# LEEDS CONSERVATOIRE

# 2020/21 EQUALITY, DIVERSITY AND INCLUSIVITY PROFILE REPORT

## Summary of applicants, students and staff by EDI measures

## Purpose

To report statistics concerning equality, diversity and inclusivity across staff, students and applicants, in order to inform positive action, with particular emphasis on disability, ethnicity and gender.

# Introduction

## Key results

- First year since 2015 to have shown a significant increase in the number of male student applicants (390), though less than the increase in female applicants (480).
- Gender gap in student applications halved from 12 percentage points to 6 percentage points (2020 applications were 47% female/53% male).
- 6 Pathways have more female applicants than male applicants; 8 pathways have more male applicants than female applicants; Creative Musician has an exactly even split.
- The proportion of BAME applicants for academic posts significantly increases/the proportion of white applicants for academic posts significantly decreases through the recruitment process.
- Significant change in the proportion of staff applications by gender, going from 35% female/63% male to 57% female/52% male.
- The proportion of female applicants for staffing posts significantly increases/the proportion of male applicants for staffing posts significantly decreases through the recruitment process.
- Significant 10 percentage point gap in the app-to-offer-accept rate by gender (16% amongst female applicants/26% amongst male applicants)
- No significant gaps in staffing app-to-offer-accept rate by disability, ethnicity, or gender.
- Contrary to the sector trend, the proportion of students declaring a disability declined for 2nd consecutive year, from 31% in 2018, to 29% in 2019 to 26% in 2020 (though actual number has increased each year).
- Actor Musician has a relatively high proportion of students who declared a disability (62.5% declared/ 37.5% not declared), the only pathway to have more students having declared a disability than not.
- Reduction in ethnicity data into 2020, with the proportion of staff and students with unknown ethnicity increasing significantly (5 percentage points for students, 13 p.p. for staff).
- Record high proportion of BAME students/record low proportion of white students for an undergraduate course on BA Business (25% BAME/75% white).
- Ethnicity pay gap for support staff remains significant at 19%, though this is a reduction on the previous two years; there are no BAME senior management staff/100% of senior management are white.
- Overall ethnicity pay gap is 25%.
- No significant change in proportion of student population by gender (despite significant change in the proportion of student applicants by gender).
- Proportions of student population by gender remain significantly different from the sector, at about 25 percentage points from the average for performing arts; smaller but still significant gaps in staff gender compared to sector.
- Gender split of staff does not vary significantly by years of service.
- Gender pay gap still significant at 7%, though this is a reduction from 9% last year and 11% the year before.
- Significant increase in the proportion of staff whose marital status is unknown; significant decrease in the proportion of students whose marital status is unknown.
- Significant increase in the proportion of staff whose sexual orientation is unknown
- Significant differences in student's permanent postcode IMD deciles at course level: ranges from FD Electronic Production with 53% of students are from areas in IMD Q5 or below to Musical Theatre with 26% of students coming from areas in IMD Q5 or below.
- For the first time since 2015, there have been no significant proportional changes in student entry qualifications
- The 'unknown' proportion of student with parents educated at HE level has decreased significantly by 6 percentage points.

# Terminology

## BAME

Acronym for **B**lack, **A**sian and/or **M**inority **E**thnic. Used by the Higher Education Statistics Agency (HESA), and so is used in this report to allow for sector comparison. It is acknowledged that despite the term being a sector standard, the term is problematic for several reasons, including its arbitrary grouping of ethnicities that may have little in common with each other, both within and outside the BAME label.

## App-Offer rate, App-Accept rate

These are rates used to measure application conversion rates. The first is the proportion of applications that result in an offer; the second is the number of applications that result in the applicant accepting an offer.

## Pay gap

Defined at LC as the difference between two rates of pay as a proportion of the larger rate of pay. The pay data published here may differ slightly to those published in accordance with gender pay reporting legislation, because:

   a) The government's definition of an employee includes agency workers and some self-employed people.
   b) The government's definition of pay is the gross pay after any salary sacrifice.
   c) Government figures take pay at the 5th of April, but the data presented here is from the 1st of January.
   d) Government calculations always report the pay gap with respect to male salaries - which makes differences to male salaries seem smaller – and so this document calculates the gap with respect to the group with the higher average pay.

Table 1 illustrates the difference between these two metrics, by showing the pay gap using the government calculation, and then the LC calculation. Taking group A to be male and B female (and thus gap A to be the official government gap figure), when female staff are paid more, the figure is quoted as -50%, and when they are paid less, the figure goes down to 50%. However, calculated from the female perspective, this same gap could be equally stated as going from being paid 33% more to 100% less, which obviously could be perceived as being significantly worse despite it describing exactly the same gap. By contrast, the LC method doesn't give preference to either group, and simply calculates the gap with respect to the largest population.

Table 1: Example of governmental and LCoM pay gap calculations

| Male rate | Female Rate | Gov. gap A (Official method) | Gov. gap B | LC |
|-----------|-------------|------------------------------|------------|-----|
| £20 | £30 | -50% | 33% | 33% |
| £20 | £25 | -25% | 20% | 20% |
| £20 | £20 | 0% | 0% | 0% |
| £20 | £15 | 25% | -33% | 25% |
| £20 | £10 | 50% | -100% | 50% |

## POLAR

Acronym for **P**articipation **o**f **L**ocal **Ar**ea. Classifies UK local areas into 5 quintiles, depending on the historic rate at which young people from that area enter higher education, where quintile 1 has the lowest HE participation, and quintile 5 the highest. The metric is in its 4th iteration, and hence is referred to in the rest of this report as POLAR4.

## IMD

Initialisation of the **I**ndex of **M**ultiple **D**eprivation. A governmental metric for the relative deprivation of 'small areas' (technically LSOAs, Lower-layer Super Output Areas) in England. It is calculated from statistics on income, employment, education/skills, health/disability, crime, housing/service barriers and environment for each small area; the deciles are calculated by ranking the 32,844 small areas in England from the most to least deprived and dividing them into ten equal groups, where decile 1 contains the most deprived areas (relatively) and decile 10 containing the least deprived areas (relatively).

## Academic, Support and Senior Management posts

Each post is categorised into one of these three classes, based on the employee type field in the HR system. This is a change to the categorisation of staff compared to last year, as previously posts were categorised according to their contract type (which was not fully available for 2020).

# Recruitment

## Profile

### Student

The total number of student applications increased by 36% from 2019 to 2020, continuing the trajectory established last year, producing a record high 3,291 applications. As figure 1 shows, this increase is predominantly from a 45% increase in female applicants, followed by a 29% increase in male applicants: in absolute terms, this is an increase of 480 female applicants, and 390 male applicants. It is the first year since 2015 to have shown a significant increase in the number of male applicants.

The application gender gap has halved from 12 percentage points in 2019 to 6 p.p. in 2020.

Figure 1: Student applicants by gender by year with gap
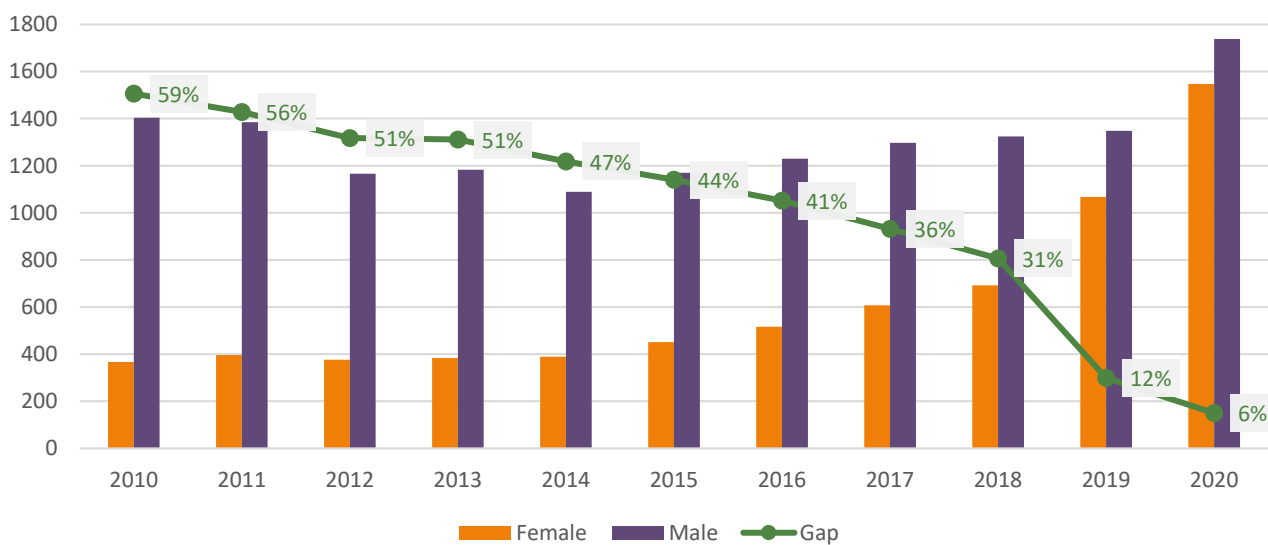


As in previous years, applicant gender split varies drastically at pathway level, ranging from 85% female/15% male in Musical Theatre to 6% female/94% male in FD Electronic Production.

The pathway-level average is 42% female/58% male. Whilst most pathways are within 10% of equality, the impact of the predominantly-male production pathways (Film, Production BA and FDs) and Jazz outbalances the predominantly female Acting and Theatre pathways.

