

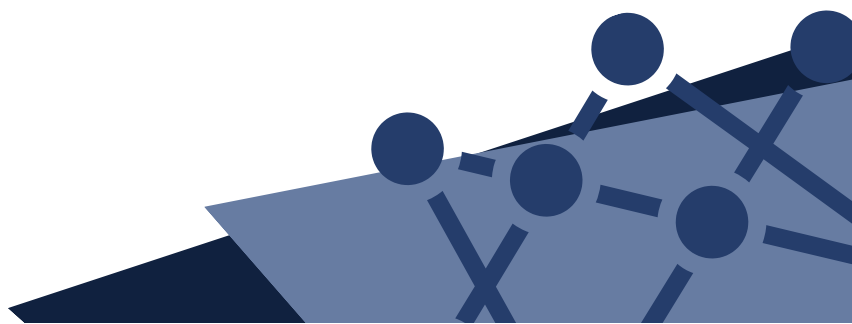


Securing access to performing arts education for all:

Building a stronger future

By Glyndwr Jones and Emily Maloney

at the Council for Dance, Drama and Musical Theatre



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Wider benefits of engagement with the performing arts

Many commentators, from multiple disciplines, have over time argued for the positive benefits of engagement in the performing arts to both individuals and to their communities. Drawing on a wide background of powerful examples and lived experience, they cite enhanced outcomes in areas such as physical and mental wellbeing, confidence, communication, teamwork, self-discipline, self-expression, self-actualisation and many others, including, but not limited to:



collaborative working



emotional intelligence



demonstrating initiative



good self-motivation



problem solving



development of inner resilience

The findings of a significant study by the Cultural Learning Alliance powerfully support this narrative, concluding that participation in structured arts activities can:

- Increase cognitive abilities, improve attainment in other subjects including literacy and numeracy
- Encourage enhanced participation in Higher Education, and in society more widely through actions such as volunteering, or voting
- Help develop skills and behaviour that can result in improved educational and societal outcomes, including reduced reoffending patterns and greater employability
- Lead to better health outcomes.

The Durham Commission report, commissioned by Arts Council England, further highlights the need for creativity in the performing arts to be underpinned by the development of specific skills within those disciplines, to enable learners to unlock the deep and rich benefits across the board, concluding that:

'... creativity makes a valuable, indeed vital, contribution to learning in all subjects. We have heard that music, dance, drama, art and design all require the acquisition of technical skills, subject knowledge and understanding alongside opportunities to express and explore creative thinking.'

There are also enormous benefits to the UK economy of a flourishing creative and cultural sector which, in 2021, for example, contributed:



£109 billion

to the UK economy



3 million

filled jobs in the sector



250,000

increase in total jobs since 2019

These figures typically represent:

6%

of the UK economy

10%

**of all global exports of
creative goods and services**

The UK's creative industries further have:

42%

**higher median hourly pay
than the UK average**

5

**times as many jobs as
sport**

It is therefore a matter of national interest to ensure that the next generation of artists and performers are suitably prepared and equipped for the profession, ready to join a sector that is well positioned to help drive the growth and innovation the UK needs now, more than ever, to recover and to thrive.

Key points and CDMT's mission

Engagement with the performing arts has an overwhelming number of arguments in its support, many of which are widely known and detailed throughout these pages. However, against a background of decline from grass roots provision to professional vocational training, as well as issues of accessibility, this report urges government to:



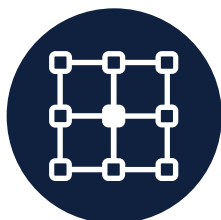
nurture creativity

in every school and cultivate opportunities for learners of all backgrounds, for instance by building on the hub model established for music, and integrating the networks of performing arts teachers associated with the graded examinations sector with in-school provision itself



improve engagement

in mainstream performing arts qualifications, and remove barriers to progression in dance, drama and musical theatre by making GCSE and A Level offers more relevant to the aspirations of all learners



align decisions

made for the wider creative industries with those in support of the pipeline of future performing arts professionals in vocational training, thereby assuring the future of the UK's world class cultural offer

