TEF Year Three provider submission

Provider Context

1. **Vision**

   To be a world-class college for professional dance and music theatre, enabling dance artists to reach their creative potential in performance, creation and production and, thereby, shaping the future of the profession.

   Mission

   To enable students to become innovative and skilled performers, at the cutting edge of professional dance and music theatre through the development and delivery of innovative programmes.

   Values

   The London Studio Centre is committed to:

   - Excellence in professional practice
   - Preserving and developing the heritage of dance and music theatre
   - Engagement with a diverse range of dance forms
   - Respect for the individual
   - A culture of health and well-being
   - Freedom of thought and expression
   - Fostering academic freedom of speech
   - Entrepreneurship and innovation
   - A culture of creative opportunities
   - Life-long learning and continuing professional development
   - Students as partners in quality management and enhancement

2. London Studio Centre (LSC) is an independent HE conservatoire for dance and music theatre. Its mission is to provide a broadly-based dance education: one that values the dance heritage, embodied initially in classical ballet, while welcoming its extension, renewal and reinvention with the emergence of contemporary dance, jazz, commercial and music theatre forms. It enjoys the benefits of its base in London, a global city, world-leading in performing arts; and it celebrates the diversity of its provision and its links to the profession. It aims to recruit nationally and internationally and to see its graduates succeeding on the global stage, while serving its local community and beyond through outreach programmes – its practices and ambitions securely aligned.

3. Founded in the late 1970s, LSC grew rapidly in the 1980s to over 300 students and it has broadly maintained that number ever since. LSC validated its HE programme, BA Hons Theatre Dance in 1995, with Middlesex University (MDX). The recently revalidated programme was rolled out to all years in September 2017. It has intensified subject specialisation, providing pathways from Level 4 onwards in classical ballet, contemporary dance, jazz dance and music theatre, while maintaining diversity and student choice. Individual students have time and attention devoted to their development within their chosen pathway, and the college has the specialist resources to support diversity, especially in performance and specialist skills-based options. It models its performance work on professional practice, particularly in the final year. The size and structuring of the current cohorts supports the diversity of its provision while maintaining the individuality and integrity of each student within their different pathways.

4. LSC's provision is reviewed and accredited by the Council for Dance Education and Training, the professional body that provides the industry benchmark for professional dance and music theatre training in the UK. In their most recent end of year review of LSC's public performances, the reviewers stated:

> *The quality of this evening's entertainment was very high. It allowed the students to showcase their abilities and strengths in all genres of dance and musical theatre….there was a considerable amount of staged work from musicals and these pieces were particularly convincing, especially where the students were allowed to demonstrate their character abilities through song.* (July 2017)

5. In May 2017, the quality of LSC's provision was reviewed by the QAA, under the procedures for Higher Education Review: Alternative Providers HER (AP). LSC fully met expectations and was additionally 'Commended' for the quality of its learning opportunities. Its 'Good Practice', was described by the panel as:

a. The systematic approach to the professional development of all staff, including part-time and self-employed faculty staff, which enhances learning and teaching, and support for students (Expectation B3).
b. The embedding of professional practice throughout the curriculum and the extra-curricular activities, including engagement with professional networks, enable students to enhance their employment opportunities (Expectation B4).
c. The extent and accessibility of student support that reflects the particular needs of its students (Expectation B4).

The panel's Report contained no Recommendations or Affirmations with respect to further improvements that the college should consider following its review of LSC's provision.

