



Rapid Scoping Study on Leicester Drama School

| Final Report

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Written by Rachel Granger
Leicester Castle Business School, LE1 9BH

Telephone: 0116 250 6070
Web: www.lcbs.dmu.ac.uk
Email: enquiry@lcbs.ac.uk

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1 Introduction

1.1 Context to the Study

Leicester Castle Business School was commissioned by Curve Theatre, Leicester, to undertake a scoping study on the development of a drama school in Leicester. The purpose of the scoping study is to:

- Examine the existing literature and policy context on drama schools in the UK;
- Explore what is currently happening in the context of drama schools and their uses in cities, including international examples; and
- Outline operational issues that might arise from the development of a drama school in Leicester.

This scoping study has performed a rapid evidence review of existing policy literature on the potential for, and use of drama schools. The rapid evidence review approach provides an overview of existing research on a topic and a synthesis of the evidence from existing research and any conducted by the study to answer key questions. It provides a balanced assessment of what is already known and making concessions about the breadth and depth of the process, identifies key areas for work going forward. Against this backdrop, the team conducted a desk-based mapping study of existing drama schools, examined inter/national case studies, and engaged with a small number of key individuals and organisations to understand the key aspects of the field.

What has been uncovered is a national performing arts sector as the primary area of focus experiencing continued growth, consistent with the consolidated growth of the creative industries nationally. Whilst there is a recognised need to invest more in the arts in the coming years to feed this expansion, there is also a recognition that drama schools have an important role to play in supporting the growth/maturation of performing arts hubs in key cultural cities, to build centres of excellence nationally. Current centres of excellence in performing arts are located disproportionately in and around London.

The purpose of drama schools is three-fold, each with different target audiences:

- *Career Routes* – For some, drama schools provide a critical pathway into a career in performing arts, helping to secure an elusive place at a reputable drama school or institution for post-16 learning. The different activities on offer at drama schools, whether as full-time places or as extra-curricular provision, are intended to create a foundation of arts skills, individuals will need to have, in order to pursue an artistic career.
- *Cross-Curricular Learning* – Drama has been recognised as a valuable tool in many subject areas, helping to develop literacy skills – supporting speaking and listening, extending vocabulary, and encouraging individuals to express different viewpoints, which underpin learning in a variety of subject areas. Drama facilitates acquiring oral communication skills and adding efficiency to communication. In addition, the

more sensory organs an individual can use while learning, the greater the retention of the lesson. It is also true that speaking skills acquired at an earlier age (during primary education) have greater permanence, meaning that where drama is taught at an early age, this supports wider learning for the individual and continues to do so as that individual develops (Ulas, 2008; Bloomfield and Childs, 2013).

- *Cognitive and Personal Development* – Drama and performing arts not only engages the creative side of the brain but also provides a sound basis for interpersonal skills, inter-cultural communication, developing confidence and resilience, as well as providing a space to channel emotions into an expression of creativity. Drama therefore supports the development of well-rounded individuals and is more pronounced when integrated into school curricula (Hui and Lau, 2006). In this sense, creative drama may be considered a method of learning (or a tool) for self-expression, as well as for personal growth and art (Hui and Lau, 2006; Ulas, 2008; Woolland, 2014).

The rapid evidence review has highlighted a wide range of school models that have been piloted or are in use within the UK, with some international case studies highlighted to aid further discussion. Much of the research focuses on the role of drama in supporting younger people, aged 10-18 in a local catchment area, but there is also wider recognition of the role of such schools for a wider, professional audiences.

A common theme identified was the uneven geography of provision in the UK, against a backdrop of worsening provision through state education. Provision and infrastructure for summer schools or 'out-of-hour' drama and for extra-vocational support for GCSE/key stage 4 is especially poor in the Midlands. When coupled with a growth in demand for additional drama support e.g. to compensate for worsening provision through state education, this may be taken to represent a significant demand for additional drama services in major cultural cities.

Whilst some drama schools initially operated as standalone schools, many today offer a programme of activities, which include tertiary training, many of which are affiliated to local universities. The most significant schools are also endorsed by the Federation of Drama Schools. The evidence review suggests that there are currently a limited number of schools serving England's largest cities (>200,000 pop.).

Two areas, which have been highlighted through the case studies, are (i) the possibilities for means-tested provision in areas with significant vulnerable communities (as is the case with the Welsh College of Music and Drama and also prioritised through Urdang Academy in London), and which raises the need for surplus financial support. The second area highlighted were (ii) the financial benefits that accrue multi-agency collaboration, either through the sharing of costs for key amenities, the use of facilities for both commercial and training purposes, and the use of organisations to reach larger audiences and/or access their service innovations (e.g. Juilliard's collaboration with Nord Anglia). This would offer the potential for achieving greater financial returns for a new drama school, which might in turn enable a model that serves vulnerable as well as prosperous communities.

1.2 Review of Research Methods

This scoping study has incorporated a rapid evidence review of existing published literature on the potential for and use of drama schools. The research team used rapid review methods to search and critically appraise existing research and policy documentation to respond to the key aims of the scoping exercise. Searches were undertaken using bibliographic software such as Google Scholar and Web of Science, and also used social media, as well as reviewing web-based research repositories from centres of excellence in education and arts-based training. A full list of references is presented in the appendices of this report.

The scoping study also incorporated a rapid evidence review of existing schools to provide a mapping exercise of existing provision, and in order to identify different drama school models. The team also conducted desk-based analysis of case studies, many of which are international, to support the identification of key models and to draw key findings. These are outlined in Section 3 on mapping and case studies.

The team also engaged a range of individuals and organisations to support the process of identifying current practice examples, and to gauge existing demand and needs for provision. To facilitate preliminary sector consultations, the team attended a workshop organised by BERA (the Arts-based Educational Research Group) reviewing arts-based curricula. BERA is a centre of excellence for education using arts-based concepts, techniques, and practice, and members conduct and share research on a variety of arts-based methodologies including drama. BERA's 'ABER' platform is a working (online) hub for researchers and practitioners working in arts education, and its special interest groups (SIGs) provide ongoing discussion around key areas of education and training.

2 The Strategic Context of UK Arts

2.1 Theatre Growth

Whilst there has been much commentary on the potential growth of creative industries in the UK, especially in the context of their role in transforming the economy, there has been relatively little strategic consideration on the support of this, other than on equality of opportunities. Several cultural organisations, including government, have engaged in issues of national strategic concern around access to the creative industries for disadvantaged groups, pay and meritocracy, and aspects of liminality and precarious working, whilst aspects of skills – both demand and supply – have remained the focus of different sector organisations (e.g. the Craft Council, the Design Council, Architecture).