Figure 2: 2019 applicant gender split by course
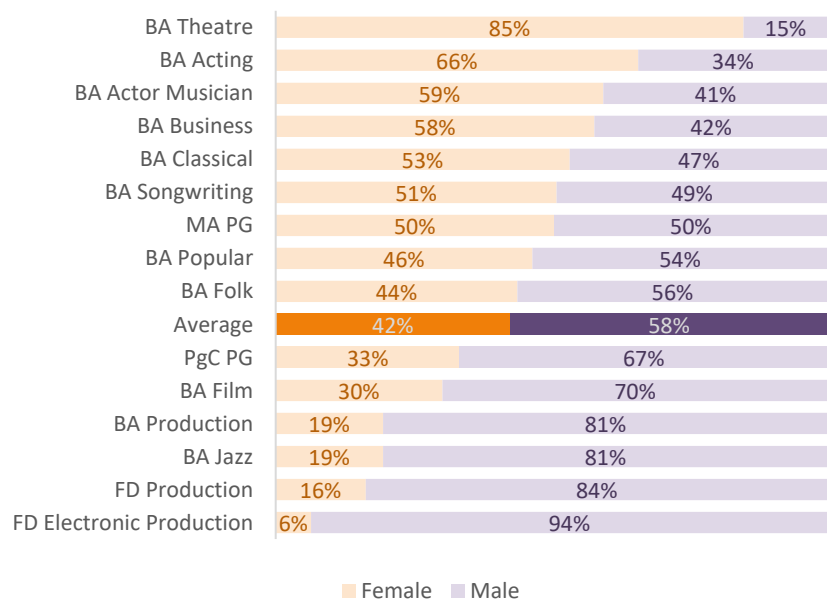
## Staff

### Disability Status

The proportion of staff applicants declaring a disability/not declaring a disability has not significantly changed from last year, with the proportion declaring increasing slightly from 5% to 6%, and the proportion not declaring falling slightly from 95% to 94%.

The split is slightly different at the offer accept stage, with 9% of offer acceptors declaring a disability/91% of offer acceptors not declaring a disability.
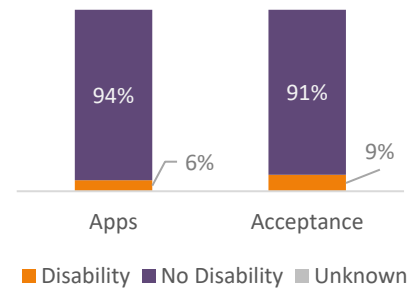
### Ethnicity

The top-level applicant ethnicity split has significantly changed from last year, with the BAME applicant proportion increasing from 12% to 16%, and the white applicant proportion falling from 85% to 81%.

For the first time on record (i.e. since 2015), the BAME applicant proportion increases between the application and offer accept stage, going from 16% to 18%, a significant change from last year when the same proportions were 12% and 7%. The white applicant proportion also increases from 81% to 82% between application and offer accept (none of the 18 applicants who withheld ethnicity information made it to the offer accept stage).
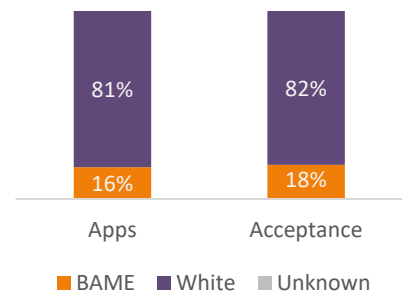
There is a significant difference in application ethnicity between applications to support roles and applications to academic roles:

- For academic posts, 9% of applicants are BAME and 89% are white; 7% of offer acceptors are BAME and 91% are white

- For support posts, 20% of applicants are BAME, and 78% are white; 25% of offer acceptors are BAME and 75% are white.

### Sex

The gender split of staff applicants has changed significantly since last year, with the female applicant proportion increasing from 35% to 47%, and the male applicant proportion decreasing from 63% to 52%. This change has happened exclusively in applications to support roles (going from 40% to 53% female/58% to 45% male), whilst applications to academic roles show an insignificant change in the opposite direction (31% to 28% female/68% to 70% male).

In absolute terms, compared to the previous year there were 76 fewer female applicants and 320 fewer male applicants in 2020.

The proportions change significantly at the offer acceptance stage, with the proportion of female applicants going from 47% at application to 52% at offer accept, and the proportion of male applicants going from 52% at application to 42% at offer accept.
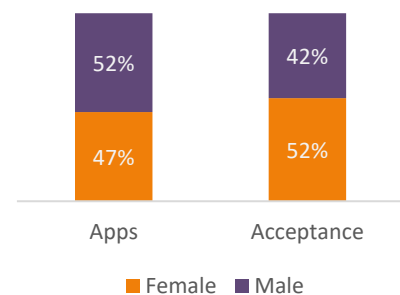
## Outcomes

### Students

Analysis of student outcomes is limited to the 'accept' outcome, on account of the withdrawal outcome skewing the offer-made stage. This rate is essentially a measure of application conversion.

Currently, all we can reliably detect is a consistent gap in the application-to-offer rate by gender, which has a 10 percentage point gap (16% amongst female applicants/26% amongst male applicants). This gap has been

widening since 2017: this will partly be due to the high proportion of female applicants/low proportion of male applicants to the Musical Theatre pathway in 2019 and the Acting and Actor Musician pathways in 2020, as these pathways have a relatively high ratio of applicants to places. In other words, in part because the pathways with proportionally large numbers of applicants tend to have a higher proportion of female applicants/lower proportion of male applicants, female applicants are 38% less likely to progress from application to offer accept than male applicants/male applicants are 63% more likely to progress from application to offer accept than female applicants.

Figure 3: Student application-acceptance rates by gender by year
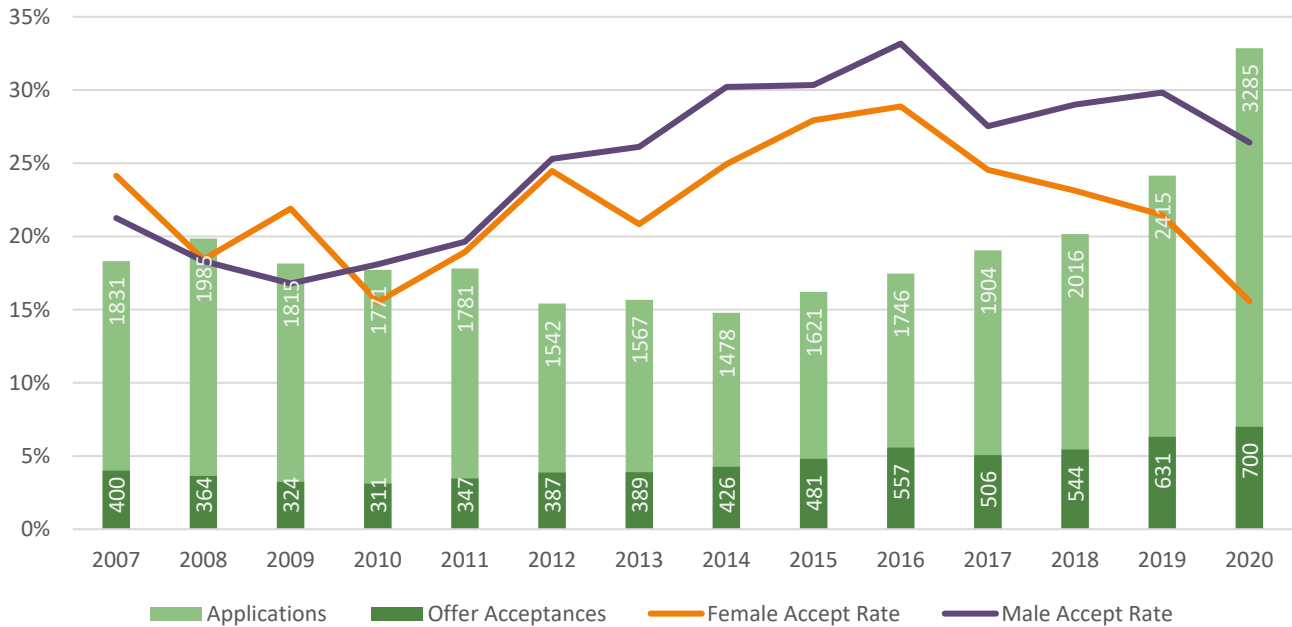


## Staff

The section examines the likelihood of an applicant from a characteristic group to progress between stages of the application.

### Disability

- Of the 37 applicants who declared a disability, 19% were invited to interview; of the 564 applicants who did not declare disability, 22% were invited to interview;
- The interview attendance rate was 100% for applicants who declared a disability, but a significantly lower 78% for applicants who did not declare a disability.
- Of the 7 applicants interviewed who declared a disability, 3 were offered and accepted the job (43%); of the 96 applicants interviewed who did not declare a disability, 31 were offered the job, of which 30 accepted (31%).

This results in an app-accept rate of 8% for applicants who declared a disability, and 5% for those who did not declare a disability.

### Ethnicity

- Of the 99 BAME applicants, 20 were invited to interview (20%); similarly, of the 484 white applicants, 108 were invited to interview (22%).
- Interview attendance was significantly lower for BAME applicants at 65%, compared to 82% for white applicants.
- Of the 13 BAME applicants who were interviewed, 6 were made offers, which were all accepted (46%); of the 89 white applicants who were interviewed, 28 were made offers, 27 of which were accepted (30%), producing a significant interview-to-offer gap.

This results in a 6% app-accept rate for both BAME and white applicants.

Gender

- Of the 280 female applicants, 56 were invited to interview (20%); of the 310 male applicants, 69 were invited to interview (22%).
- There was virtually no difference in interview attendance rates.
- Of the 44 female applicants interviewed, 18 were offered the job, and 17 accepted (39%); of the 55 male applicants interviewed, 14 were offered and accepted the job (25%).

Despite the disparity of the interview-accept rate, female applicants have an app-accept rate of 6%, whilst male applicants have an offer-accept rate of 5%.