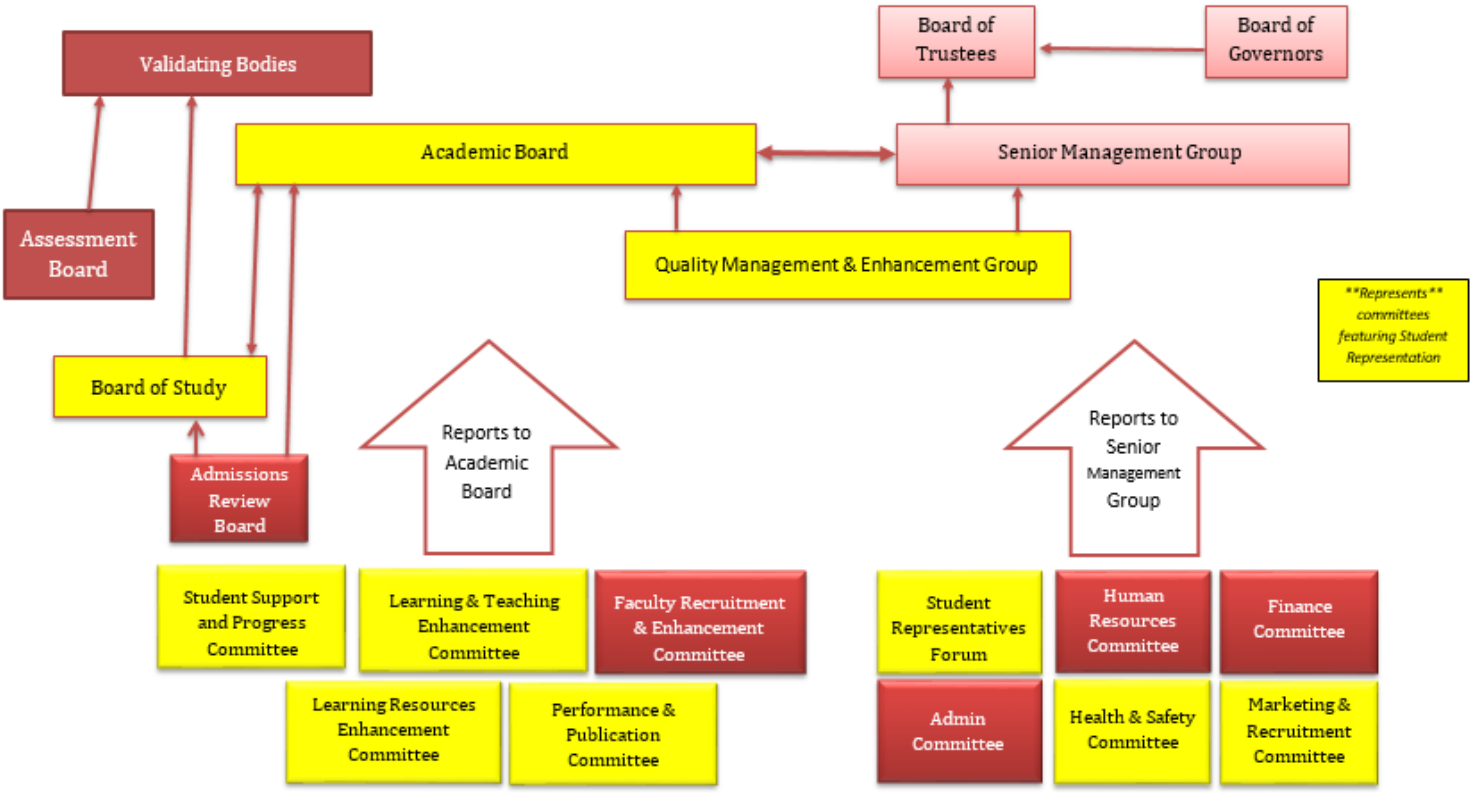
6. The metrics to which this submission responds have positive flags in five of the six categories covered by the Teaching Excellence Framework, three of which have double flags. Double flags were achieved in *Assessment and Feedback*, *Employment or Further Study* and *Highly Skilled or Further Study*. The result for the NSS survey of *Satisfaction with Teaching on My Course* is 92.0%, 8.1% above the benchmark and for *Academic Support* it is 91.1%, which is 9.7% above the benchmark.

Teaching Quality

Student Engagement

7. Student engagement is a priority and integral to the college culture, a characteristic of LSC's provision and a key to its further development. Deliberate steps are taken to ensure that continues to be the case at both an institutional level and with respect to each subject. At an institutional level at Induction the role of the student representative is explained, and volunteers are trained and provided with a briefing document about their role. Every student has a tutor group and each tutor group has student representation, responsible for gathering and fairly representing the student voice at termly meetings with Senior Management, faculty and support staff. Senior Management are committed to an open-door policy, so that every individual student has direct access to them whatever their concerns. Individual concerns are dealt with immediately and discretely. This process is widely used and supports the good practice of students as partners throughout the college.

8. Student representatives sit on key college committees, responsible for development of the undergraduate provision. The following diagram highlights their presence. The Student Engagement Team (positioned within Quality Management and Enhancement Group) reviews the effectiveness of student engagement in educational enhancement and quality assurance at the college. Students are involved in reviewing and recommending areas to improve including student feedback opportunities and closing the feedback loop. There are now over 50 students representing students on different committees (see diagram):



9. The active participation of students, with one in every six students formally contributing to quality assurance and enhancement, in validation, annual monitoring, and quality reviews, is welcomed and supported. An important recent example being the Student Submission and participation for the QAA HER (AP) Review, which played an important role in the recent review of LSC's provision.