The UK Cultural Sector (which includes visual as well as performing arts, museums and libraries) accounts for 674,000 jobs and a growth of 24 per cent (23.6%) since 2011 (DCMS, 2018). The DCMS estimates that 283,000 jobs are found outside of museums, galleries and libraries and cover a range of commercial and not-for-profit operations. Whilst the growth of visual and performing arts (including music) has grown markedly over the last decade and is the fastest growing creative sector in the last 2-3 years, it should be noted that these percentage increases reflect smaller absolute numbers for the sector, and also reflects the continued dominance of London in the sector. The Society of London's Theatres (SOLT, 2015) reveal a strong increase in both ticket sales and income from 2015-2018 attendance up 5.35% over the last 12 months, gross revenue up by 9.35% over the last 12 months, and seat occupancy up throughout 2017 to 77.5% (SOLT, 2018). The overall picture of performance arts in London is that London theatres continue to enjoy a robust growth.

“Audiences have yet again demonstrated an ever-increasing appetite for theatre on a scale that plants London theatre front and centre of cultural life. The range of productions on offer, coupled with initiatives to encourage new generations to enjoy live performance, has clearly hit the mark. The value of the investment is measured in pounds but the enrichment derived goes far beyond the numbers of seats sold.” (SOLT, 2018)

Further afield, the aggregate turnover of business in UK arts and culture industry was £12.4bn, including the wider business of galleries and libraries, and also visual arts (ACE, 2013). Over the last 12-24 months, UK Theatre reveals a 3 per cent rise in theatre performances but also a reduction in (gross) income and ticket sales to £467.7m and 18.7m respectively (TRGArts, 2018). In practice, this translates to around a £2m decline in income and a decline of more than a million tickets (TRG Arts, 2018). There are also concerning patterns emerging in other areas of culture with Arts Council England reporting a fall of 16.6 million visits to its core funded organisations (National Portfolio Organisations) between 2015-2017 (ACE, 2018). Whilst the majority of this decline has been argued to be attributable to closed exhibitions, the annual report for 2017-18 (ibid) reflects an uncertain wider picture in the arts and culture field.

2.2 Local and National Arts Provision

There are currently 6,910 cultural organisations and 1,300 theatres in operation across the UK (DCMS, 2018; Theatre Trust, 2018), and 138 national drama schools operating at the non-tertiary level. The Federation of Drama Schools (est. 2017¹) is a group of 22 institutions that provide conservatoire-style vocational training for those aspiring to be professional performers, theatre makers and technical practitioners, whilst the Alliance of Musical Theatre Conservatoires oversee 6 schools and CDMT² ensures quality of provision by validating courses. In addition, NISDA³ oversee many locally run, independent schools/groups. There are also approximately 75 state academies operating across the UK, with specialism in performing arts, and 16 independent schools with a national reputation in the arts. Collectively, these offer more than a hundred outlets for specialised training in performing arts (see Appendix 5.4). Two thirds of accredited schools (62.5%) operate within central London, whilst a quarter of all schools (25.4%) operate within the Greater London area.

There are no current drama schools of the type accredited by FSD or AMTC, operating within the Leicester catchment area but the following organisations provide non-tertiary arts-based training experiences within the city:

- Caboodle Arts Company
- Leicester College
- Pauline Quirke Academy of Performing Arts
- Stagecoach Network
- Stars performing Arts School
- Youth Music Theatre Network
- Little Theatre
- Leicester Drama Society

¹ The Federation of Drama Schools (FDS) comprise 12 London institutions and 8 regional schools. All member schools must demonstrate a commitment to the Federation's vision and core principles, which includes having at least one full, acting programme with at least 900 contact hours per year, and ensuring that at least 50 per cent of graduates secure an agent of paid employment within a year.

² The Council for Dance, Drama and Music Theatre (CDDT) provides quality assurance for professional dance, drama and musical theatre industries. CDMT negotiates with government bodies, as well as national and international agencies on behalf of member organisations.

³ National Independent Schools' Drama Association (NISDA) is organised by teachers, technicians and theatre managers who teach or support classroom drama in the UK independent school sector. NISDA aims to promote the study and practice of drama and theatre in independent schools, and runs summer conferences and workshops to provide affordable professional training and networking opportunities for all individuals.

2.3 Typology of Drama Schools

Presenting a typology of provision in the UK:

- *Professional Schools* – providing post-16 provision. There are 24 prestigious drama schools in the UK, endorsed either by the Federation of Drama Schools (FDS) or the Alliance of Musical Theatre Conservatoires (AMTC), with several affiliated to universities. Some schools, enjoy a long history of provision in the arts and have an international reputation; acting as key sites and catalysts for professionalisation of the arts. Several of these operate with their own agencies, and have established links to major and/or prestigious productions providing a direct route-in to the field.
- *Specialist schools* – providing day or boarding provision (non-tertiary) to years 7-11 to facilitate careers in the performing arts. Specialist schools also provide a range of recreational and vocational part-time provision, and are sometimes aligned to, or located within professional (graduate) schools.
- *State Academies* – Some free schools (c.75 in England) provide state education places for years 7-11 with specialist facilities and routes into performing arts.
- *Independent Schools* – The facilities and investment in theatre and drama at many independent schools are as important in producing professional actors as specialist schools. Families understand the broader value of this and the cognitive and collaborative skills as helpful in an individual's development and achievement.

2.4 Arts-based Education

Whilst there has been much commentary on the potential growth of creative industries to transform the economy, there has been a relative dearth of policy consideration given to the growth of creative skills in young people, as the primary route into creative industries.

Over the last decade, the number of GCSEs taken in creative subjects have declined by 20 per cent in the UK (35% in Wales, 16% in Northern Ireland, and 19% in England), whilst the number of teachers in state schools in creative subjects has also dropped by a third, to an 'all-time-low' (BBC, 2018; Warwick Commission, 2013). Whilst it has been acknowledged that the decline in creative subjects in state education, including humanities, is a long-term trend, the introduction of EBacc in 2015 (the international baccalaureate) and changes to the national curriculum since 2010 (e.g. the removal of drama from English), coupled with the introduction of financial and accountability measures has militated creative learning in the state education sector.

- *STEM* – The inclusion and prioritisation of STEM subjects such as maths and science over arts, design, and music technology in calculating league tables have unintended consequences in marginalising the arts from state education. During 2014-15, there were 116,000 fewer entries at GCSE level for arts and cultural subjects and a 50 per cent drop in design over the last decade (JCQ, 2017), whilst more recent data reveals a worsening situation: Between 2010 and 2018, there has been a decline of 35 per cent

(or 237,955) in the number of arts GCSE entries, with the period 2017-18 recording a 10 per cent decline in art entries alone, and against less than 1 per cent decline in student numbers for year 11 (the year students take GCSEs) (CLA, 2018). As the University of Sussex reveals, music and drama have been especially hit hard and are now showing signs of disappearing from the national curriculum altogether (Key Stage 3). Teaching of these subjects at years 7 and 8 have been reduced dramatically and there is considerable evidence that three quarters of music and drama teachers are teaching outside of their core subjects to fill gaps elsewhere (UoS, 2018).