# Student and Staff

## Disability

Figure 4; 2020 staff and students by disability status
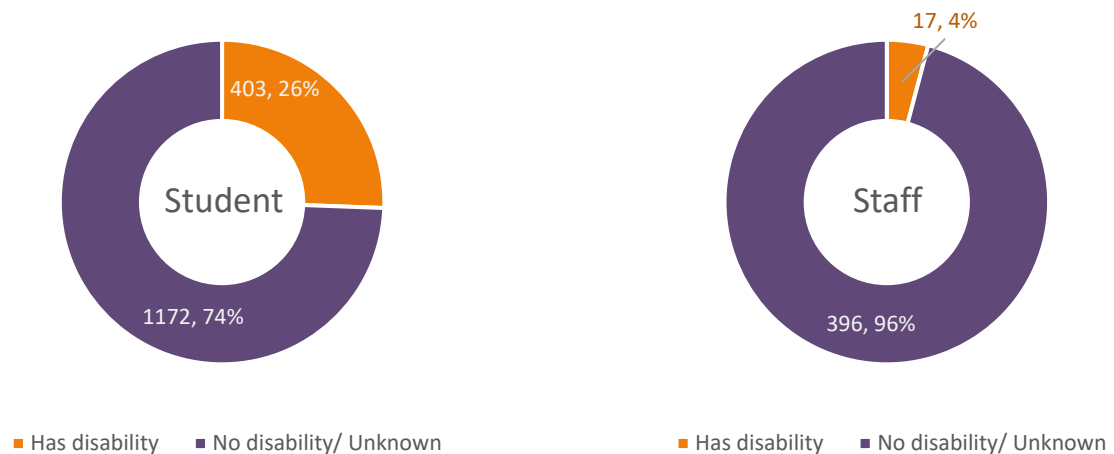


The proportions of staff declaring a disability/not declaring a disability have remained static since last year, staying at 4% declaring/96% not declaring for the fourth consecutive year. By contrast, the proportion of students declaring a disability has decreased/not declaring a disability has increased for the second year in a row, with 26% declaring a disability and 74% not declaring a disability. This is the first time that the proportion of students declaring a disability has declined for two consecutive years (and the third time the proportion has decreased all); it should be noted however that this is only a proportional drop, as the actual number of students declaring disabilities has increased by 7 from 2019 to 2020 (whilst the number of students not declaring disabilities has increased from 966 to 1172).

### Students

There is significant variation at pathway level, where the split ranges from 17% declared/83% not declared in BA Theatre, to 62.5% declared/37.5% not declared in BA Actor Musician. The pathway average split is 28% declared/72% not declared.

Figure 5: 2020 student numbers by disability status by course
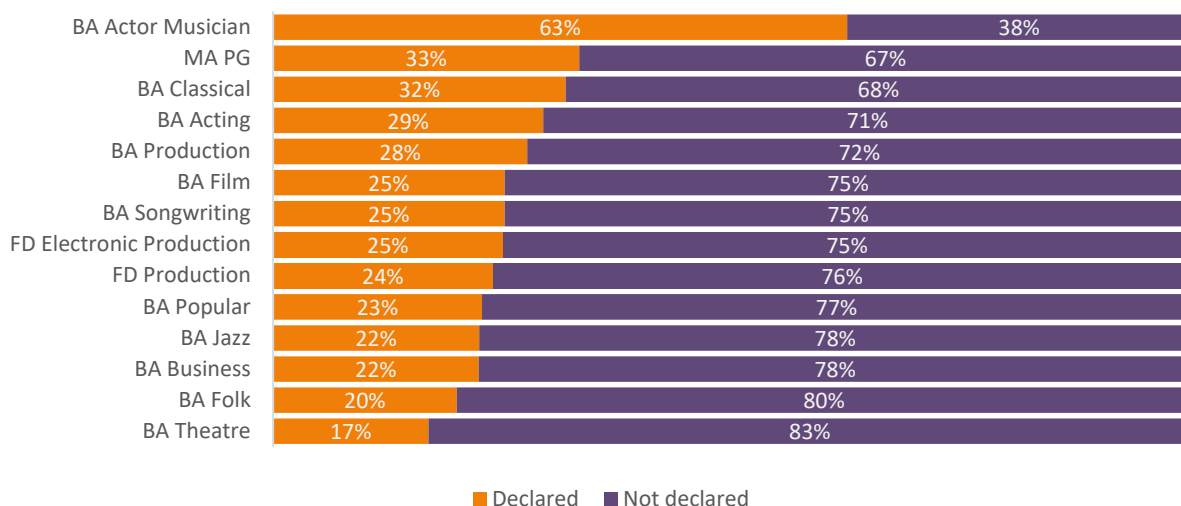
The sector continues to show an upwards trend in the proportions of students declaring a disability/a downwards trend in the proportion of students not declaring a disability. Though the proportion of students declaring a disability at the conservatoire is still higher than the sector average for creative arts and performing arts (which converged in 2019), the difference is no longer significant, and if the current trends continue then it is likely that by 2021 the conservatoire will have a lower proportion of students declaring disabilities than the performing arts average for the first time since 2013.

Figure 6: Sector disability status by subject group by year
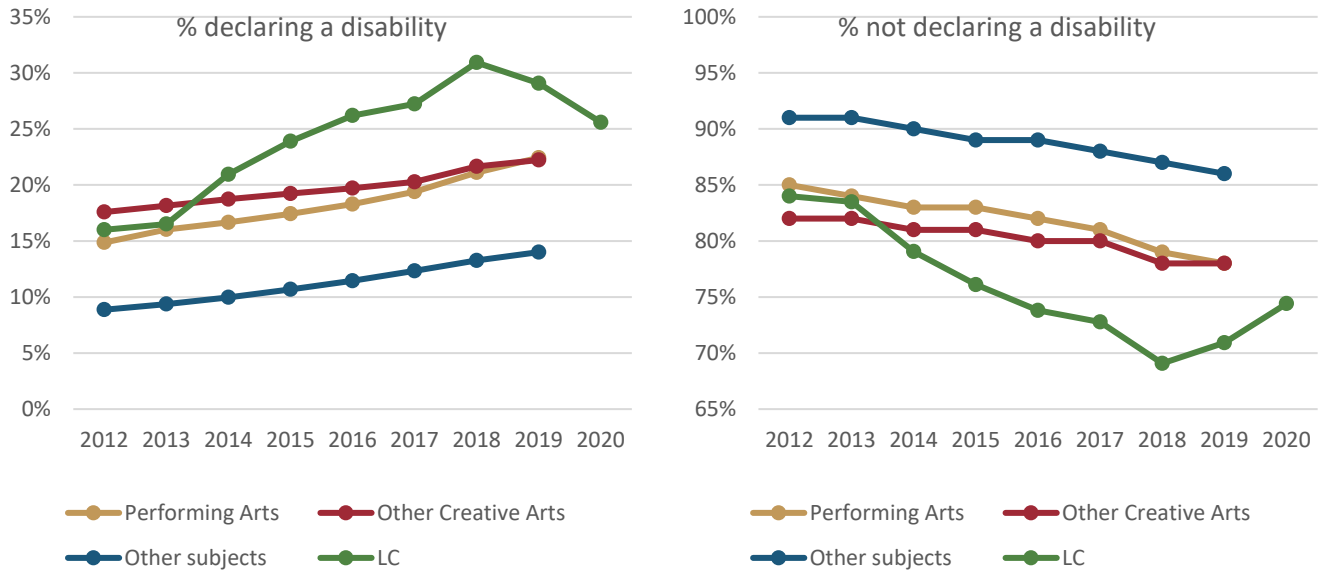


## Staff

At sector level, the proportion of staff declaring/not declaring disabilities has also remained fairly static in recent years, with the proportion declaring increasing by about 1 percentage point/proportion not declaring decreasing by 1 percentage point from 2015 to 2019. The actual number of LC staff who declare a disability remains too small to allow for further meaningful analysis.
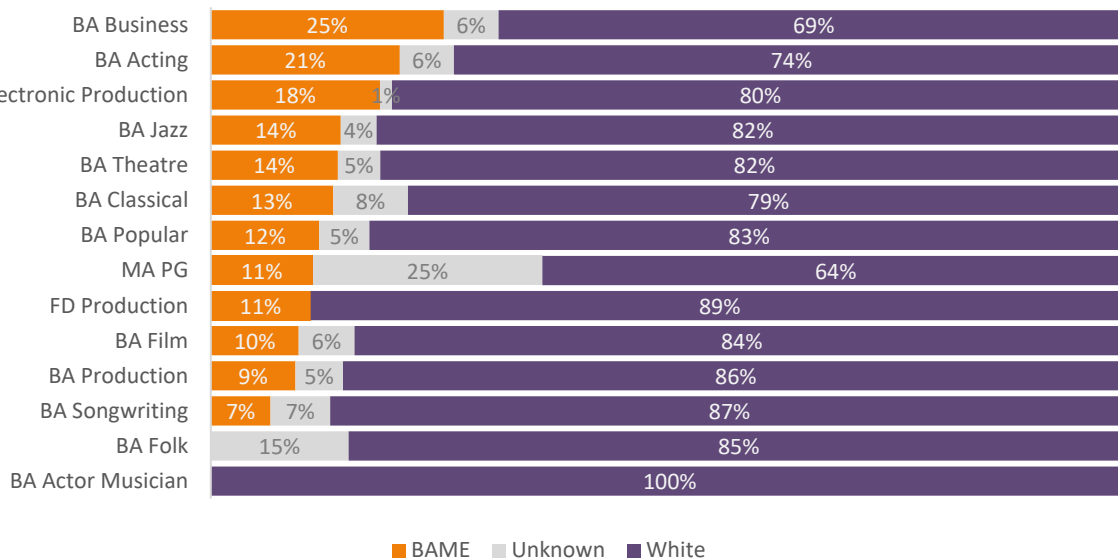
# Ethnicity

Figure 7: 2020 staff and students by ethnicity
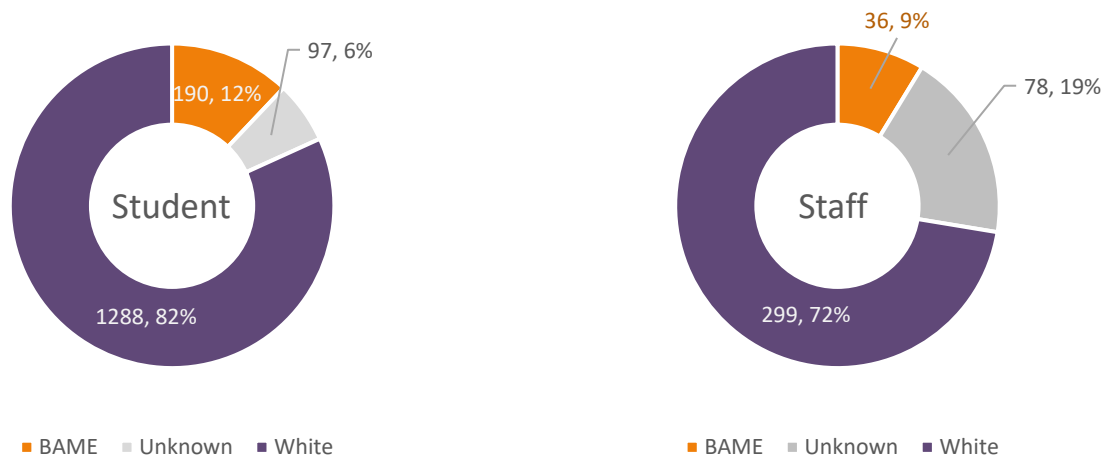


There has been a significant increase in 'unknown' ethnicity since 2019, with the number of students of unknown ethnicity increasing by 83 (5 percentage points) and the number of staff of unknown ethnicity increasing by 58 (13 percentage points). Amongst the student population, the majority of the 'unknowns' are in the first year, suggesting a problem in the year's data collection process for new students.