10. Student surveys inform the management process. The NSS survey is used internally with all 1st and 2nd year students. Also, all students are surveyed about their experience at Induction. A further survey of 'Your LSC Experience' is conducted in the middle term for first and second year students. The results of these various surveys are considered at committees, including the Academic Board and the Board of Study. This contributes beneficially to a cycle of quality management and enhancement, through action planning that emerges from each committee meeting. The student voice, with students as partners in a joint enterprise, is thereby embedded in the structure and reflected in the overall management of the college. The details of these arrangements are outlined in London Studio Centre's *Quality Assurance and Enhancement Manual (2017) and it's Enhancement Strategy 2016-2020.*

11. Subject delivery is provided through varied means, as appropriate to each element of the programme. This includes daily and weekly practice classes in core dance and music theatre subjects dedicated to the technical development of each individual student. These are provided by specialists in each field and discipline, in classes that vary from one to one tutorials, group tutorials, seminars, larger group practice and lectures.

12. The practical components of the provision are enhanced by reflection on practice, required at all three levels of the undergraduate programme. Contextual and choreographic studies in which cognition, imagination and intuition are challenged provide a balanced curriculum that addresses each student as a performer, creative artist and scholar. Student's follow a defined trajectory that leads to and demands increasing independence of thought and action in final extended studies and performance opportunities, in readiness for postgraduate studies and the profession.

13. The undergraduate provision is founded on the understanding that one-size does not fit all. Student ownership is key to student engagement. The four 'pathways' are negotiated with each student through the audition process. Student choice is valued through provision that enables students to reach beyond their pathway and explore aspects of LSC's provision with which they are unfamiliar, to extend their range and skill set and enhance their curiosity, versatility and employability. The undergraduate programme is tailored to the needs and expectations of each student, within the

scope of the overall programme.

14. The challenge of performance is central to the student experience, as both curricular and co-curricular activities, with the college taking increasing advantage of professional performing spaces at artsdepot, in London and across the country. Through the year students' have over 50 performance opportunities within the college. Performance is generated by the creation of new work by established choreographers and directors working with the students, students' own creative projects at Student Platforms, the rehearsal and presentation of established repertoire, and joint ventures with theatre design students at Central Saint Martins. Additionally, the final graduation performances - developed in collaboration with professional choreographers and directors and supported by the necessary professional craft skills required for the presentation of dance as performance in public venues - provide the gravitational pull that motivates student engagement and achievement. These are mirrored as co-curricular activities at Levels 4 & 5 through end of year performances for all first and second year students.

15. The NSS reported Overall Satisfaction at 94%, 9% above the national average.

Valuing Teaching

16. Teaching quality is maintained and developed in deliberate and systematic ways, reflecting the diversity of the sector and the importance of industry engagement. Teaching quality involves careful mentoring and support for all newly appointed staff; the development of bi-annual training days; a peer supported review scheme involving all teaching staff, and the role of Heads of Department, who are immediately responsible for subject delivery.

17. In general, staff appointments are managed positively through two procedures. Without reference to published vacancies, LSC is approached by a wide range of professional staff. Such applications follow a clearly defined process of review and evaluation. This is a feature of performing arts provision, and just one of the ways in which industry engagement and currency is maintained. Second, vacancies are identified and advertised and follow standard procedures. Both approaches add value. At more senior levels sector-wide searches are conducted. All appointments as tutors then as senior lectureships and Heads of Department are dependent on the demonstration of teaching quality.

18. Staff induction ensures that new staff are fully conversant with the approaches to pedagogy at LSC, and are familiar with the support structures available to them, particularly use of LSC's Virtual Learning Environment. The Dean of Studies introduces each newly appointed tutor to the overall structure of the programme, while the Heads of Departments provide a more detailed and granular account of learning, teaching and assessment and the weekly schedules. The induction process ensures that teaching faculty is guided by a shared commitment to excellence in teaching, learning and assessment, while their core subject expertise and industry experience brings their subject to life for the students in the context of the validated programme.

19. LSC has a pro-active process for supporting staff when they are in post. Each new tutor in effect joins a team, an established community of expertise and professional practice in each subject, whether in classical ballet, jazz, contemporary dance, singing or acting across the curriculum. The culture of respect embedded within the college's values is reflected in its pedagogy. The Head of each Department monitors course delivery and is responsible when questions arise about content and student engagement. Every tutor participates in a supported peer to peer cross-discipline review of their subject delivery. In addition, subject specialists in singing, classical ballet, contemporary dance, partner dancing, etc. – have relevant teaching qualifications and varying forms of CPD. The college actively encourages these through a formal process of practical and financial support. This includes the development of professional recognition through HEA Fellowships for which there is active encouragement and mentoring. The college supports the development of HE qualifications to doctoral level, while at the same time it recognises and values tutors continuing their professional practice in creation, performance and production, as a crucial means of maintaining currency and relevance.