- *Drama* – Drama’s position within state education has changed markedly since the announcement and then introduction of the EBacc, leading some schools to marginalise drama into ‘after school’ slots, competing with sports activities. In June 2013, further changes to the national curriculum were announced, which effectively dropped drama from English, much to the disappointment of the National Union of Teachers (NUT), National Drama as the leading UK professional association for drama and theatre educators, and the Cultural Learning Alliance. Following the pattern of fewer arts GCSE entries, it is now clear that A levels tied to performing and expressive arts and dance, are also being affected, with declines of between 10-26 per cent in entries recorded in the last 12 months (CLA, 2018).
- *Post-16* – It could be argued, that lack of creative provision at year 6 has a direct result on the take-up of post-16 creative subjects. There has been a 24 per cent decline in the number of A level entries in arts subjects over the period 2010-2018, amounting to 29,273 fewer A levels in the arts (JQC, 2018; CLA, 2018). There have been 1,000 fewer UCAS applications for creative subjects despite an upsurge in creative industries, whilst it has been noted that from all the places offered at Oxford University for state school students in 2016 and 2017, none have been in the arts and humanities (BBC, 2018). The picture emerging then is of a national crisis emerging from the prioritisation of STEM rather than STEAM subjects, which is beginning to have impact in shaping the skills of our future generations, and in restricting access and development of arts and culture to fewer groups.

On an international scale, the paucity of creative learning in state education in the UK raises questions about the capacity for the country to sustain international competitiveness in the creative and cultural industries, as well as broader intelligence levels. This has been reflected in the international PISA tests coordinated through the OECD⁴, which surveys and benchmarks the skills and knowledge of 15-year old students. The most recent survey findings suggest that the UK performs relatively well in science and English, but performs below the international average for maths and has no score whatsoever for creative skills.

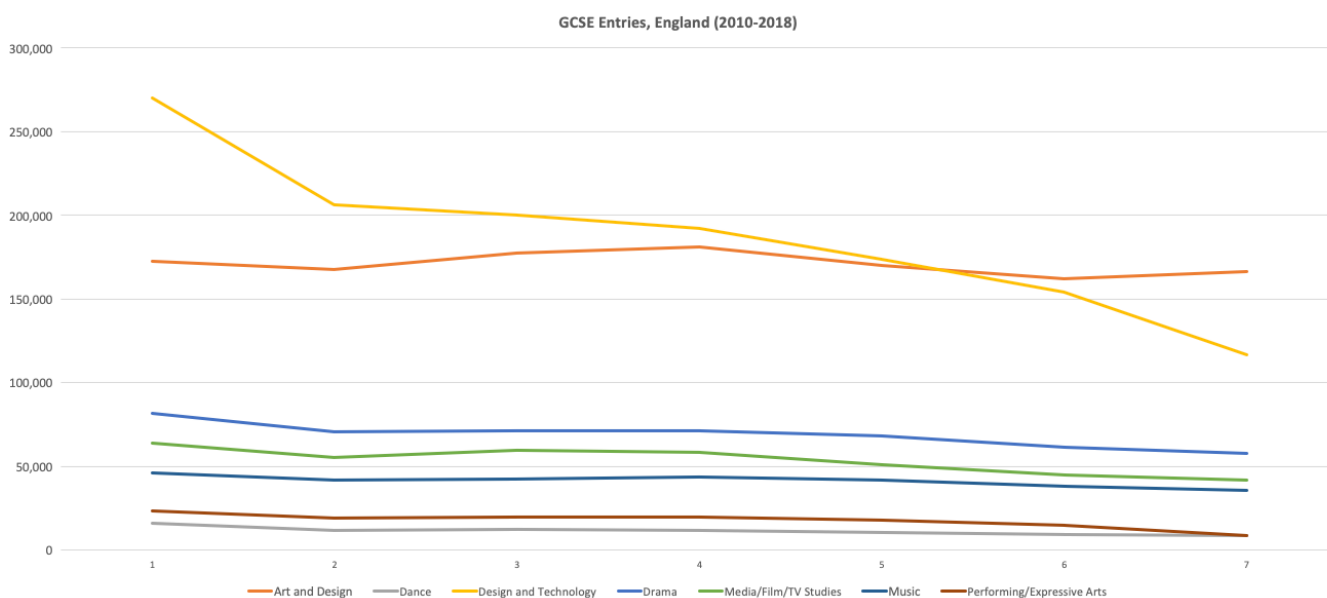
⁴ <http://www.oecd.org/pisa/aboutpisa/> <http://www.oecd.org/pisa/PISA-2015-United-Kingdom.pdf>

Table 1 - GCSE Entries in Arts Subjects (2010-2018)

England Only Results	2010	2013	2014	2015	2016	2017	2018	Change 2010-18	% Change 2010-2018
Art and Design	172,504	167,894	177,206	181,117	170,114	162,348	166,325	-6,179	-3.58
Dance	15,884	11,856	12,200	11,865	10,762	9,401	8,724	-7,160	-45.07
Design and Technology	270,401	206,044	200,133	192,183	173,532	153,929	116,774	-153,627	-56.81
Drama	81,592	70,402	71,399	71,435	68,171	61,703	57,987	-23,605	-28.93
Media/Film/TV Studies	63,808	55,005	59,536	58,496	51,209	44,865	41,832	-21,976	-34.44
Music	46,045	41,580	42,688	43,667	41,865	38,376	35,531	-10,514	-22.83
Performing/Expressive Arts	23,505	19,188	19,607	19,563	17,676	14,704	8,611	-14,894	-63.36
Total Entries	675,749	573,982	584,783	580,341	535,345	487,343	437,802	-237,947	-35.21
Total Results	673,739					485,326	435,784	-237,955	-35.31

Based on: CLA, 2018

Fig 1 – GCSE Entries in the Arts, England (2010-18)



Based on: CLA, 2018

Table 2 – A level Entries in Arts Subjects, England (2010-2018)

England Only Results	2010	2013	2014	2015	2016	2017	2018	Change 2010-18	% Change 2010-2018
Art and Design	42,577	40,878	41,812	41,712	39,962	40,470	39,848	-2,729	-6.40
Dance	2,261	1,979	1,892	1,875	1,582	1,455	1,316	-945	-41.79
Design and Technology	16,519	13,856	12,016	11,491	10,662	10,657	9,703	-6,816	-41.26
Drama	15,144	12,564	11,878	11,963	11,210	10,751	10,159	-4,985	-32.91
Media/Film/TV Studies	31,032	26,848	26,116	26,036	25,516	24,450	22,968	-8,064	-25.98
Music	8,790	7,793	7,353	6,820	6,194	5,610	5,440	-3,350	-38.11
Performing/Expressive Arts	3,666	2,740	2,526	2,468	2,017	1,744	1,282	-2,384	-65.03
Total Entries	121,999	108,671	105,607	104,380	99,159	97,154	92,734	-29,265	-23.98
Total Results	119,989					95,137	90,716	-29,273	-24.39

Based on: CLA, 2018

2.5 The Strategic Case for Arts Schools

Not all schools have experienced the same decline in creative learning. The autonomy given to schools and head teachers in England and Wales have enabled some schools to develop a strong and balanced creative curriculum, even in the face of substantial policy changes in educational accountability, and within a continuing framework of budgetary pressures. That said, there are overwhelming numbers of schools in areas of significant vulnerability re-orientating towards STEM subjects to maximise league table scores, and where these same areas have closed arts-based foundation courses at FE level, this amounts to a squeeze on creative industries training; creating a 'postcode lottery' in creative education. In the most deprived and vulnerable areas, offering a route for creative training where young people can follow their passions and ambitions, excel in skills they have, and provide an alternative outlet for achieving, is preferable to closing off all opportunities.