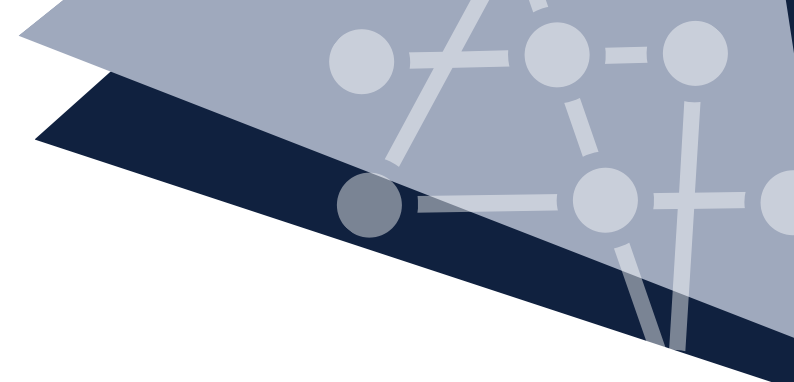


maintain the reputation

for world-class artistic training in professional performance in the UK including specific ongoing support for performing arts students, and the institutions that train them.

The joy of taking part in dance, drama, music and musical theatre activities should be accessible to all young people, not only because they are the future of the sector, but also for the intrinsic and life-enhancing benefits it brings.

It is CDMT's mission to ensure that all children and young people experience the power of the performing arts, starting with the schools and early years settings where they find their first opportunities, progressing to specialist provision in support of their skills development. Further, for those to whom the performing arts represents a viable and valuable career option, CDMT advocates strongly for secure access to, and support for, professional vocational training to ensure the pipeline of performers and teachers upon whom the future of the creative sector depends.



1. Improving performing arts provision in primary and secondary settings

Despite all the evidence for the benefits of engagement with the performing arts, provision within schools and early years settings remains patchy at best.

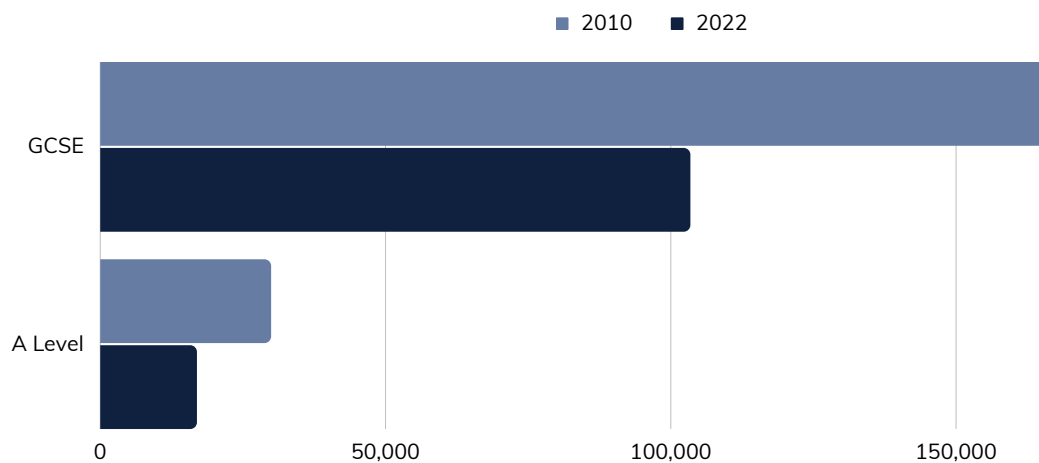
Whilst there are excellent examples of projects and practices in some places, in others, engagement with the performing arts has become more likely to take the form of one-off experiences than the in depth, extended interaction that unlocks the kind of outcomes outlined in previous pages.

Specifically, the absorption of drama into the English curriculum and dance into the PE curriculum has reduced, for many children and young people, the opportunity for expert input from trained practitioners. Finding ways to collaborate and reinstate this link, as has to an extent happened in music through the establishment of the Music Education Hubs, would be a positive step to enhance performing arts provision more widely.

GCSEs and A Levels in the performing arts

Looking at entries for specific types of qualifications provides a useful insight into the issues apparent.

First let us review some of the publicly funded options, where there are significant decreases at both GCSE and A Level for qualifications in performing/expressive arts, dance, drama and music between 2010 and 2022:



The above details a decline of more than a third in those subjects during the last decade.

The number of teachers employed, and the teaching time they are allocated within the curriculum offers another lens through which to look at the issue. Since 2010 it is notable that there has been:



a reduction of one fifth in the total number of performing arts teachers employed in mainstream schools



a decline of more than 20% in the curriculum hours for dance, drama, music and theatre subjects

This picture is especially concerning in the context of an approximate increase of 10% to the state-funded secondary school population over the past ten years.