20. Recognition of teaching quality through assessment is key to the role of external examiners, who, in partnership with the validating university, have provided the college with invaluable guidance and support in the development of its undergraduate programme. In 2017 one commented:

The programme has a wide range of assessment modes, of which I saw public performance, oral presentation, a student-created film and evaluative essay, written and part practical/part written dissertations and a personal development profile. These reflect the type of presentational skills needed by the students on graduation, as working professionals.

The assessment modes and criteria are designed to effectively address the modules' learning outcomes, and I was able to be part of the marking process, whether this was 'live' with first and second markers, or on receipt of scripts, films, and markers' reports and marks, on which I was invited to comment.

In this regard, I felt marks were fairly and rigorously awarded, but advised that markers continue to monitor the mark ranges of each component overall.
(External Examiner for the BA (Hons) Theatre Dance Programme, 2017)

21. The NSS results for the last three years testify to the strength of LSC's commitment to valuing teaching: Currently, overall satisfaction with teaching stands at 92%, which is consistent with internal polling and with previous years and 7% above the national average of 85%.

Rigour and Stretch

22. Rigour and stretch are not merely lively metaphors for the demands of an academic discipline, but the daily praxis of a dancer's life. Each day requires both physical rigour and actual stretching, as students seek to achieve their potential over a period of three years on the undergraduate programme. What this means in practice is reflected in the weekly schedule. LSC delivers roughly 30 hours' class contact time, per student per week in what is ostensibly a 40-hour working week for students, based on hours associated with the credit tariffs for each module. Each student's timetable is individualised depending upon the selection of options they make. In broad terms, the breakdown is 22 hours' technique, 4 hours' choreography/creative practice, 4-6 hours' theory. With the addition of co-curricular activities, such as rehearsals and creative practice, the subject makes demands on time, strength, organisational skills and emotional resilience. As such, the course encourages and requires good time management from dedicated, focused students with the determination to succeed. Uniquely to dance students, rigour and stretch are both metaphoric and simple facts essential to their future.

23. The broader context is set by the standards that exist in the profession to which the students aspire, with world ranking and innovative music theatre, commercial, contemporary dance and classical ballet companies, where many tutors had and continue to have extensive careers. LSC is committed to standards that will enable its graduates to flourish and find successful employment in the professional field.

24. The process begins at audition. With roughly 800 applicants auditioned annually, the college recruits 120 to its undergraduate programme through a two-stage process that aims to enhance standards and encourage diversity, while simultaneously meeting normal academic entrance requirements. Each applicant is auditioned in classical ballet, contemporary dance and jazz dance in classes of no more than 20, to ensure that they are seen clearly to meet the overall dance standards required by the programme. They are also given the opportunity to sing, if this forms part of their intended pathway. If successful, a second audition examines the applicants' preparedness for one of four named pathways. The two-stage audition process provides a two-way flow of information. Applicants become aware of the environment, the nature of the training and any concerns to do with access to HE. At interview, they are provided with ample opportunities to ask questions as well as answer them. The basic premise of the audition process is that there must be a positive fit between the student's ambitions and abilities and the college's aims and programme outcomes.

25. Once enrolled, each student follows a pathway that begins necessarily with technical developments, the iterative process of embedding sound technique that culminates in performance at the end of each academic year, when professional choreographers and directors are engaged to create new work or stage established repertoire. Techniques studied in the studio

are embedded through performance in a way that deliberately challenges students to integrate varying skill sets. The Council for Dance Education and Training recently commented in its annual report of an LSC performance:

> *The Performance as a whole was of a very high level, and it was difficult, at times, to believe the students involved were only in their first or second year of training. This has to be a tribute to the teaching and staff within the school. (CDET, 2017)*

26. The annual pattern is followed broadly within the final year when the 'companies' in the different pathways in classical ballet, jazz dance, contemporary dance, and music theatre create performances, which are then toured to professional venues with paying audiences in a manner that mirrors the profession. The Artistic Director of each company has a direct and detailed knowledge of each student, throughout the year providing expert and individual guidance on their development as they rehearse in newly created or professionally directed work, in preparation for public performance. It is a challenging process through which the students are nurtured and guided in small groups. At this point in the programme the interface with the professional world is relevant and very direct. It ensures that the students graduate with exit velocity and a detailed knowledge of what will be required of them in the profession.