There are 3 main factors supporting a need for local arts and drama schools:

- *Spatial Inequality* - Some academies as part of the 'Free Schools' programme, have created arts-based schools to continue providing a broad and balanced curriculum, whilst in other schools, creative subjects have been squeezed out by delivering 'knowledge-based curricula'. Whilst the DfE are providing £109m to support e.g. music and art education projects to address significant declines, this is not in all schools/areas and all creative sectors, creating unequal access across cities and regions and in every respect a disparate experience (see discussion by Metz, 2009).
- *Place-Shaping* - In some cities and city-regions, arts education is becoming an optional (extra-curricular) development, especially where FE provision has been lost. As a result, there has become a strategic need and responsibility to provide extra resources in areas with few options and routes, as a way of underpinning an area's creative and cultural offer and identity. Supplementary provision through arts schools represents a practical response from policy makers and artists to level-out the paucity of provision in some areas.
- *Two-Tier System* - Whilst the independent school sector continues to recognise the benefits of creative curricula for personal and cognitive development in young people, and more recently as a positive contribution to tackling issues of well-being⁵, the lack of equivalent provision in many state schools is quickly leading to a two-tier system of creative arts-based education, which is compounded by the costs of extra-curricular activities (especially for low-income families). The Warwick Commission (2013) finds that while three quarters of parents (76%) report children taking part regularly in arts clubs and cultural experiences outside of school, it notes the significant costs associated with them. Investment in local drama schools can be seen as a critical response to the squeezing of creative provision to anything other than the middle classes but is also likely to be taken-up by households with sufficient disposable income.

⁵ It has been reported that 'levels of subjective wellbeing are higher amongst those with higher arts and culture engagement' and that students who study arts are 'more likely to remain in employment' (ACE, 2014).

3 Key Findings from the Research

3.1 Rapid Evidence Review: Mapping Exercise

There are 24 accredited ‘drama schools’ in the UK, the majority of which are based within, or within close proximity to London. These schools, which are accredited by the Federation of Drama Schools and in some cases, are part of the Alliance for Musical Theatre Conservatoires, are seen as being internationally leading, with a national and international client base.

Table 3 – Accredited UK Drama Schools (2018)

Drama Schools, UK

School	URL	City	Day School	FE/HE	Part Time/Other	Accreditation
Sylvia Young Theatre School	http://www.sylviayoungtheatreschool.co.uk/	London	Day		Evening/Weekend	FDS
Guildford School of Acting (GSA)	http://gsauk.org	Guildford, Surrey		HE	Evening/Weekend	FDS, AMTC
Manchester Metropolitan University School	http://www.theatre.mmu.ac.uk	Manchester		HE		FDS
Rose Bruford Colledge of Theatre and Performance	http://www.bruford.ac.uk	London		HE	Youth Theatre, Summer	FDS
East 15 Acting School	http://www.east15.ac.uk	Essex		HE		FDS
Mountview Academy of Theater Arts	http://www.mountview.org.uk	London		HE	Adult Intensive	FDS, AMTC
Royal Conservatoire of Scotland	http://www.rcs.ac.uk	Glasgow		HE	Summer School	FDS
London Academy of Music and Dramatic Arts (LAMDA)	http://www.lamda.org.uk	London		HE	Summer School	FDS
Royal Academy of Dramatic Art (RADA)	http://www.rada.ac.uk	London/Manchester		HE	Business Coaching	FDS
Royal Welsh College of Music and Drama	http://www.rwcmd.ac.uk	Cardiff		HE	Youth, Masterclasses	FDS
Oxford School of Drama	http://oxforddrama.ac.uk	Oxford			Outreach with YMT	FDS
Italia Conti Academy of Theatre Arts	http://www.italiaconti.com	London	Day	FE, HE	Youth	FDS
Central School of Speech and Drama	http://www.cssd.ac.uk	London		HE	Youth Summer School	FDS
Bristol Old Vic Theatre School	http://www.oldvic.ac.uk	Bristol		HE		FDS
Guildhall School of Music and Drama	http://www.gsmd.ac.uk	London		HE		FDS
Academy of Live and Recorded Arts (alra)	https://alra.co.uk	London, Wigan		HE		FDS
Arts Education Schools (ArtsEd)	https://artsed.co.uk	Chiswick	Day		Evening/Weekend, Summer	FDS, AMTC
Birmingham Conservatoire	https://www.bcu.ac.uk/conservatoire	Birmingham		HE	Adult Masterclass	FDS
Drama Centre, London	https://www.arts.ac.uk/subjects/performance	London		HE	Adult Masterclass	FDS
Drama Studio London	https://www.dramastudiolondon.co.uk	London		HE	Adult Intensive	FDS
Liverpool Institute for Performing Arts (LIPA)	https://www.lipa.ac.uk	Liverpool		HE	Adult Intensive	FDS
Manchester School of Theatre	http://www.theatre.mmu.ac.uk	Manchester		HE		FDS
Bird College	http://bird-college.com	London		HE		AMTC
Urdang Academy	https://theurdang.london	London		HE	Adult Intensive	AMTC

In addition to these leading schools, there are several state-funded and independent schools with a specific focus towards the arts, which provide day provision for years 4-11 (e.g. Sylvia Young), with routes-in to leading schools providing tertiary arts provision. There are also several independent schools, which do not deal with the arts directly but whose creative provision or ‘arts stream’ are notable and in some cases award-winning (TES-Creative⁶). Collectively, these provide a wealth of routes-in to the arts in the UK, providing different part-time, vocational, qualified, and intensive provision.

16 schools provide specific part-time (youth and vocational) and summer school activities, as part of their core provision (Table 4) but two-thirds (66%) of these, are based within the Greater London area; restricting provision to one part of the UK. In many cases, the model offered by schools is a core of adult and/or youth drama/arts training, supplemented by 1-week master classes or summer schools offered at weekends or during school holidays for a younger audience. Some companies offer dedicated youth theatres or studios (e.g. London, Cardiff, Exeter) but there are currently no dedicated youth theatres in drama schools serving the Midlands⁷.