Graded Examinations in dance, drama and musical theatre

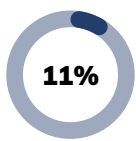
In contrast...

1.85M *graded examinations in the performing arts are taken on average annually around the globe, of which:*



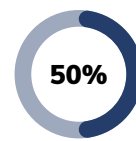
39%

are in dance



11%

are in drama



50%

are in music

1.1M

of these are certificated in the UK, of which some 500,000 are awarded for qualifications recognised on Ofqual's Regulated Qualifications Framework

This paints a thriving picture of interest in, and engagement with, the performing arts that directly contradicts the bleak qualifications landscape outlined on page 8. The difference in context is that these examinations are not typically available in school settings, and rely on specialist inputs from peripatetic or private teachers.

The number of UK teachers preparing students towards graded examinations in the performing arts is estimated at:



dance: 15,000



drama: 10,000



music: 60,000

These teachers, often working in isolation and outside nationally understood systems of teacher qualifications, make significant contributions to the cultural provision in their local areas. For instance, they:

- May in some cases work as visiting teachers in schools, particularly for music, but more often than not operate in privately owned or hired settings
- Offer education from pre-school through to pre-vocational level training with many students progressing to vocational or higher education courses based on the technical skills they acquire, often through preparation for graded examinations.

Out of school settings



dance

The graded examinations sector for dance sits alongside existing funded opportunities for children and young people to learn through local, regional and national youth dance companies, as well as offers made by the Centres for Advanced Training. Much of the work is coordinated through a network of National and Regional Dance Agencies, with a focus on broadening access and building new progression routes. However, funded dance provision is patchy with access dependent on local availability. Students often supplement their technical development with learning acquired through graded syllabi.



drama

The graded examinations sector for drama and, increasingly in recent years, musical theatre, is similarly widespread and diverse, although there is no equivalent network of national or regional agencies. The only partial equivalent is the National Association of Youth Theatres, although this is not all-encompassing and often does not include independent schools or facilitators.

Generally, a broad range of drama activity, education and engagement is undertaken by children and young people, from pre-school to post-secondary. Contexts for learning include:

- Private teachers offering tuition on their own premises or as peripatetic visiting practitioners
- Extra-curricular fully staged school and college performances of plays and musicals
- Weekend and evening clubs
- Youth theatres associated with regional theatres, in both subsidised and commercial settings
- Bodies such as the National Youth Theatre and British Youth Music Theatre.



music

The graded examinations sector for music is broadly similar to dance and drama with the significant difference that there exist Government/Arts Council England funded music hubs, which both provide curriculum support to learners in schools and access to instrumental/vocal teaching and ensemble opportunities.

Insights and a way forward

If the root cause was a lack of interest in dance, drama, music and musical theatre per se, one would expect entries for qualifications in the performing arts to be falling across the piece. The fact that the decrease in uptake of school-based GCSEs and A Levels does not map across to graded examinations suggests that young people are not motivated to study the performing arts pathways available to them in mainstream settings. They are, however, motivated to develop their specialist skills in dance, drama, music and musical theatre, where such options are available to them.

Initiatives set out by the Department for Education and Arts Council England outline a clear aspiration that young people from every part of the country should have opportunities to explore the many possibilities associated with a career in the cultural industries, along with access to appropriate support to realise their creative potential.

To fulfil this aspiration, we as a sector, with the support of government, need to build a clear and consistent infrastructure for children and young people to develop progressive skills and experiences in dance, drama, music and musical theatre in line with their interests and aptitude, regardless of race, ethnicity, socioeconomic status and disability.

The graded examinations community could play a key role in delivering this goal by working in partnership with local schools and other arts providers to reach a broader range of participants, and build more robust progression pathways across classes, youth groups and companies, particularly supporting disadvantaged children and young people. Furthermore, these performing arts teachers have the technical subject knowledge required to assist schools with the delivery of these subjects in the curriculum.

Such an approach could help:



promote and foster

greater interest in the performing arts within the curriculum



broaden the educational offer

in early years settings, schools and colleges



improve diversity

in the performing arts, removing barriers to participation and affording more children and young people the opportunity to develop their individual practice



raise public awareness

of progression opportunities to further study and professional careers in the creative industries.

Recommendations

a) That, drawing on existing initiatives and networks, the authorities build on the established music education hubs model to create more cohesive dance, drama and musical theatre provision in response to local need.