## Students

As with disability, there are significant variations in student ethnicity split at course level, going from 25% BAME/69% white in Business, to 100% white in Actor Musician (and possibly Folk).



Two courses have shown significant changes in ethnicity since 2019:

- BA Business was 17% BAME/83% white in 2019; it is now 25% BAME/69% white. This is the closest to equality any year of any undergraduate course has ever been (and second to the MA in 2011, which was 31% BAME/69% white).
- Songwriting was 13% BAME/87% white in 2019; it is now 7% BAME 87% white.

Additionally, Folk was 9% BAME/86% White in 2019 and is now 0% BAME and 85% White, i.e. a significant decrease in the BAME proportion which is matched by a significant increase in the unknown proportion.

Table 2: Course by ethnicity by year

| Course | BAME | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **BA Acting** | BAME | | | | | | | | | | 21% |
| | White | | | | | | | | | | 74% |
| **BA Actor Musician** | White | | | | | | | | | | 100% |
| **BA Business** | BAME | | | | 0% | 3% | 9% | 7% | 13% | 17% | 25% |
| | White | | | | 100% | 98% | 91% | 93% | 87% | 83% | 69% |
| **BA Classical** | BAME | 8% | 9% | 9% | 6% | 9% | 9% | 13% | 13% | 15% | 13% |
| | White | 92% | 91% | 91% | 94% | 91% | 89% | 86% | 85% | 83% | 79% |
| **BA Film** | BAME | | | | | | 6% | 5% | 1% | 6% | 10% |
| | White | | | | | | 94% | 95% | 97% | 93% | 84% |
| **BA Folk** | BAME | | | | | | | 22% | 15% | 9% | 0% |
| | White | | | | | | | 78% | 85% | 86% | 85% |
| **BA Jazz** | BAME | 13% | 9% | 8% | 7% | 7% | 9% | 8% | 9% | 13% | 14% |
| | White | 86% | 90% | 91% | 92% | 91% | 91% | 91% | 91% | 86% | 82% |
| **BA Popular** | BAME | 8% | 8% | 10% | 9% | 8% | 9% | 10% | 12% | 13% | 12% |
| | White | 88% | 90% | 90% | 91% | 92% | 90% | 89% | 85% | 85% | 83% |
| **BA Production** | BAME | 6% | 9% | 7% | 6% | 8% | 10% | 11% | 10% | 10% | 9% |
| | White | 93% | 91% | 93% | 94% | 92% | 89% | 86% | 87% | 89% | 86% |
| **BA Songwriting** | BAME | | | | | | | 19% | 13% | 13% | 7% |
| | White | | | | | | | 81% | 87% | 87% | 87% |
| **BA Theatre** | BAME | | | | | | | | | 21% | 14% |
| | White | | | | | | | | | 79% | 82% |
| **FD Electronic Production** | BAME | | | | | | | | | 21% | 20% | 18% |
| | White | | | | | | | | | 79% | 80% | 80% |
| **FD Production** | BAME | 11% | 15% | 11% | 13% | 13% | 11% | 13% | 14% | 13% | 11% |
| | White | 88% | 84% | 88% | 86% | 83% | 84% | 83% | 86% | 87% | 89% |
| **MA PG** | BAME | 31% | 5% | 16% | 14% | 4% | 13% | 17% | 19% | 17% | 11% |
| | White | 69% | 90% | 81% | 86% | 96% | 82% | 79% | 81% | 82% | 64% |

Comparison of student ethnicity split with other institutions is critically hindered by the sector's relatively high and growing proportion of students in the unknown category: for example, in 2019 the number of performing arts students for whom ethnicity data is not available is almost double the number of BAME performing arts students. The trend is for the unknown proportion to increase whilst the white proportion decreases whilst the BAME proportion remains unchanged, however the nature of the 'unknown' proportion means no definite conclusions can be drawn.



Figure 8: Sector students by ethnicity by year
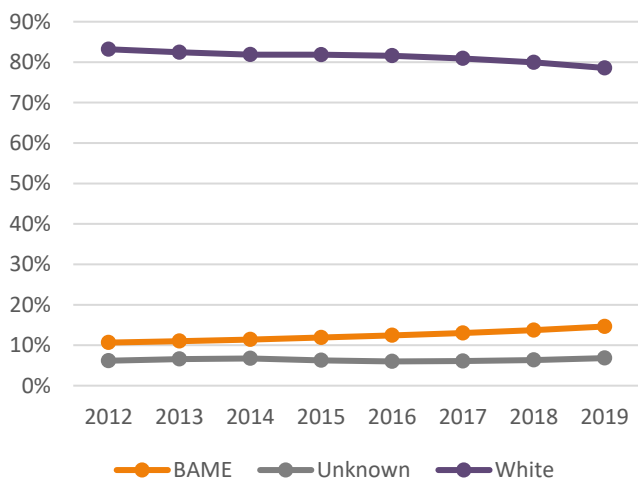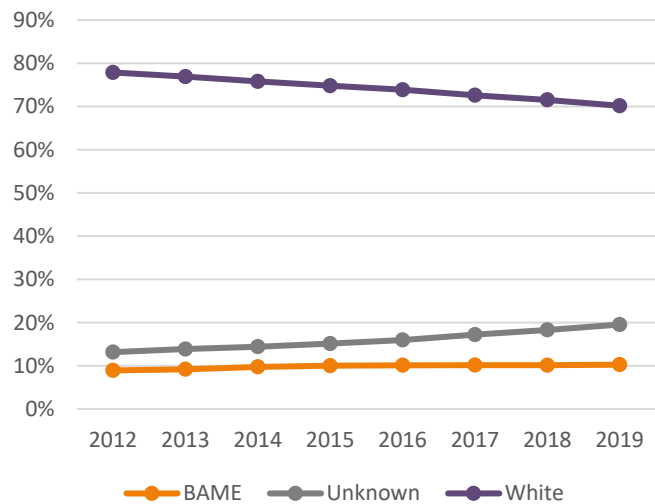


## Staff

'Unknown' ethnicity is also a significant limiter in the use of sector staff data, though not to the same extent as in the conservatoire's 2020 records. The proportion of sector staff from BAME backgrounds has been steadily increasing over the last 8 years whilst the proportion of sector staff has been steadily decreasing, resulting in a significantly different set of proportions compared to 2012.

Pay

Ethnicity pay gaps vary significantly by academic/support areas:

- The academic ethnicity pay gap has become insignificant at 1%, down from 8% two years ago: average hourly rate for BAME academic staff is £22.56, and £22.36 for white academic staff.
- The support pay gap remains very significant at 19%, which is a slight reduction on the previous two years: the average pay for BAME support staff is £10.63, and £13.19 for white support staff.
- There are no BAME staff categorised as Senior Management/all the Senior Management staff are white.

Owing mainly to the large gaps in support and senior management, the overall ethnicity gap is a highly significant 25%, itself a significant increase from 20% last year: the overall average hourly rate for BAME staff is £14.60, and £19.43 for white staff.

Figure 9: Average staff salaries to 2020 by ethnicity by academic/support (excluding senior management)
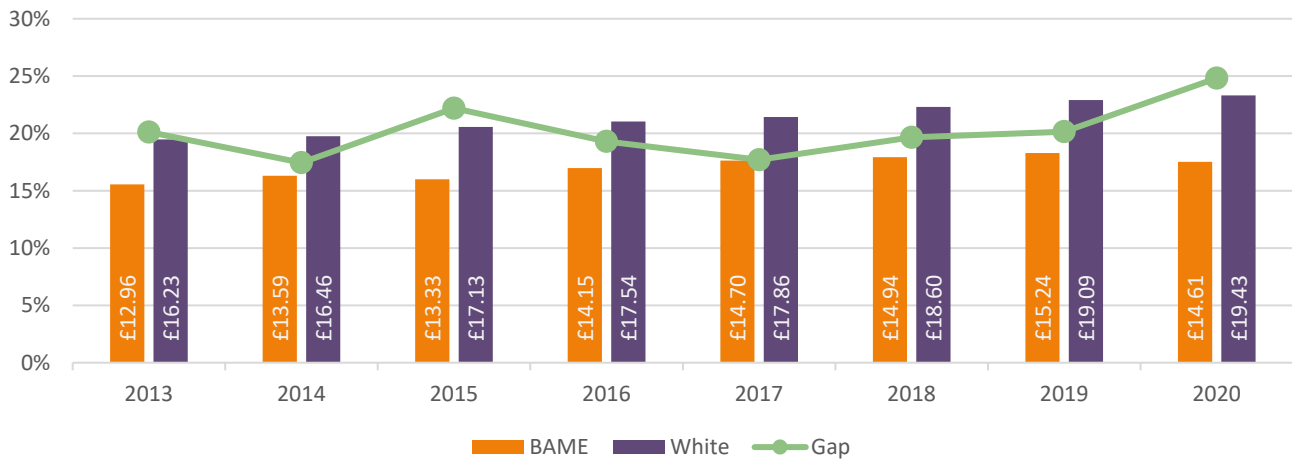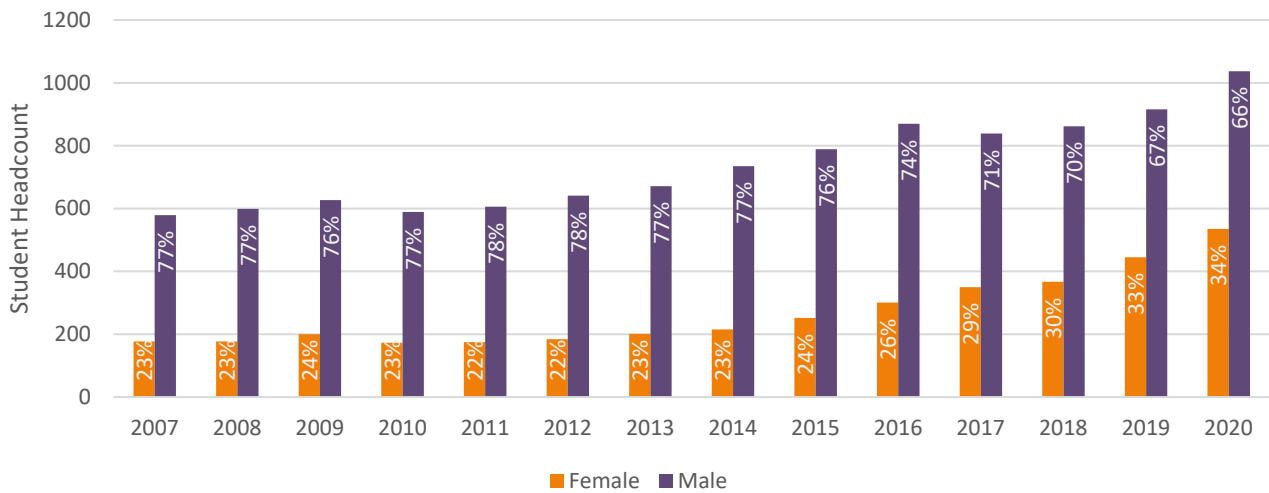