⁶ TES - <https://www.isawards.co.uk/2019/en/page/shortlist>

⁷ See also <https://www.summer-schools.info/performing-arts>

With the exception of Bristol 'Old Vic', which provides a 10-week summer course, drama schools offer limited summer school activity, with no more than 1, 1-week summer school offered for each holiday period, and with restricted places (up to 50). As such, the majority of income for drama schools comes from term-based activity through programmed day, evening, and weekend classes.

Table 4 – Summer Schools and Part Time Provision through Arts Schools (2018)

Summer Schools , UK		City	Part Time	Summer/Short	Subjects	Fees
Sylvia Young Theatre School	London	Evening/Weekend	Summer schools, Experience Days	Theatre (7-18), Musical Theatre (10-18), Singing and Acting (all ages)	£118 (per term), Summer Schools (£310), Experience Days (£95)	
Guildford School of Acting (GSA)	Guildford, Surrey	Evening Dance, Youth Theatre	Short Courses	Dance (5-7), (8-16), (Adults), Pre-Audition Training	£90 (per term)	
Rose Bruford College of Theatre and Performance	London	Youth Theatre	Bruford Youth Theatre (9-17), Acting/Lighting/Stage Management Summer Schools	Saturday Youth Theatre (9-17), Acting/Lighting/Stage Management	£60-£120 (per term), £395 (summer schools)	
Mountview Academy of Theater Arts	London	Adult Intensive	6-week Summer School	Acting	£3,250	
Royal Conservatoire of Scotland	Glasgow	Junior Academy of Drama	1-week summer schools (5+)	Acting, Music	£300-325 (summer schools)	
London Academy of Music and Dramatic Arts (LAMDA)	London	Business/Communication Coaching	4-weeks summer courses	Drama, Screen acting, Shakespeare, Auditions	£2,765 for short courses	
Royal Academy of Dramatic Art (RADA)	London	Music First (7-11), Junior Conservatoire (11-20), Advanced (8-18)	Outreach with NYT "Playing Up" course	Communication	£600-650 (short courses/sessions), £1,950 for 1-day leadership	
Royal Welsh College of Music and Drama	Cardiff	Evening classes	Short Courses, Young Actors Studio	Music, Acting	£272-546 (per term), with means tested bursaries	
Oxford School of Drama	Oxford	Youth Summer School	1-week Youth courses (60 places)	Dance, Musical Theatre, Singing, Acting	£585 (summer school)	
Italia Conti Academy of Theatre Arts	London	Junior Music Course, Drama Course	Short courses (10-18, 18+), Summer Foundation (10 weeks)	Music, Acting	£475 (short courses), £115-195 per term (youth), £5,500 (summer foundation)	
Central School of Speech and Drama	London	Accelerate course, Masterclasses, Saturday Skills Academy	1-week summer school (youth)	Acting	£5340 (junior music course), £430 (Drama), £4350 (Jazz). £380-735 (Youth summer school)	
Bristol Old Vic Theatre School	Bristol	Weekend Masterclasses	1-week course with BFI	Acting	£425 (short courses)	
Guildhall School of Music and Drama	London	Short Courses (Intensive)	1-week Holiday Courses	Acting	£2,800 (Accelerate), £11-250 (per term Saturday Masterclasses), £340-395 (Holiday courses), £40 (1 day)	
Academy of Live and Recorded Arts (alra)	London, Wigan	Weekend Masterclasses	1-day Pre-Audition Weekend	Acting, Auditions, Prop making, Dramaturgies	short courses £825-1200 (Intensive), £500-925 (Short Course)	
Arts Education Schools (ArtsEd)	Chiswick	Adult Masterclass (Accelerate)	1-week Accelerate Course	Acting, TV, Media	£365-535 (Short Courses)	
Birmingham Conservatoire Drama Centre, London	Birmingham	Acting workshops, Cygnet Youth Theatre	Short Courses (dance areas)	Dance, Musical Theatre, Singing, Acting	£255-460 (pcm Accelerate), £350 (short courses)	
Drama Studio London	London	Stage Combat Course	Summer School	Musical Theatre	Workshops: Community Acting £90-100 (per term), £25 (Intensive Stage Combat), £80 (per term, Cygnet)	
Bird College	London	Adult Intensive	Summer School	Musical Theatre	£50 (per day, summer school)	
Urdang Academy	London	Acting for All, Youth Studio	Acting for All, Youth Studio	Musical Theatre	£425 (1 week intensive workshop), £110 (accent workshop)	
Cygnet Theatre (actor training company)	Exeter	Acting for All, Youth Studio	Acting for All, Youth Studio	Musical Theatre	£100 (per term, Acting for All), £160 (per term, Young Studio)	
READ College	Reading					
The Actors Temple Studio	London					
The Questors Academy and Theatre	London					

3.2 Preliminary Sector Consultations

Interviews were conducted with 3 stakeholders, two working in higher education (one with a national remit in education). Another operated in two capacities in Midlands-based schools (one independent, one state-run). The key findings from preliminary interviewees were:

- All interviewees emphasised the current geography of provision in the UK with regards to performing arts, with one interviewee commenting *“The map of arts-based provision in the Midlands is at best stark, regardless of whether families are paying for, or relying on state provision. This does not stand us [the Midlands] in good stead...in terms of equipping future generations with the right skills”*.
- All interviewees agreed that the benefits of arts-based training and /or education at a young age was inherently beneficial in terms of cognitive and personal development. One interviewee noted *“It has long been accepted in the independent sector that arts training in its different guises equips individuals with a broad set of skills that underpin intelligence rather than learning by rote in STEM subjects. It also builds bridges to other subject areas, as well as providing a broader competence or what we might refer to as ‘life skills’. My concern is, these same experiences or opportunities are being denied to the masses, who either cannot afford private tuition or live outside of the London conurbation.”*.
- Two interviewees reflected on their own family experiences, with one interviewee noting *“My sister relocated nearer to London and the South East to benefit from a richer provision of extra-curricular activities in the arts. Dance and music was important for them. Accepting that independent schooling was not an option, they made the conscious decision to move closer to evening and weekend schools, to provide the right sort of cultural richness they wanted in their young children’s development”*. This compares to another interviewee who remarked *“Whilst the provision for extra-curricular activities are certainly greater in London and the bigger cities, the price of this and the sheer competition for places is also more significant. How often do we hear friends talking about ‘waiting lists’ and making reservations a year in advance for kids to get on summer programmes?”*.
- When asked, interviewees agreed that there was a need for additional provision nation-wide, not only to address concerns about equity of provision, but also as a reflection of the current demands for extra-curricular cultural activities. *“The appetite for leisure-based cultural learning is currently very high, and while I appreciate that this is a reflection of local disposable income, I can see that any self-respecting ‘cultural city’ needs to have such provision...if it’s to be taken seriously”*.