27. Throughout the programme, skills-based training is allied to theory and creative practice in a way that supports and extends best practice. The independent projects represent the culmination of the creative and conceptual components of the programme. They are characterised by independent thought, imaginative problem solving and creative endeavour, challenging the students to meet published graduate descriptors. This component is directed by doctoral and post-doctoral staff at the forefront of dance scholarship.

28. Four strands thread their way through the entire programme: technical accomplishment, performing experience, creative and collaborative processes, and cognition, which locates experience within a wider historical and conceptual framework and encourages reflection on practice. LSC's pedagogy addresses the whole person, with each element making its demands and its unique contribution.

29. Progression onto and through the programme is a closely monitored. External examiners have commented:

> *I am assured by my observations of practical and written work within this subject area in both teaching sessions and performances that work is comparable with other institutions. I remain convinced that the standards achieved within the cohort are well above those expected of an undergraduate student. I commend the rigour and quality of teaching at London Studio Centre to maintain such high standards.*
>
> *(External Examiner for the BA (Hons) Theatre Dance Programme, 2017)*

Feedback

30. At LSC feedback is integral to learning, teaching and attainment. It occurs daily in each of the practical subjects; it is directed to individuals and to the wider tutorial group. The intensity can vary: from one to one tuition in singing, to classes of six or more students in specialist techniques, such as pointe work, up to a limit of 25 students in larger dance classes. With studio-based creative projects in addition to tutor feedback, peer feedback is encouraged and integral to the process, as together students reflect on their creative practice, through showing and sharing work.

31. The theoretical components also benefit from a regular pattern of seminars, and tutorial group discussions, which provide students with a flow of detailed information on their work and progress. The general 'open door' policy modelled by senior management ensures that at a subject level, too, any individual student struggling with an element of the programme may make an appointment directly with their tutor or with the Head of Learning Support to receive further support or guidance.

32. Formative assessment is a feature of both the theoretical and practical components. Frequently, this takes the form of an assessed class or a written submission, to which tutors respond with advisory comments, so that the students benefit from guidance and advice in advance of

summative assessments.

33. Opportunities for more formal feedback are offered following summative assessments. As a record students are invited to complete a self-assessment form, the contents of which are then discussed with relevant subject tutors to refine, develop and confirm the guidance to the student. The element of self-assessment is an important factor for dance artists in education. The sense of ownership, self-awareness and growing independence supported by wider reflective practice is vital to a professional future following graduation.

34. The final graduation year is supported by different forms of feedback. Each student benefits from individual, one to one tutorial guidance on the dissertation, whether it is for a written or choreographic project. In addition, the Artistic Director of each 'company' is very directly responsible for providing guidance about the technical and artistic development of each individual student in the pathway 'performing company' for which they are responsible. In a secure, supportive environment, LSC models professional practice, so that within the creative nexus of company practice there is peer to peer as well as directorial feedback on the development of performance, as the company begins to own the material and the different elements from which the final graduation performances are created.

Learning Environment

Resources

35. London Studio Centre is co-located at a major purpose-built performing arts complex, the artsdepot in North Finchley. A very successful partnership has been forged and continues to develop. It enables LSC to benefit from two contrasting theatre spaces, a studio theatre seating just under 150 and proscenium arch theatre seating just under 400, both of which beneficially accommodate LSC's varying requirements.

36. The artsdepot is a performance venue, so students benefit from the opportunity to view a wide range of professional performances toured to the venue, which includes major dance companies such as Ballet Boyz, Ballet Black, Protein Dance and Candoco.

37. Within the building LSC has specialist, industry-standard facilities which include: 10 specially equipped – Harlequin sprung floors, air-conditioning, mirrors, A/V, etc., – dance studios, three drama spaces and four singing rooms, each with its own relevant equipment and resources. It has just completed a major extension within the building, increasing its existing premises by 10,000 square feet with state of the art studios, office spaces and meeting rooms.

38. The Library holds an up to date collection of books, videos, DVDs, CDs and journals. The major collection focuses on dance but other course related subjects are also covered including drama, theatre, musical theatre, singing, aesthetics, health and fitness, music, art, fashion, set and stage design, performance theory, postmodernism and popular culture.

39. The Library purchases all recent dance publications, scores, DVDs and CDs and maintains its journal collection. Library staff have significant subject expertise and support student research. In addition, licenced access to research facilities such as *The International Bibliography of Theatre and Dance* ensures that students and staff have access to the most recent scholarship and articles.