# Gender

Figure 10: 2020 staff and students by gender



The difference between the gender split of staff and students continues to close, with 34% female/66% male students, and 36% female/64% male staff:

- The trend of slight proportional increase in female students/proportional decrease in male students has continued since 2016, changing by 2% each year on average: since 2014 the balance has moved by 11 percentage points.

Figure 11: Student headcount by gender by year



- Staff gender split has not changed significantly since last year, or any year prior.

Figure 12: Staff FTE by gender by year
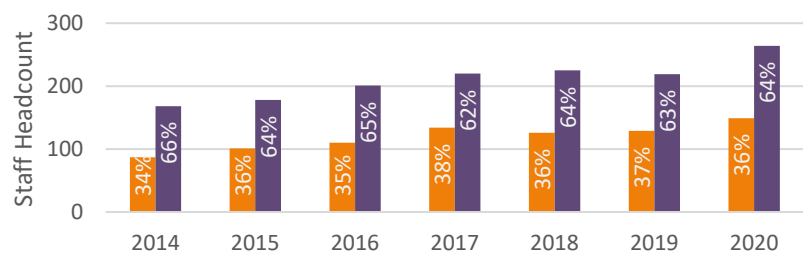


## Students

As with the other areas, there are significant differences by gender at course level, which ranges from 69% female/31% male in musical theatre to 12% female/88% male in the electronic music production foundation degree.

Figure 13: 2019 student numbers by gender by course
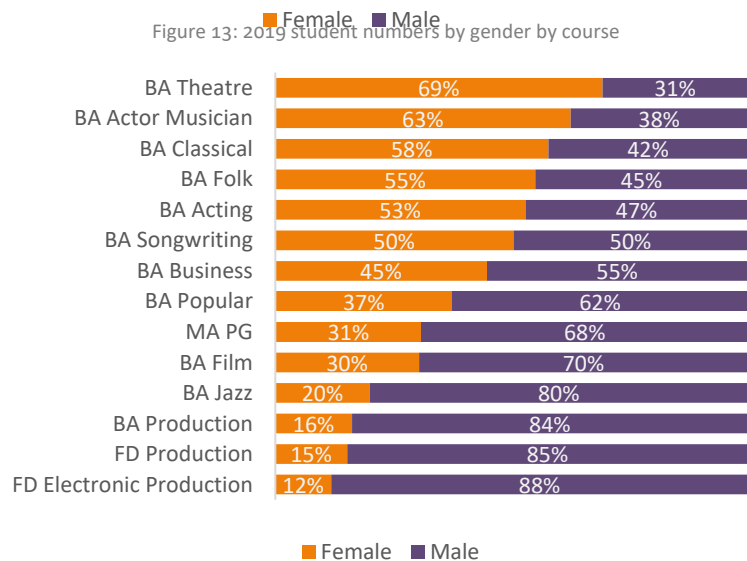


Three courses have seen a significant change in gender split between 2019 and 2020:

- BA Film was 24% female/76% male in 2019; it is now 30% female, 70% male. This is the closest to equality since the first year off the course in 2016, when the spit was 33% female, 67% male.

- FD Production was 8% female/92% male in 2019; it is now 15% female/85% male. This is the closest to equality this course has ever been (going back to at least 2007).

- The MA was 37% female/62% male in 2019; it is now 31% female/68% male. This is the furthest from equality since 2015 (31%female/69% male).

Table 3

| Course | Gender | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **BA Acting** | Female | | | | | | | | | | 53% |
| | Male | | | | | | | | | | 47% |
| **BA Actor Musician** | Female | | | | | | | | | | 63% |
| | Male | | | | | | | | | | 38% |
| **BA Business** | Female | | | | 14% | 33% | 32% | 39% | 37% | 46% | 45% |
| | Male | | | | 86% | 68% | 68% | 61% | 63% | 54% | 55% |
| **BA Classical** | Female | 58% | 63% | 66% | 65% | 59% | 62% | 67% | 64% | 61% | 58% |
| | Male | 42% | 37% | 34% | 35% | 41% | 38% | 33% | 36% | 39% | 42% |
| **BA Film** | Female | | | | | | 33% | 26% | 25% | 24% | 30% |
| | Male | | | | | | 67% | 74% | 75% | 76% | 70% |
| **BA Folk** | Female | | | | | | | 44% | 46% | 55% | 55% |
| | Male | | | | | | | 56% | 54% | 45% | 45% |
| **BA Jazz** | Female | 13% | 12% | 14% | 15% | 15% | 13% | 15% | 15% | 17% | 20% |
| | Male | 87% | 88% | 86% | 85% | 85% | 87% | 85% | 85% | 83% | 80% |
| **BA Popular** | Female | 20% | 22% | 23% | 29% | 32% | 32% | 35% | 37% | 38% | 37% |
| | Male | 80% | 78% | 77% | 71% | 67% | 67% | 65% | 63% | 62% | 62% |
| **BA Production** | Female | 13% | 8% | 9% | 8% | 10% | 10% | 10% | 15% | 15% | 16% |
| | Male | 87% | 92% | 91% | 92% | 90% | 90% | 90% | 85% | 85% | 84% |
| **BA Songwriting** | Female | | | | | | | 47% | 39% | 51% | 50% |
| | Male | | | | | | | 53% | 61% | 49% | 50% |
| **BA Theatre** | Female | | | | | | | | | 65% | 69% |
| | Male | | | | | | | | | 35% | 31% |
| **FD Electronic Production** | Female | | | | | | | | 11% | 8% | 12% |
| | Male | | | | | | | | 89% | 92% | 88% |
| **FD Production** | Female | 2% | 2% | 2% | 3% | 10% | 14% | 13% | 7% | 8% | 15% |
| | Male | 98% | 98% | 98% | 97% | 90% | 86% | 88% | 93% | 92% | 85% |
| **MA** | Female | 50% | 55% | 56% | 43% | 31% | 33% | 33% | 37% | 37% | 31% |
| | Male | 50% | 45% | 44% | 57% | 69% | 67% | 67% | 63% | 62% | 68% |

The proportions of students by gender remain significantly different to the sector at about 25 percentage points from the average for performing arts, 35 p.p. from the average for other creative arts subjects, and 24 p.p. percentage points from the average for other subjects. The gaps between LC and the sector have reduced slightly each year since 2018 at a rate of about 2 percentage points per year, which extrapolates to matching the sector gender split in 2031.

Figure 14: Sector student gender by subject group by year
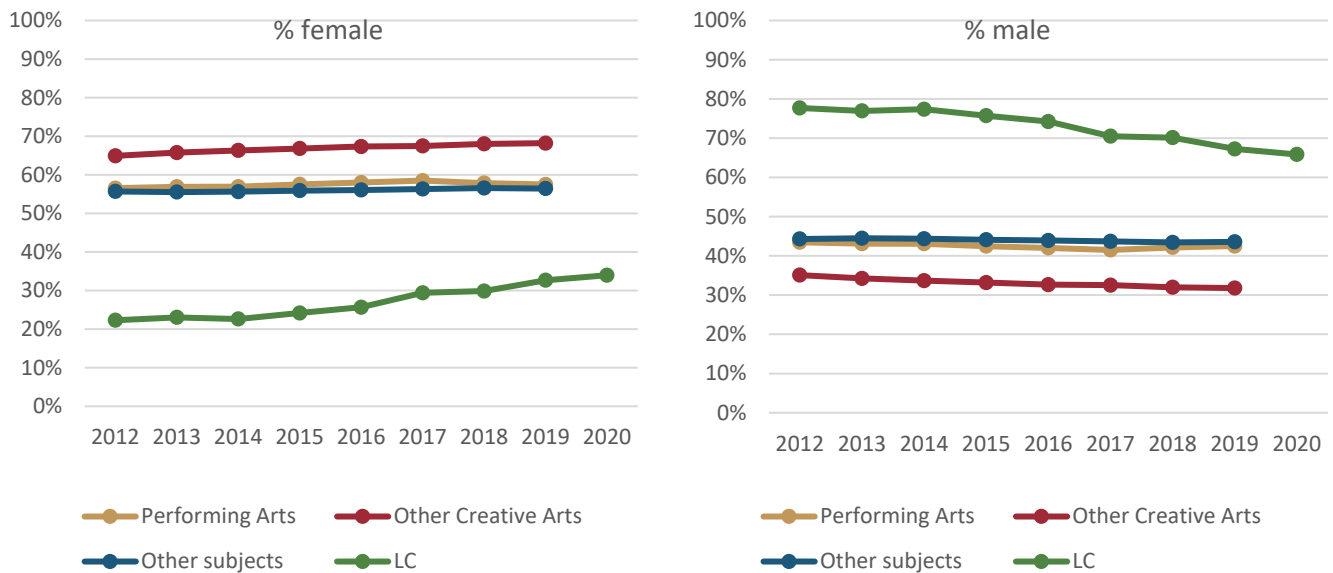


## Staff

Broadly, staffing by gender does not appear to be related to years of service, which suggests that the proportions of staff by gender are not set to change significantly for some time. Recruitment with respect to gender has not changed significantly for at least 9 years.