3.3 Rapid Evidence Review: Case Study 1 – Cardiff’s CSR

<http://www.rwcmd.ac.uk>

The Royal Welsh College of Music and Drama was first established in 1949 and has been ranked as the best drama school in the UK for 4th consecutive year (The Guardian, 2018). Part of the wider University of South Wales Group, the College provides a wide-ranging programme of work that covers Cardiff, Newport, and Pontypridd as well as Pembrokeshire; providing a wide catchment area in the South and West of Wales. It also serves a national and international market as an international conservatoire, with 1,000 places for world-class talent in a range of music and performing arts subjects. The College is a performing arts centre in its own right with a programme of more than 300 public performances each year including orchestral, drama, operatic, and musical theatre performances. The College boasts facilities to match its world class reputation.

In addition to the wide range of higher education provision in acting, musical theatre, music, singing, and arts management (at undergraduate, postgraduate, and research levels), the College also provides an impressive programme of youth and community activities. The Junior Conservatoire provides extensive music training at weekends for ages 4-18 (Mini Music, Music First, Advanced) with provision for one-to-one additional training, whilst its Young Actors Studio (YAS) provides a range of acting and theatre workshops for ages 11 and up. The YAS provides weekend training (in 2 locations) for improvisation, text, movement, voice, Alexander Technique, acting through song, acting for camera, and with a range of shorter master classes and summer school courses for 11-18 and adult groups.

The YAS is supported by Valero, the petrochemical multi giant, who have operated the Pembroke Refinery since 2011, and whose local corporate social responsibility enables access to the college for low-income groups (through means-tested financial support). As the College argues “*The Young Actors Studio is committed to giving every young person aged 11-20 with a passion for theatre, the opportunity to benefit from the specialist drama training delivered by RWCMD, regardless of experience or financial means*”. More than half of current students receive financial assistance through the Valero-supported bursary scheme.

Through Valero’s corporate social responsibility, the RWCMD has been able to balance the desire to extend opportunities to low-income communities of South and West Wales, with the financial imperatives of developing a centre of excellence in the arts that underpins Cardiff’s claim of being a cultural city.

3.4 Rapid Evidence Review: Case Study 2 – Juilliard School of Community Engagement and Customised Learning

<https://www.juilliard.edu/juilliard-all>

<https://www.nordangliaeducation.com/teaching-and-learning/enriched-curricula/performing-arts-with-juilliard>

The Juilliard School, located in New York, is one of the world’s renowned music schools and as a result, is highly selective with only 6 per cent of applicants admitted. Located in the Lincoln Center for the Performing Arts on the Upper West side of Manhattan, it is a performing arts conservatoire established in 1905. Juilliard’s community engagement programmes benefit diverse audiences by sharing the talents of Juilliard students through teaching and performances in vulnerable communities. Through its own Office of Community Engagement and operating in much the same way as the DMU Local/Square Mile project, Juilliard arranges performing and student teaching partnerships with organisations and public service programmes throughout New York (and beyond). Typically, these take the form of teaching and interactive performance programmes with individual and group instruction in classical and jazz music, dance, and theatre. The School also organises a Saturday Music programme providing instruction and mentoring to “underserved” 8-14 year olds. Whilst known principally as an international centre for music, its programme of community engagement has been used more widely as an example of good practice. Its international reputation has been used to extend the reach of its work to beyond New York by acting as an anchor for performing arts training through its collaboration with Nord Anglia Education (NAE).

The Juilliard-Nord Anglia Performing Arts Programme is a collaboration aimed at creating a performing arts education curriculum for grades K-12. The programme brings together Juilliard’s philosophies of teaching dance, drama and music to Nord Anglia’s 56 classrooms in 27 countries around the world, including online provision. Nord Anglia’s international programmes provide a critical mass of amenities from which bespoke programmes can be constructed – drawing from day provision in its classrooms in 27 countries, programmed summer schools (e.g. for drama in Geneva, Shanghai, and Florida), and blending this with distance-and e-learning materials, as well as one-to-one mentoring and tuition. The programmes seek to inspire and equip students with the skills, curiosity, and awareness to engage with the performing arts throughout their lives, whilst providing customised programmes that suit the individual and their goals. The programme uses Juilliard’s “Creative Classroom”, an online collection of educational resources that have been designed to enhance and supplement arts curricula, whilst its alumni are drawn upon to provide supplementary coaching, and artist visits.

The Juilliard-Nord Anglia model highlights the possibilities for alternative learning, which can take place outside of the theatre or music room, and enabled by stakeholder collaboration. It provides an example of thinking drama provision differently.

3.5 Rapid Evidence Review: Case Study 3 – Brisbane’s Multi-Agency Ecosystem Provision

<https://qaci.eq.edu.au/Pages/default.aspx>

<https://www.qut.edu.au/courses/bachelor-of-fine-arts-acting>

Brisbane is an international cultural and creative city. The Queensland Cultural Centre, located at South Bank, is the cultural hub of Brisbane and one of the most important cultural ecosystems in Australia. The Queensland Cultural Centre contains the Queensland Museum, the Queensland Art Gallery, the Queensland Gallery of Modern Art, the State Library of Queensland, Queensland Writers Centre, GOMA, and the Queensland Performing Arts Centre. The Queensland University of Technology (QUT) occupies a central position in Brisbane’s South Bank (Garden Point), and in recent years has invested in the development of a dedicated, multi-agency creative campus at Kelvin Grove, 1-2 miles to the west.

The Kelvin Grove campus hosts the faculties of creative industries, education, health, and innovation services, as well as its QUT Creative (Industries) Lab and Design Lab. Its Creative Industries Precinct comprises several public arts and exhibition spaces, the Roundhouse Theatre (Australia’s only theatre in the round), the La Boite Theatre Company (a commercial and training theatre), an experimental black-box theatre, interactive exhibition spaces, multi-media labs and spaces, public artwork exhibition spaces, as well as university, college, and state education facilities in creative industries. The creative campus was constructed from 2004 onwards at a cost of \$60m after the decommissioning of the Gona army barracks on the site, and took the form of a tripartite agreement between the Queensland Department of Housing, Brisbane City Council and the Queensland University of Technology to redevelop the area as a mixed-use precinct combining education, cultural, and public/retail use (integrating the university with the community). QUT’s use of the precinct for its creative programmes and research has been complemented by the co-location of the Queensland Academy for Creative Industries (QACI) from 2007, a selective, public senior high school for students specialising in the arts, and the Kelvin Grove State College. QACI is an industry standard school, which boasts its own art gallery, film editing studios, a green room, visual art studios, a music recording studio, a black box theatre studio, and 360-seat performance theatre. The music recording studio is run by a company Lot 17 Studios.

