also referred to as assisted places internally and elsewhere in the Plan.
Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?
Due to the Covid-19 pandemic, on-site short courses and summer schools were cancelled for the spring term, and a limited offer moved online for the summer term. There were fewer programmes available overall, and due to the online format, fewer places available - one of the largest courses, Jazz and Rock Week, typically accommodates 120-150 participants and so Participation Bursaries on this course are unlimited, but this was completely cancelled in 2019/20, as it was unsuitable for the online format. In 2018/19, there were 22 on-site courses eligible for a Participation Bursary, and in 2019/20 only 9 which were eligible (-59%). In 2018/19, we offered bursaries to 42 young people, so 19 is -54.8% comparatively, a smaller decrease than we might have anticipated given the decrease in eligible courses. We did also host the Monologue Bootcamp three-week summer course within the Access and Participation team, working with 12 young people from low-income households - inclusion of this project takes us to 31 places, and on target.

Target reference number: T16b_03
How have you met the commitments in your plan related to this target?
The School did not meet this target.
Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?
This target referred to general outreach via the community work delivered by Creative Learning, the joint division with the Barbican. Primarily, this work relied on on-site activity, which was not possible from March 2020 due to the pandemic. No progress was made towards this target prior to the pandemic, as the Creative Learning team had focused on the delivery of the Decoda project, working with 1650 young people in Newham. Numbers for this project are attributed to the following target, given Newham was a target borough for the division. 521 is the total number of young people and their families benefitting from free tickets to performances, attending workshops, interacting with UniBuddy and asking questions at the Making the Leap HE Fair, which was specifically offered to schools with a high proportion of

students receiving Free School Meals. The Access and Participation team facilitated all of these activities. We have not included Supported Application Scheme participants, or the recipients of Participation or GYA Bursaries, as they are included in headcounts elsewhere in the submission.

Target reference number: T16b_05

How have you met the commitments in your plan related to this target?

The School did not meet this target, as the number of young people requiring bursaries did not amount to the maximum funding available. Success for this target varies year on year, depending on the need of the families, and the distance that they must travel for lessons. All travel bursaries in 2019/20 were offered in Taunton, where this is a greater barrier to training.

Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

This funding was available to any families that needed it in 2019/20. Teaching in all under-18 centres moved online in March 2020 due to the pandemic, and therefore travel funding was not required. Some centres did offer access to technology in place of travel funding support

Target reference number: T16b_06

How have you met the commitments in your plan related to this target?

The School did not meet this target due to the Covid-19 pandemic.

Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

The School did not offer on-site short courses in 2019/20, due to the Covid-19 pandemic, and so travel and accommodation support was not required. Online courses were promoted to each GYA centre so that young people in the regions were still able to access them.

Target reference number: T16b_07

How have you met the commitments in your plan related to this target?

The School did not meet this target.

Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

In 2019/20, application fee waivers were brought into the Supported Application Scheme, offering advice and guidance and access to workshops, alongside the free application. Although the headcount of fee waivers is one down compared to 2018/19, the time and financial investment in these applicants was significantly higher, and we saw some positive progress. Of note:

- The scheme enabled us to offer free applications nationally for the first time, resulting in a 100% increase in the number of schools and organisations referring young people, with 50% of these organisations based outside of London.

- We saw a 133% increase in the number of free applications used for BMus applications.
- 50% of Acting offers were made to applicants who had benefitted from the Scheme.
- 11 students enrolling in September 2020 benefitted from the Scheme (+10% on fee waiver new entrants in 2018/19)

Target reference number: T16b_08

How have you met the commitments in your plan related to this target?

The School did not meet this target.

Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

The School worked closely with BRIT School and Whitefield School, and with participants on National Youth Theatre Playing Up (level 3 qualification), but due to the pandemic we were unsuccessful in establishing partnerships with other London based schools or colleges. However, we did work very closely with youth training programmes at Open Door, Theatre Royal Stratford East and London Music Fund. Inclusion of these partnerships would take us above target.

Target reference number: T16b_09

How have you met the commitments in your plan related to this target?

The School did not meet this target for 2019/20.

Have you taken any additional steps other than that detailed in the plan to reach the selected milestone?

Prior to the pandemic, the School was making good progress towards this target - activity was scheduled for the Sage Gateshead Young Musicians' Programme, which would also see engagement with schools in the North East, and a large sixth form college in Norwich attended events at the School and in their region. We had connected with a schools network in Norfolk, who shared details of our Open Day and free coach service from the region, resulting in 29 bookings from young people from ten schools. We were also making headway in establishing Access and Participation engagement with schools linked to our GYA regional centres - partnerships successfully established and maintained by the Head of GYA Regional Centres. However, all scheduled activity was cancelled in March 2020 due to the pandemic, and progress in partnership building was halted as teaching staff responded to the needs of their pupils. Previously fruitful partnerships with theatre groups and youth organisations were also challenged, as a large number of staff in this area were furloughed. However, the reduction in contact with schools, colleges and youth organisations resulted in increased promotion directly to programme participants, and so young people were more likely to benefit from multiple interventions. E.g., Participation Bursaries were promoted to unsuccessful 2019/20 Supported Application Scheme participants, resulting in five receiving a bursary to attend an online course, and then reapplying for 2020/21 entry.

Annex B: Optional commentary on targets

Guildhall School of Music & Drama's commentary on any of the targets listed in [Section 2](#).

Reference Number	Optional commentary
T16a_01	
T16a_02	
T16a_03	
T16a_04	
T16a_05	
T16a_06	
T16a_07	
T16a_08	
T16b_01	
T16b_02	
T16b_03	
T16b_04	
T16b_05	
T16b_06	
T16b_07	
T16b_08	
T16b_09	
T16b_10	
T16b_11	