Figure 15: 2020 staffing by gender by years of service
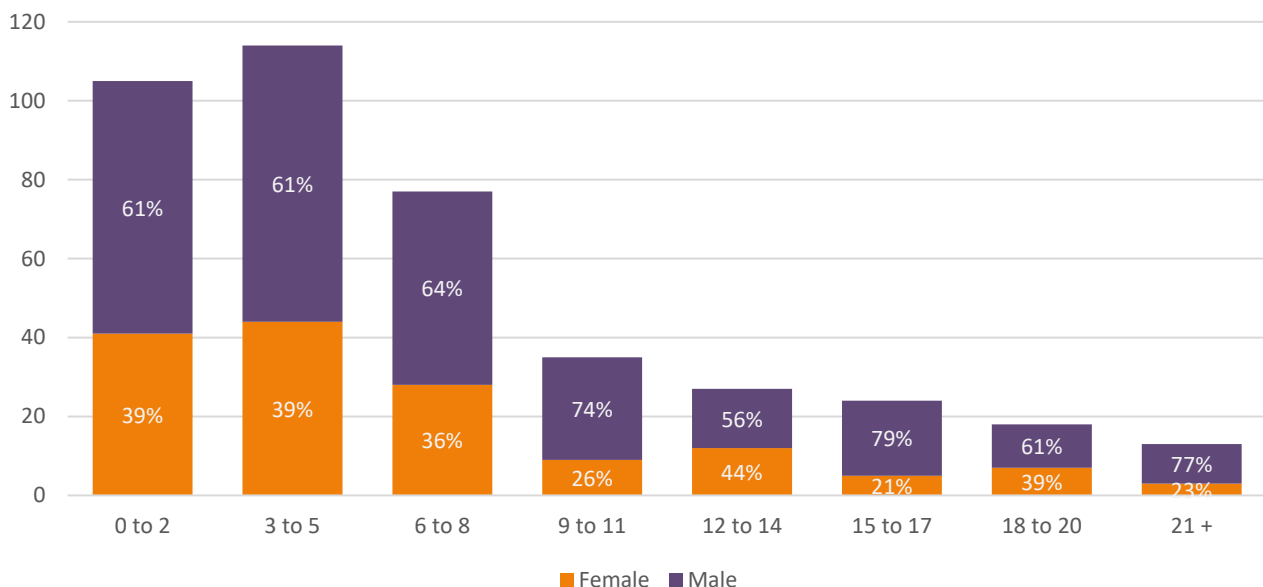


As with student numbers, the proportion of staff by gender remains significantly different to the sector:

- Across the sector, the split of academic staff is 45% female, 55% male; at the conservatoire, this is a significantly different 31% female, 69% male.
- The difference in non-academic support staff is just as significant: the sector split is 60% female/39% male, whilst the conservatoire is again significantly different at 44% female/56% male.

## Pay

Unlike staff pay by ethnicity, staff pay by sex is not significantly different between academic and support posts:

- There remains an insignificant gap in academic staff pay by gender of 3% (up slightly from 2% in 2019): the average hourly rate for female academic staff is £21.86, and £22.45 for male academic staff.

- There is no longer a gap in support pay, reducing to 0% from 4% in the previous year: the average hourly rate for female support staff is £12.63, and £12.67 for male support staff.

- Although the gap in senior management pay has reduced very significantly to 16% from 25%, it is still a very significant gap: the average hourly rate for female senior management is £27.64, and £32.76 for male senior management.

Overall, the gender pay gap is 7%, a reduction from 9% last year, and 11% the year before. As is visible below, the gap is being closed by the average female staff salary increasing at a faster rate than the average male staff salary.

Figure 16: Staff gender pay gap by year with average hourly rates
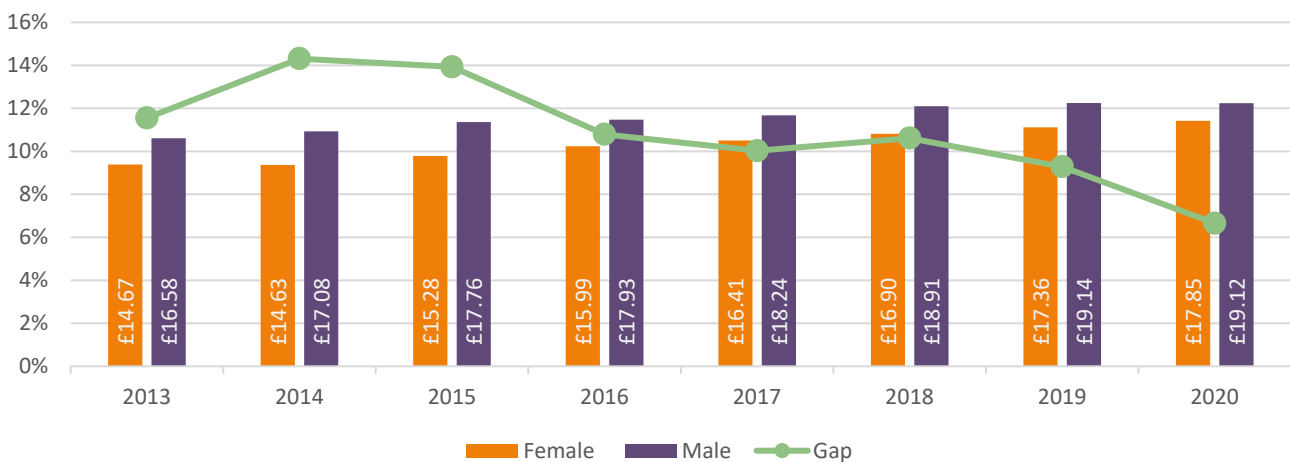


## Age

There were no significant changes in student or staff age from 2019 to 2020. There was a slight decrease in the proportion of both students and staff aged between 21 and 25. Note that there are very small proportions of students (less than 0.4%) in each of the 41-45, 46-50, 41-55, and 56-60 brackets.
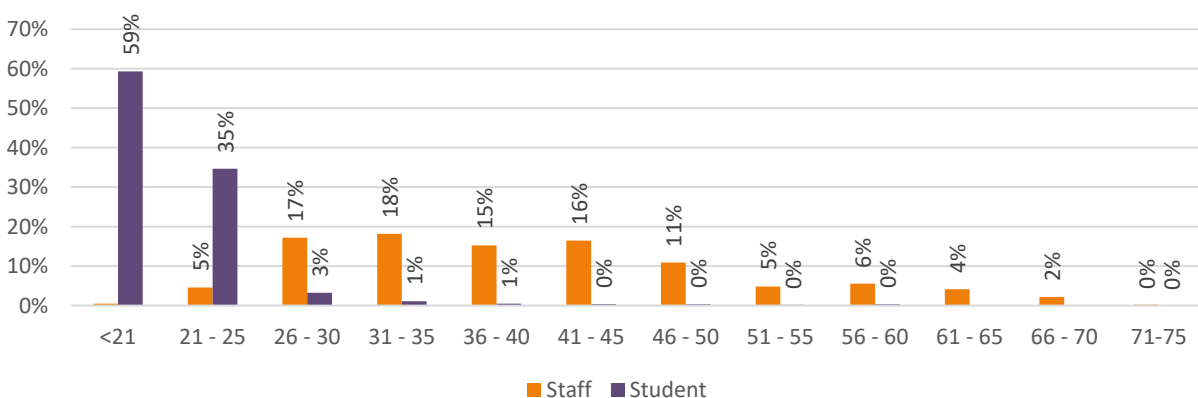


## Marital Status

There were 2 significant changes in the marital statuses of staff and students from 2019 to 2020:

- A significant 19 percentage point rise in the number of staff whose marital status is unknown, matched by equal decreases in the proportion staff that are single or married.

- A significant 20 percentage point decrease in the proportion of students whose marital status is

unknown, with an equal increase in the proportion of students that are single.

## Religion

The proportion of staff declaring no religion has significantly decreased by 8 percentage points, whilst the proportion of staff whose religion is unknown has increased by 10 percentage points. There are no significant changes in student religion.
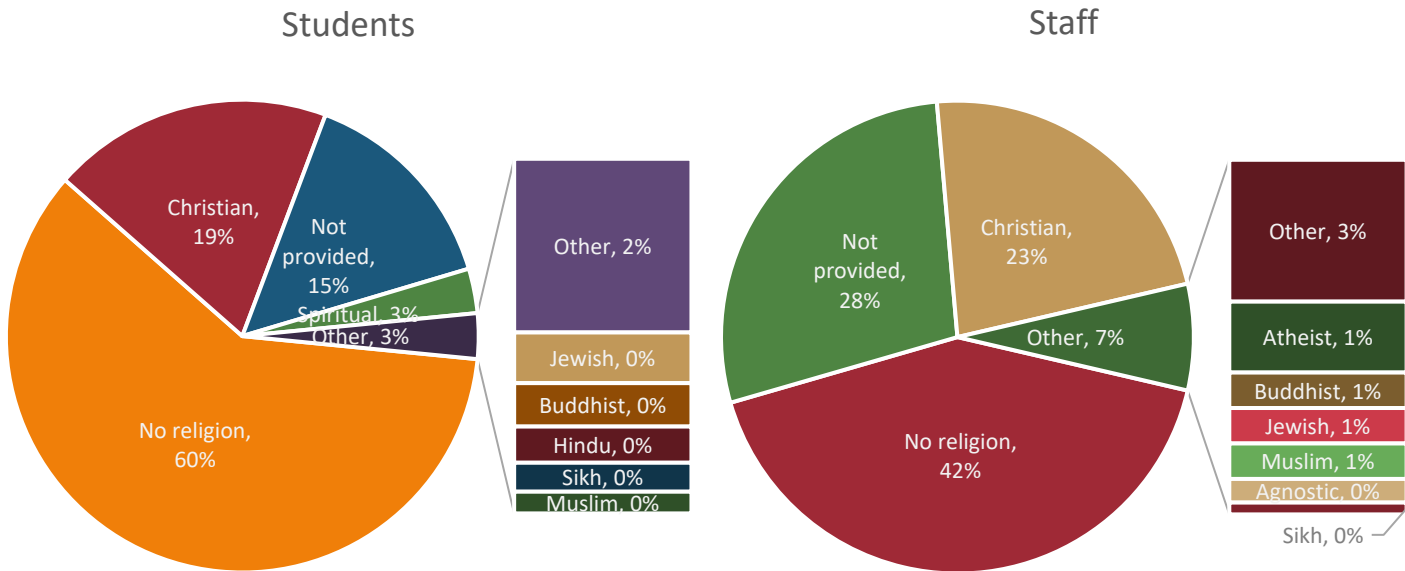