The co-location of key creative stakeholders in the area, including feeder primary schools has resulted in co-design of provision, and joint financing of key amenities. This has introduced stronger financial viability into different organisations and the activities at the precinct, whose continued growth are important for realising the State’s ambition to ‘foster knowledge, creativity, and innovation’ within one location. The Brisbane/Kelvin Grove case study therefore serves to highlight the financial and operational benefits of multi-agency models of provision.

4 Conclusions and Recommendations

4.1 Key Findings

This rapid evidence review has highlighted a range of drama school models that have been developed within the creative industries, to serve performing arts broadly defined. One area, which has been highlighted within preliminary stakeholder consultation is the need and uneven geography of current arts provision in the UK – identifying a potential shortfall – for young groups as a result of changes in the national curriculum. This is especially pronounced in the Midlands, where there is currently little extra-curricular provision.

A second area, which emerged from the rapid review was the extensive provision of summer schools; used as a financial model for generating additional income for some schools, and in others providing a means of developing routes-in to their mainstream FE/HE or professional provision.

The review of secondary resources, including policy and research papers, identified a strategic need for drama schools, to compensate for the paucity of arts in the national curriculum. This was heightened in vulnerable areas, in which there are low-income communities, a downscaling of FE provision, and an increased tendency for state schools to re-orientate towards STEM subjects to maximise league table positions. Based on this, and drawing upon Leicester's own characteristics, it could be argued there is a need for additional drama provision in Leicester to serve:

- Children, especially from diverse cultural backgrounds, with an interest in arts but currently under-served by the national curriculum;
- Children from vulnerable communities, experiencing low academic abilities and/or inability to access extra-curricular arts provision;
- Children from high-achieving households, in which arts learning provides an additional repertoire of skillsets;
- Adults with a passion or skill in the arts, seeking part-time opportunities to learn arts as a pastime; and
- Adults working in the arts in Leicester or travelling to Leicester as a centre of excellence in arts, with a need for continuing master class provision e.g. graduates staying in Leicester.

4.2 Understanding the Market: Prospective Demand

One of the main limitations of this rapid review has been the lack of analysis of current and prospective demand for additional drama/arts provision. Whilst a drama school may serve 5 key audiences, as noted above, further survey research would be beneficial to assess:

- Current demand and supply for arts-based training through existing Leicester programmes, including the existing shortfall in provision for youth, adult, and part time audiences;
- Understanding of the user experience (including user acceptance of 'drama schools');

- The potential catchment area, including contingent valuation (stated preferences) of Leicester’s ‘draw’ from its cultural offer (i.e. to assess how far audiences will travel and how much they will pay);
- Potential niches for arts-based learning not currently provided within Leicester organisations or within the Midlands; and
- The potential for collaborative provision from Leicester’s existing stakeholders (is there sufficient evidence for a wider roll-out of a drama school to support existing provision?).

4.3 Future Business Needs

The authors conclude that there is a need to better understand the possibilities of using an approach that embeds the potential growth areas identified in Section 4.1 but within a viable financial model. In developing a viable option and route to market, we recommend:

- *Universal Model* – Develop activities initially as part of other universal services such as school or through mainstream institutions/services such as sports, youth clubs etc. This would enable a baseline of affordable service activity to be developed without incurring site-level costs, and which would be available to all families, and through which prospective demand might be generated. Targeting selective families and at an early stage of development would cut off vital routes to finance, needed for future growth, whilst delivering solely on-site would incur additional capital and revenue costs.
- *Multi-audience Model* – Develop a programme of activities that serve a range of audiences (i.e. youth, adult, evenings, weekends, summer). Whilst many drama schools aspire to become conservatoires, with selective routes-in, which limit course numbers and teaching small groups, this creates pressure on income-generation through one route, leading possibly to financial insecurities where that route fails. By contrast, the idea of an ensemble (literally working together) is a collaborative art form, which stresses the importance of collaboration in achieving excellence. Drawing on this, developing collective training that is more vocational, and where the training is more practical, would bring a focus on drama being about doing and being, and therefore would have broader appeal and take-up. An ensemble model with a strong active learning and vocational route, as well as services designed for youth and extra-curricular activities provides a broad portfolio of work that limits risk and maximises potential funding.
- *Multi-agency Model* – Develop a new drama school through the Leicester Cultural Ecosystem, rather than independently of it, as a way of sharing risk and developing a financially viable model. Given the existing ‘cultural’ provision in Leicester and Leicester’s existing reputation as a cultural city, we recommend developing a drama school drawing on the existing routes-in and routes-out channels developed by stakeholders, and through collaborative arrangements that maximise reach but minimise risk.

5 Appendices

5.1 - List of References

5.2 – List of Consultations

5.3 – Rapid Review Approach

5.4 – Mapping of Drama Schools

5.1 List of References

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5.2 List of Preliminary Consultations

A summary of preliminary discussions:

- Elizabeth Wood - BERA, London (School of Education, University of Sheffield)
<https://www.sheffield.ac.uk/education/staff/academic/ewood>
- Brian Cheney - The Kingsley School Leamington, Board of Governors Avon Valley School for Performing Arts Rugby <http://www.thekingsleyschool.co.uk/>
<http://www.avonvalleyschool.org>
- Sophina Jagot – At-Bristol/We the Curious <https://www.wethecurious.org>,
Independent Cultural Reviewer Culture Centre (G37 Dance and Music Centre)
<https://culturecentral.co.uk>

5.3 Rapid Review Approach

The primary approach undertaken in this rapid scoping review has been:

- Literature Review and Policy Assessment
- Desk-based Analysis of Research Repositories
- Mapping Exercise
- Case Study Analysis
- Preliminary Sector Consultation
- Option Development

5.4 Mapping

A map of the UK's drama (school) provision.