40. The significant use of screen-based technologies has been one of the important and continuing developments at LSC. The Library's computers are equipped with video editing software and support the student's video-based creative projects. Equipment and software are continuously updated, so the college has the capacity to meet current and future demand.

41. The Moodle-based Virtual Learning Environment provides students with direct access to all key documentation and resources, including the Library's catalogue. It provides a platform for staff and students to interact, learning resources, feedback, attendance records, programme information, policy and procedures, quality assurance and enhancement documentation, and guidance and support for health and well-being.

42. The way in which the college has acted strategically and invested heavily in these resources has been noted in the NSS survey with results of 90.63%, 5% above sector averages.

43. A major resource, worthy of note, is the investment in performance, through the creation of new work and the staging of established repertoire for presentation in professional venues, with all the attendant production costs that that entails. The college is investing well over £3,000 per student during their programme. The experience for the students is invaluable and evident to external examiners:

> *Student performance was extremely high in practical dance and performance, as would be expected at one of the leading UK colleges in the field. The performing companies which are part of M302, The Professional Dancer, challenged each student to make the most of their potential in the final year, offering an excellent bridge from student to graduate professional. The chance to work with practitioners currently active in the industry gives the students invaluable experience to facilitate their progress into a most competitive profession. I saw outstanding public performances by the contemporary dance and classical ballet companies (Intoto and Images respectively) in which the artistic directors had invited key choreographers in the field to create work on the students, stretching them in technique, artistry, performance and commitment to the group.*
>
> *(External Examiner for the BA (Hons) Theatre Dance Programme, 2017)*

Scholarship, Professional Practice

44. The college is committed to currency and relevance with a view to professional employment in dance and related industries. Many tutors are actively engaged in the creation and production of - sometimes award winning – professional work. The idea and development of practice as research is one that is acknowledged and valued, in both creation and performance.

45. Everywhere practice is underwritten by theory. So, students are guided through the principles and application of best practice to the physical demands of professional dance training, as these are examined in the light of the most recent developments in dance science, which itself draws heavily on the investment in sports science. Weekly lectures, seminars, practical workshops and tutorials support the transference of theory into the actual lived experience of student dancers in training.

46. The college is securely linked to national developments and standards represented by Healthier Dance programme promoted by One Dance UK, and IADMS, the international body responsible for developments in dance medicine. A parallel process occurs in singing, when through Voice Craft and the Estill Method the functions and safe production of the voice in singing are minutely examined and understood. Developments in the field are strategically disseminated through in-house training days in collaboration with expert external practitioners.

47. Tutors are encouraged to pursue doctoral research, and consistently, for the past decade have been doing so, completing doctoral theses successfully. Recent academic appointments have further strengthened the research profile of the contextual studies faculty. Fields of expertise include filmmaking, copyright in relation to dance and performance, cultural and feminist theory, anatomy and physiology. This expertise flows naturally into learning and teaching at LSC. Meanwhile, in the professional field, key members of staff are established dance critics and publish regularly in the dance press.

48. The college supports staff attending and presenting at academic conferences, which in turn leads to publication. A virtuous circle is created in learning and teaching. Staff have recently reported: ‘we have implemented seminars, student-led sessions, student-driven research (for essays, presentations, and dissertations), use of digital and online tools (Google Maps, blogs, and podcasts), and further developed our critical creative practice into collaborative projects’, on which basis research findings are due to be presented at an academic conference and published in scholarly journals and edited collections.

49. The expectations of the staff are reflected in the achievements of the students. As an external examiner recently commented:

> *I have also had the pleasure to read again this year some excellent written work from students…many examples of high-quality written work in the form of dissertation thesis, essays, and reflective journals, highlights the quality of thinking and writing about dance that LSC students are capable of.*
>
> *(External Examiner for the BA (Hons) Theatre Dance Programme, 2016)*

Personalised Learning

50. The excellent progression statistics of 95.5%, at 2.2% above the TEF benchmark bear testimony to the effectiveness of an education in dance tailored to meet the needs and aspirations of individual students. Within the broad provision of the BA Hons Theatre Dance programme, students commit to one of four pathways in music theatre, contemporary dance, classical ballet or jazz dance. Each one offers finely graded and distinctive outcomes. Some core practical subjects are levelled in their delivery to support the diversity of experience and expertise of the students and to help them achieve their potential. Furthermore, modules at Levels 4 and 5 enable students to make additional choices and access learning outside their main pathway. This further facilitates personalised learning and professional development. The effect of these measures and this structure is that each student has their own unique timetable.