## Sexual Orientation

There was a significant 14 percentage point increase in the proportion of staff whose sexual orientation is unknown, mostly matched by a 10 percentage point decrease in the proportion of staff who are heterosexual. There are no significant changes in student sexual orientation.
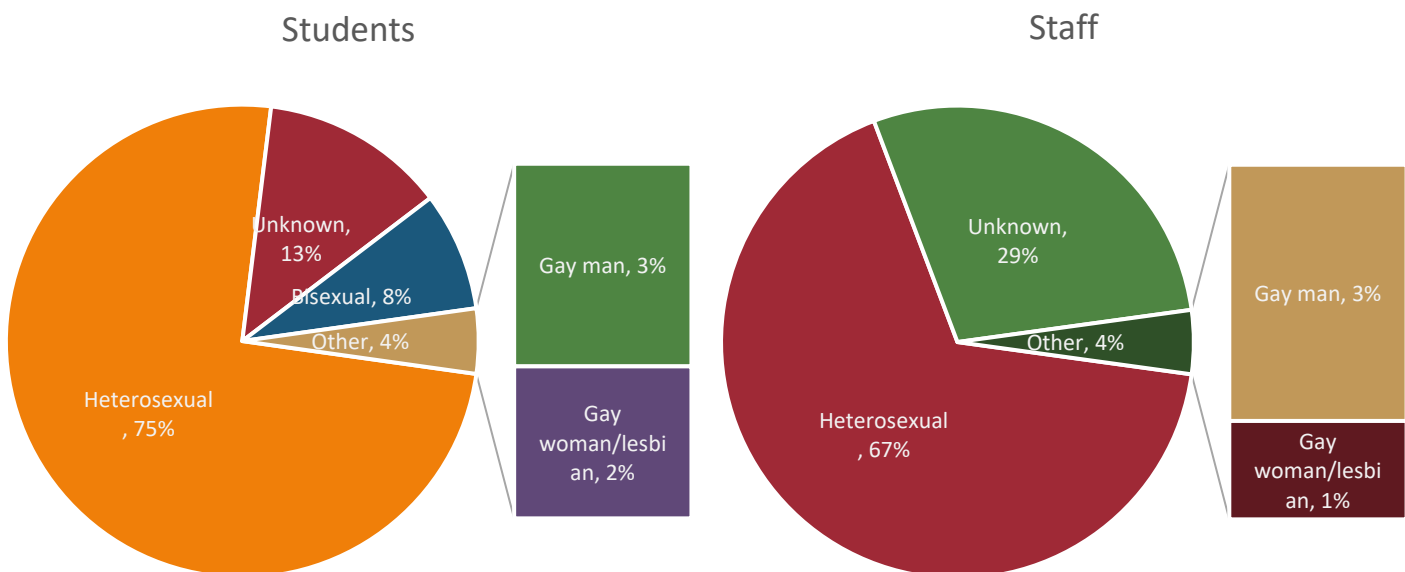
# POLAR4

There were no significant changes in the proportions of students by POLAR4 quintile.

Figure 17: Proportion of students by POLAR4 quintile by year
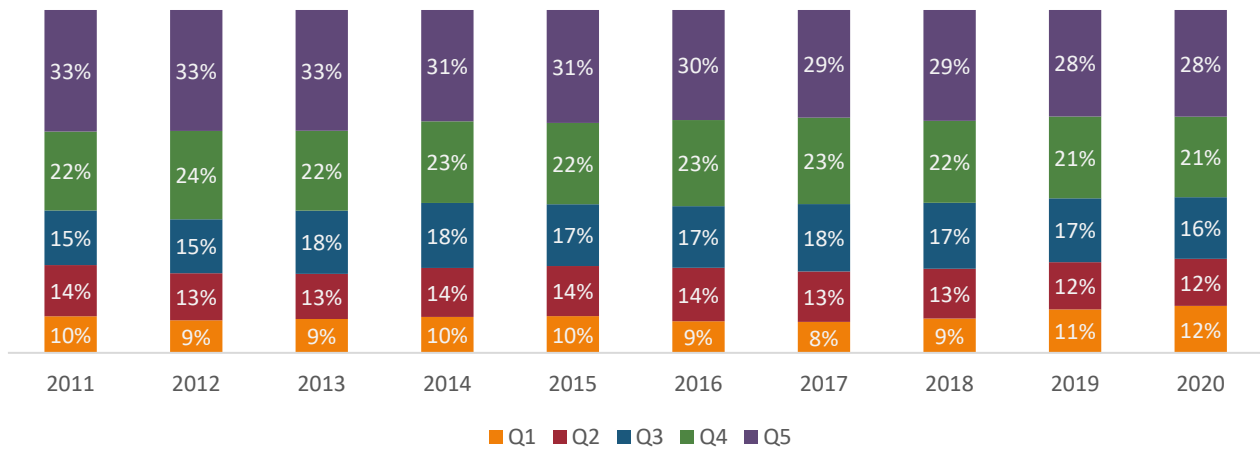


The proportion of students from lower-participation areas (quintiles 1 and 2) versus students from higher participation areas (quintiles 3 to 5) varies significantly. The two extremes are Acting (35% lower/62% higher participation) and Actor Musician (12.5% lower/87.5% higher participation), though it should be noted that Actor Musician has a relatively low number of students, and therefore the percentage split is relatively volatile.

Figure 18: Proportion of students by lower/higher POLAR4 quintiles by course (unknown quintile hidden)
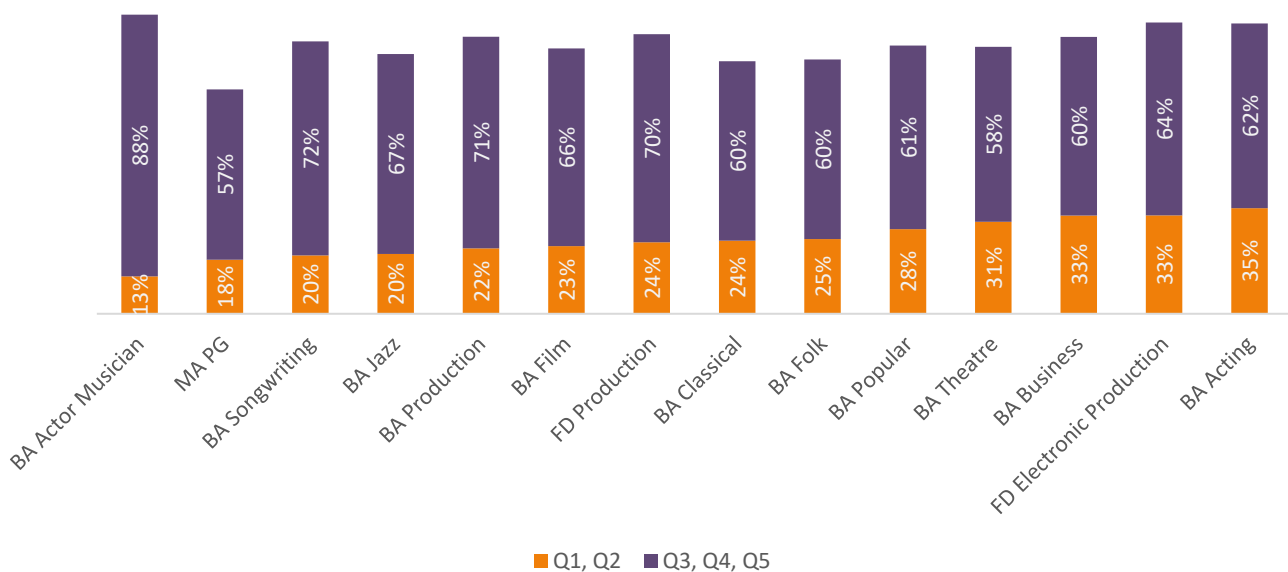


# IMD

36% of students are from the more deprived areas of England (IMD D1 to D5), whilst 51% are from the less deprived (IMD D6 to D10), with 6% of students coming from the most deprived areas (IMD D1), and 12% from the least deprived (IMD D10). The unknown 15% of students are those from other areas of the UK or abroad.

There are significant differences at course level, even when aggregating deciles: for example, 53% of FD Electronic Production students are from areas in IMD Q5 or below, significantly different compared to 26% of musical theatre students.

The correlations between the POLAR4 and IMD decile data are useful for understanding the relationship

between the two metrics: though we can infer from Business, Acting and FD Electronic Production that areas with low HE participation are likely to be relatively deprived (or vice-versa), the data for musical theatre contradicts this hypothesis.