School	URL	City	Day School (Independent)	FE/HE	Part Time/Other	Accreditation	Activity
Sylvia Young Theatre School	http://www.sylviayoungtheatreschool.co.uk	London	Day (Ind)		Evening/Weekend	FDS	
Guildford School of Acting (GSA)	http://gsauk.org	Guildford, Surrey		HE	Evening/Weekend	FDS, AMTC	
Manchester Metropolitan University School	http://www.theatre.mmu.ac.uk	Manchester		HE		FDS	
Rose Bruford College of Theatre and Performance	http://www.bruford.ac.uk	London		HE	Youth Theatre, Summer	FDS	
East 15 Acting School	http://www.east15.ac.uk	Essex		HE		FDS	
Mountview Academy of Theater Arts	http://www.mountview.org.uk	London		HE	Adult Intensive	FDS, AMTC	
Royal Conservatoire of Scotland	http://www.rcs.ac.uk	Glasgow		HE	Summer School	FDS	
London Academy of Music and Dramatic Arts (LAMDA)	http://www.lamda.org.uk	London		HE	Summer School	FDS	
Royal Academy of Dramatic Art (RADA)	http://www.rada.ac.uk	London/Manchester		HE	Business Coaching	FDS	
Royal Welsh College of Music and Drama	http://www.rwcmd.ac.uk	Cardiff		HE	Youth, Masterclasses	FDS	
Oxford School of Drama	http://oxforddrama.ac.uk	Oxford			Outreach with YMT	FDS	
Italia Conti Academy of Theatre Arts	http://www.italiaconti.com	London	Day (Ind)	FE, HE	Youth	FDS	
Central School of Speech and Drama	http://www.cssd.ac.uk	London		HE	Youth Summer School	FDS	
Bristol Old Vic Theatre School	http://www.oldvic.ac.uk	Bristol		HE		FDS	
Guildhall School of Music and Drama	http://www.gsmd.ac.uk	London		HE		FDS	
Academy of Live and Recorded Arts (alra)	https://alra.co.uk	London, Wigan		HE		FDS	
Arts Education Schools (ArtsEd)	https://artsed.co.uk	Chiswick	Day		Evening/Weekend, Summer	FDS, AMTC	
Birmingham Conservatoire	https://www.bcu.ac.uk/conservatoire	Birmingham		HE	Adult Masterclass	FDS	
Drama Centre, London	https://www.arts.ac.uk/subjects/performance	London		HE	Adult Masterclass	FDS	
Drama Studio London	https://www.dramastudiolondon.co.uk	London		HE	Adult Intensive	FDS	
Liverpool Institute for Performing Arts (LIPA)	https://www.lipa.ac.uk	Liverpool		HE	Adult Intensive	FDS	
Manchester School of Theatre	http://www.theatre.mmu.ac.uk	Manchester		HE		FDS	
Bird College	http://bird-college.com	London		HE		AMTC	
Urdang Academy	https://theurdang.london	London		HE	Adult Masterclass	AMTC	
Wells Cathedral School	https://wells.cathedral.school	Somerset	Day (Ind)				
Yehudi Menuhin School (Music)	https://www.menuhinschool.co.uk	Cobham, Surrey	Day (Ind)				
Arts Education School	https://www.brit.croydon.sch.uk	London	Day				
Tring Park School for the Performing Arts	https://www.tringpark.com	Herts	Day (Ind)				
BRIT School	https://www.brit.croydon.sch.uk	Croydon	Day	FE			
Elmhurst School for Dance and Performing Arts	http://www.elmhurstdance.co.uk	Birmingham	Day (Ind)				
Hammond School	https://www.thehammondschool.co.uk	Chester	Day (Ind)				
Purcell School of Music	https://www.purcell-school.org	Watford	Day (Ind)				
Chetham School of Music	https://www.thehammondschool.co.uk	Manchester	Day				
Moreton Hall	https://www.moretonhallschool.com	Oswestry	Day (Ind)				Art Stream
King Edward School	https://kes.org.uk	Birmingham	Day (Ind)				Art Stream
St Mary's Calne	http://www.stmaryscalne.org	Wiltshire	Day (Ind)				Art Stream
All Hallows	https://www.allhallowsschool.co.uk	Somerset	Day (Ind)				Art Stream
Hurtwood House	https://www.hurtwoodhouse.com	Dorking, Surrey	Day (Ind)				Art Stream
Cranleigh prep	https://www.cranprep.org	Surrey	Day (Ind)				Art Stream
Notting Hill Prep	http://www.nottinghillprep.com	London	Day (Ind)				Art Stream
Bedaes Prep	https://www.bedaes.org.uk/prep	Dunhurst	Day (Ind)				Art Stream
National Youth Music Theatre (NYMT)	https://nymt.org.uk				Stakeholder Collaboration		
Alley's School	https://www.alleys.org.uk	Dulwich	Day (Ind)				Art Stream
Eton	https://www.etoncollege.com	Windsor	Day (Ind)				Art Stream
Dragon School	https://www.dragonschool.org	Oxford	Day (Ind)				Art Stream
Roedean	https://www.roedean.co.uk	Brighton	Day (Ind)			TES-Creative	Art Stream
Harroddian School	http://www.harroddian.com	London	Day (Ind)				Art Stream
Woldingham	https://www.woldinghamschool.co.uk	Surrey	Day (Ind)				Art Stream
Harrow	https://www.harrowsschool.org.uk	London	Day (Ind)				Art Stream
Holme Grange School	https://www.holme-grange.org	Wokingham	Day (Ind)			TES-Creative	Art Stream
Leweston School	https://leweston.co.uk	Sherborne, Dorset	Day (Ind)			TES-Creative	Art Stream
Monmouth School for Girls	https://www.habsmonmouth.org	Monmouth	Day (Ind)			TES-Creative	Art Stream
The Kingsley School	http://www.the-kingsleyschool.co.uk/	Leamington Spa	Day (Ind)			TES-Creative	Art Stream
Wimbledon High School	https://www.wimbledonhigh.gdst.net	London	Day (Ind)			TES-Creative	Art Stream
Brighton Institute for Contemporary Theatre Training	https://www.bricct.co.uk	Brighton		HE			
Artemis Studios/College	https://www.artemis.college/study-support	Bracknell			Adult, Youth	LAMDA, Trinity	LAMDA, Trinity
The Brighton Academy	http://www.thebrightonacademy.com	Brighton		FE, HE			
Buckinghamshire College Group	https://www.buckscollegelgroup.ac.uk	Amersham		FE, HE			
Cygnets Theatre (actor training company)	https://cygnets-theatre.co.uk	Exeter		FE	Summer School		Theatre
Academy of Music and Theatre Arts (AMATA)	http://www.amata.org.uk	Falmouth/Penryn		HE			
Fourth Monkey, London	https://www.fourthmonkey.co.uk	London		HE			Theatre
Giles Foreman Centre for Acting, London	http://www.gilesforeman.com	London		FE, HE			
London School of Musical Theatre (LSMT), London	https://www.lsmtd.co.uk	London		FE, HE	Adult Intensive		
READ College, Reading	https://www.readcollege.org	Reading		FE, HE			Theatre
Sharpe Academy of Theatre Arts	https://sharpeacademy.co.uk/classes/music	London, Amersham			Independent 2-yr course		Theatre
Spirit Youth Performers Company, London	https://www.spiritpc.co.uk	London	Day (Ind)		Adult Masterclass		
St Marys University, Twickenham	https://www.stmarys.ac.uk/undergraduate	London		HE	Summer School		Art Stream
Stratford on Avon College	https://www.stratford.ac.uk	Stratford		FE, HE	Summer School		Art Stream
The Actors Temple Studio, London	https://www.actors-temple.com	London			Adult Masterclass	LAMDA, ISTD	
The Bridge Theatre Training Company, London	https://www.thebridge-ttc.org	London					
The Questors Academy and Theatre, London	http://www.questors.org.uk/microsite.asp	London		FE, HE		LAMDA, ISTD	Theatre