51. LSC's strong continuation metrics not only provided LSC with a flag in TEF Year two but are also well above the benchmark - narrowly missing a flag this year; these results are typical of LSC's progression records. However, it is worth highlighting the one minor anomaly within the split metrics regarding male progression. This single negative flag reflects an incident over which London Studio Centre had no control – a serious traffic accident that affected the progression of several male students.

52. The impressive progression statistics must be seen in the context of diverse cohorts, revealed by the POLAR statistics, and the demands of rigorous physical training. To help address financial pressures, LSC operates an internal means-tested scholarship scheme against tuition fees, available to all eligible students. This forms part of LSC's commitment to providing access and encouraging individuals from all backgrounds as articulated in LSC's Access and Participation Policy Statement, which can be found on the LSC website.

53. The supportive environment at LSC is maintained by pastoral care procedures overseen by the Student Welfare Department consisting of the Head of Student Welfare, Head of Dance Science and the Head of Pastoral Care. LSC provides immediate access to additional support services, as required, such as counselling, physiotherapy, nutritionist and specialist tutors for Specific Learning Differences. The QAA team identified: '*the comprehensive student support that is highly responsive to individual needs.'*

54. Monitoring student progress occurs internally through two committee structures, one of which monitors claims to extenuation and deferral and the interim module grades in Student Support and Progress; the other one, Student Welfare, aims to support students at risk, through attendance records and staff feedback. The purpose is always early identification and student support. The recent creation of a new post and the subsequent appointment of the Head of Learning Support further strengthens this aspect of LSC's provision.

55. At 95.5% LSC's progression metrics underline the reliability of its recruitment process and progression through the programme.

Student Outcomes and Learning Gain

Employment and Further Study

56. London Studio Centre has always supported graduate employment and further study, by conducting its own survey of graduate destinations, by offering reduced rates for the use of studio space to support graduates creating their own companies, by the formation of an alumni association, and by forwarding job opportunities to graduates. The collection of data was aligned with the DLHE methodology in 2017 and showed 93% of graduates were in employment six months after graduation.

57. The double positive flags for both employment and highly skilled employment in the TEF metrics indicate that the Learning Outcomes for the undergraduate programme are being met, decisively.

Graduates from this cohort have demonstrated the ability to engage effectively with and to grasp the employment opportunities available in the sector. Since employment and further study is shown to be at 100%. There are no variations in the split metrics.

58. More encouraging still is the split metrics for highly skilled employment, revealed in the POLAR data, which indicate broadly consistent achievement across the different social groups represented in the cohort. Slight variations exist, noticeably when relatively small numbers are reported. Highly skilled employment is better by 8% for the 17 disabled graduates (82.4) over the non-disabled (74%). 85.7% of the 12 male graduates obtained highly skilled employment as opposed to 73.8% of 59 female graduates (See also para 57). Value added and social mobility are clearly evident in the metrics.

59. A wealth of supportive practice designed to alert students both to the opportunities pursuing career in dance and music theatre lies behind the headline figures. The Artistic Directors of the different 'companies' have the experience and reliable contact with the professional field to which the students aspire. This is offered freely and supportively to students.

60. LSC has developed and implemented a mentoring scheme, whereby graduates securely established in their careers volunteer to mentor recent graduates. The take-up has been significant as it is clearly beneficial to those newly entering the profession.

61. Anecdotal evidence in support of the metrics is abundant. LSC graduates have gone on to perform with and join many prestigious dance companies:

The Royal Ballet, English National Ballet, Scottish Ballet, Dutch National Ballet, Matthew Bourne's New Adventures, Royal Swedish Ballet, Ballet Ireland, Rambert Dance Company, Richard Alston Dance Company, Phoenix Dance Theatre, Mark Bruce Company, Michael Clark Company, Punchdrunk, Yorke Dance Project, Shobana Jeyasingh, Rosie Kay Dance Company, Leipziger Ballett, Ballett am Rhein, Mainz Ballet, K-Ballet Company (Japan), Norwegian National Ballet, Australian Ballet, New National Theatre Ballet (Tokyo), Sarasota Ballet, Cape Town City Ballet, Vienna Festival Ballet, Ballett der Staatsoper (Dresden), Ballett der Bühnen der Landeshauptstadt, Ballett Kiel, The Israel Ballet, Malmo Baletten, Orlando Ballet and Ballet San Jose (Cleveland).