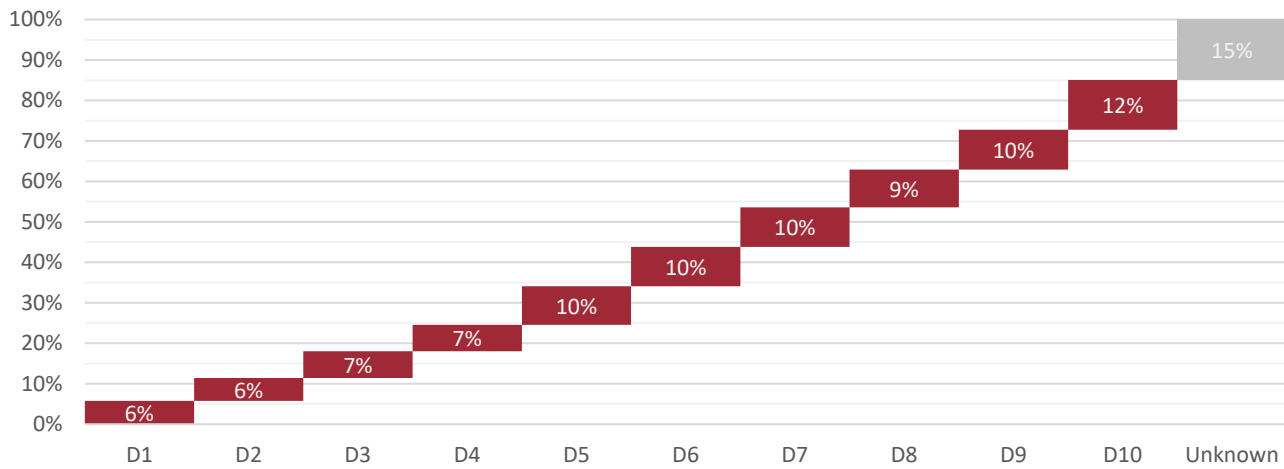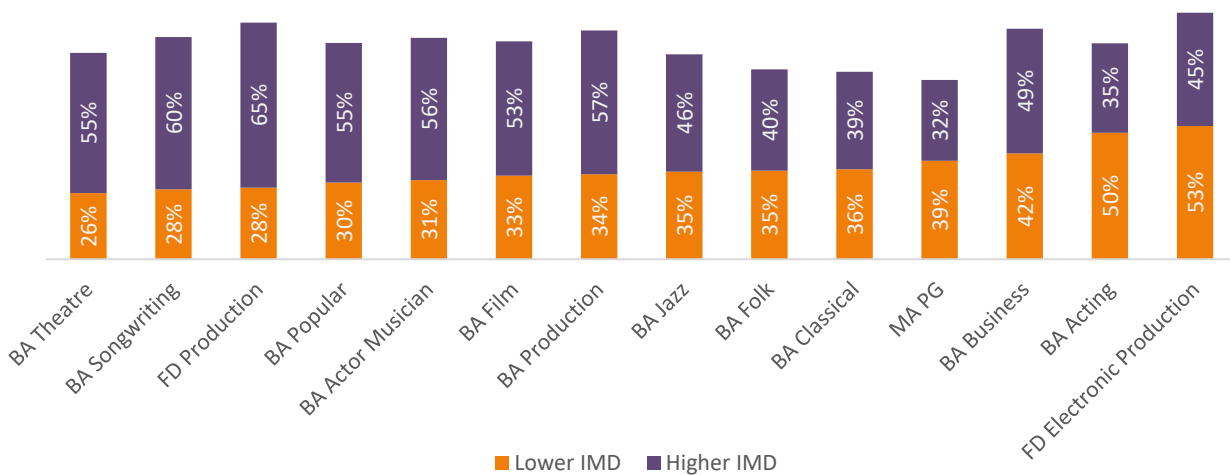Figure 19: 2020 proportion of student numbers by IMD decile



Figure 20: 202 students by course by permanent postcode IMD Decile <=5 or >5



## Qualification on entry

Despite the significant change in the number of students, there has been no significant proportional shift in qualification on entry which is unusual in the historical context presented below. There was a slight increase in the number of students with a qualification at level 2 or below, from 1% in 2019 to 4% in 2020 (an actual increase of 60 students).

Figure 21: Student numbers by qualification on entry by year
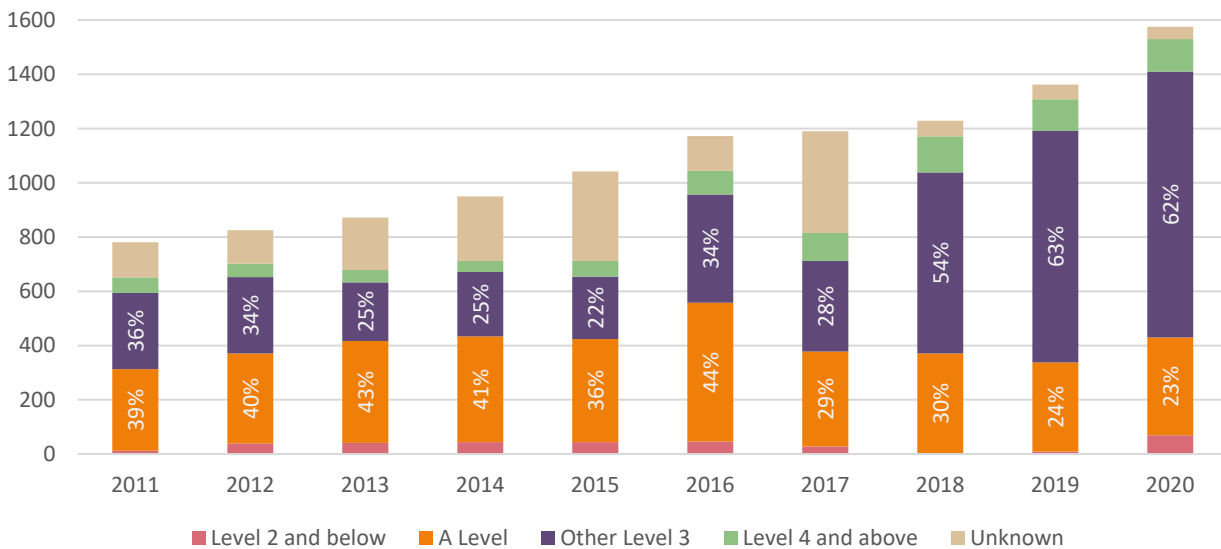


The 'new' performance BAs and the electronic production FD have the highest rate of students whose highest prior qualification is at level 2 or below. Notably, the other FD is at the opposite end of the scale, along with Jazz and Business.

Creative Musician is not included on account of it being post-graduate study: 90% of Creative Musician students have a qualification at level 4 or higher.

Figure 22: Undergraduate proportions by qualification on entry by course
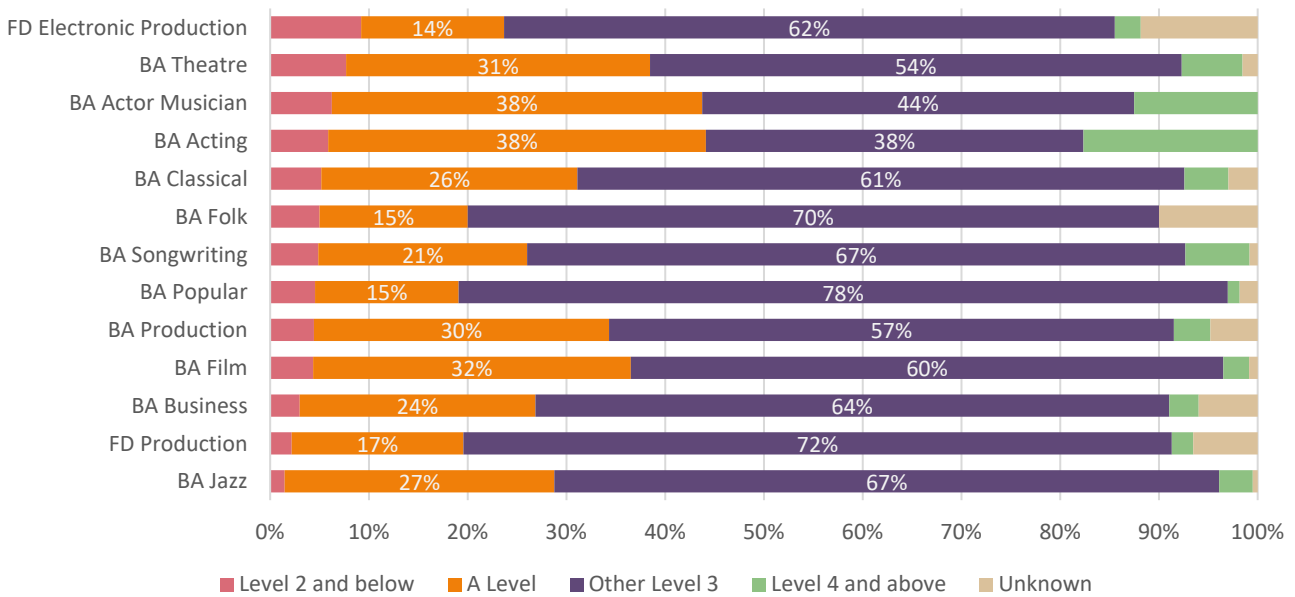


# Care Leaver

The number of care leavers at the conservatoire remains proportionally very small, with 18 students (1%) in 2020 categorised as care leavers. This is an increase of 6 students compared to 2019. There is however a significant proportion of students (8%, 118) whose care leaver status is unknown, about a third of whom (34) refused to provide the information.
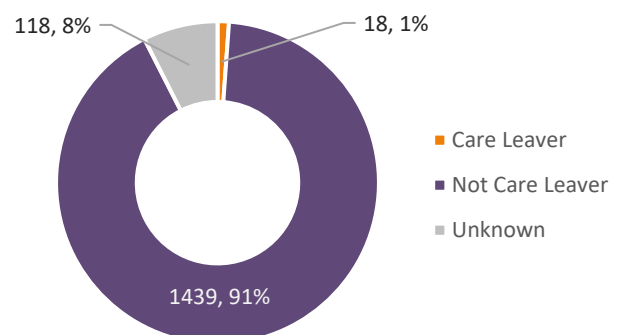
# Parents Educated to HE Level

The proportion of students missing this information (including if withheld) has significantly decreased from 2019 (24% to 18%), making it the smallest proportion on record. This 6 percentage point reduction matches a 1 p.p. increase in students whose parents were not educated a HE level, and a 5 p.p. increase in student whose parents were educated at HE level.

Figure 23: Students with parents educated to HE level by year