Equally graduates are currently appearing in many musicals in the West End, on Broadway, and globally:

Hamilton (West End), *Wicked* (Broadway and West End), *Singin' In The Rain* (Paris), *42nd Street* (West End), *Carousel* (West End), *The Book of Mormon* (West End), *Cats* (UK Tour), *Starlight Express* (Germany), *Kinky Boots* (West End), *Priscilla Queen Of The Desert* (UK Tour), *Chicago* (US Tour), *The Producers* (Asian Tour), *The Addams Family* (UK Tour), *Disney's Aladdin the Musical* (West End), *Cabaret* (London), *Dirty Dancing* (UK Tour), *Annie* (West End), *Spirit of the Dance* (Canada), *Circus 1903* (Vegas), *VEGAS The Show* (Vegas), *The Great Comet of 1812* (Broadway), *Tanzer Der Vampire* (Germany), *Strictly Ballroom* (West End and Canada), *Bat Out Of Hell* (UK Tour), *Wonderland* (UK Tour), *Hairspray* (West End), *Seven Brides for Seven Brothers* (UK Tour).

Employability and Transferable Skills

62. A professional focus has always characterised the college's approach to pedagogy. Traditionally, Reflective Practice at Levels 5 and 6 began to alert students to the need to think and plan strategically, after which informal co-curricular activities supported the students' preparations for the profession, through a wide range of presentations, about contracts, agents, Spotlight, Equity, etc. The graduates whose employment record is reflected in the current metrics will have benefitted from that reflective process and those presentations. The more recent iteration of the degree programme devotes an entire Level 6 module to employability.

63. Going forward digital media will, inevitably, play a strategic role in accessing early career opportunities in dance and performing arts. LSC is developing its approach to ensure that it responds positively to changing patterns of recruitment and employment. The new module is

designed to enable it to do so and to deliver that information to students in a consistent fashion.

64. The sector is aware of the short-term nature of professional dance employment and increasingly makes provision for it. A portfolio career is a necessary fact. The skill-sets developed in training and higher education – collaborative team-working, problem solving, digital literacy, creative project management, forward planning, the ability to gather and arrange ideas in logical arguments – are nurtured and manifest in the creative, performance and contextual studies components of the programme.

65. Graduates who have established successful performing careers are now increasingly moving into education, and leadership with managerial roles in the West-End and elsewhere.

Groundhog Day The Musical (West End and Broadway), *Matilda* (West End and Broadway), *Funny Girl* (West End and UK and Irish Tour), *American Psycho* (London), *My Fair Lady* (St Petersburg and Paris), *Tommy* (UK Tour), *Viva Forever!* (West End), *Billy Elliot* (West End), We *Will Rock You* (West End), ZooNation Dance Company, Rambert Dance Company, Matthew Bourne's New Adventures, English National Ballet, *Kiss Me Kate* (London), *West Side Story* (London), *Fame* (UK Tour), *Blood Brothers* (UK Tour), *American Idiot* (London), Sydney Dance Company, Royal Variety Performance, *Barnum The Musical* (London), *Bodyguard* (Germany), and *Tiger Bay: The Musical* (Wales).

Positive Outcomes for All

66. The college's outreach programme, at home and overseas ensures that LSC is accessible, outgoing and inclusive, especially for under-represented groups. Regular activity includes visits to local schools and colleges, attendance at student fairs, workshops for children attending performances, Open Days for auditionees, Boys' Day, Saturday Associate Programme for 14 to 18 year-olds, plus LSC Juniors for 4 to 15 year-olds in London and the West-Midlands. Applicants are aware that a wide range of dance forms are studied at LSC and that their interests and expertise are valued and supported.

67. Success at graduation is remarkable with no failures and 31% achieving a First and 60% an Upper Second in 2017. The introduction of named pathways will enable the college to refine its analysis of student attainment.

68. The most recent POLAR data indicates that highly skilled employment is obtained across the spectrum from Q1 to Q5 at 75% on average and this is confirmed in the National IMD statistics. The one variation from this is the BME data at 65% which is still 10% above the benchmark. (For further commentary on the data, see para 58.)

69. In summary, LSC has provided quantitative and qualitative evidence of excellent practice in recruitment, progression and career development. As a relatively small, alternative provider it has responded positively to the most recent developments in the HE Sector, while maintaining its professional focus. It has well established and secure processes of quality management and enhancement and it is working collaboratively with students to deliver the best possible outcomes in a challenging, changing and demanding environment. It is recognised nationally and internationally for its contribution to high quality dance education and training which is characterised by excellence and diversity, in which theory and practice are fully integrated, each one given its due weight and attention. It is supremely a community of artists dedicated to nurturing a holistic and developing engagement with the subject.