This approach brings together local authorities, mainstream schools, arts organisations and community or voluntary bodies, and could usefully extend to include the networks of teachers linked to awarding organisations offering graded examinations across the performing arts (see recommendation c).

Throughout this enterprise existing strategies for creative and cultural learning should connect strongly with opportunities for partnership working, identifying how current and future funding could be used in support of stated aims, especially in terms of ensuring appropriate 'project legacies' beyond any period of government support.

It is further important that ministers bridge the gap between the numbers of students undertaking performing arts courses in schools and those having to pursue their studies elsewhere at their own cost. Regrettably, today, the prospects for students to work towards achievement and reward in the performing arts appear largely dependent on their ability to access and pay for extra-curricular activities, which places significant numbers of them at a disadvantage.



b) That a review of GCSE and A Level provision across the performing arts is directed.

We call for GCSE and A Level provision to be renewed and reimagined, as they have been for example in Wales, such that they:

- Recognise the skills, knowledge and understanding learners are clearly, given the substantial numbers of candidate entries, motivated to engage with through graded examinations
- Allow students to develop as independent, creative thinkers and practitioners within each discipline
- Embrace the possibilities offered by increasing digitalisation
- Include elements exploring future career possibilities.

This could introduce benefits to learners such as:

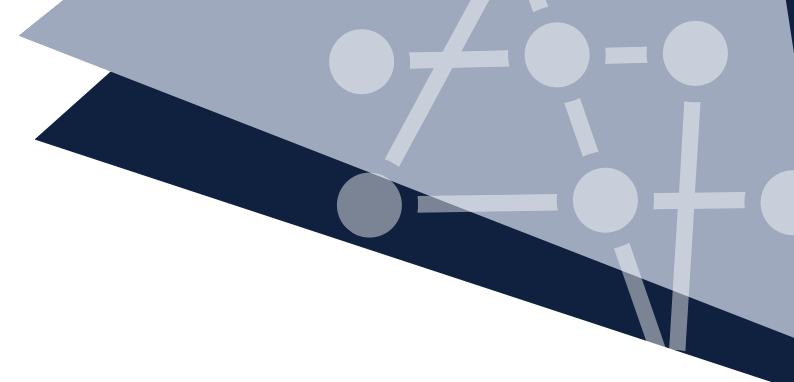
- Access to funded routes, taking place during the school day, to qualifications which more directly reflect their interests and aspirations
- A levelling of the playing field between those with access to highly specialist and sometimes expensive tuition and those without, increasing the accessibility of the cultural sector
- A truly inclusive approach to genre which allows students to transfer their learning more effectively from out of school performing arts provision to GCSE
- Better links between students' in and out of school experiences of the performing arts, which in turn can fuel improved progression
- A more engaging experience of performing arts with emphasis on practical application of knowledge, skills and understanding, and providing opportunities for meaningful progression to further training and education
- With the washback effects outlined in the first part of this report, greater engagement with learning itself, increased confidence, better mental health and general wellbeing.



c) That specific consideration be made of the role networks of teachers associated with graded examinations in the performing arts might play in broadening and deepening the experiences of all children and young people.

The benefits of pursuing such opportunities include:

- Immediate potential to reach large numbers of practitioners and students across the performing arts in both private and public settings, complementing mainstream provision
- Access to existing practitioners through online resources, printed materials, workshops, conferences and specialist teaching qualifications, and the capacity to extend these assets to continuing professional development and upskilling for teachers
- World-class syllabi in a wide variety of disciplines used in delivering lessons to students and evidencing candidate outcomes through assessments
- The formal aspect of public accountability to regulatory bodies such as Ofqual, to comply with their audit and recognition processes and requirements
- Involvement of the CDMT which provides industry quality assurance, membership meetings to discuss common practices, annual review of standards, and the preparation of joint publications.



2. Ensuring the existing pipeline of highly trained future professionals

A typical progression route for performing arts students

The journey of a young person who follows a career in the performing arts is often unrivalled in its variety, requiring commitment, dedication and resilience. From the moment an individual begins to explore their creative space, the world of performing arts opens many avenues for artistic expression, emotional outlet and personal achievement.

The figure on page 16 illustrates the typical experiences undertaken by performing arts students, beginning at a pre-vocational level, and stretching forward to vocational training. This is not to suggest that high-level training is the desired end goal for all, but it is appropriate for some, who will go on to make careers as performers, contribute to the UK arts and culture economy, and provide their expertise to the next generation of professionals as its future teachers.

The pipeline of the performing arts



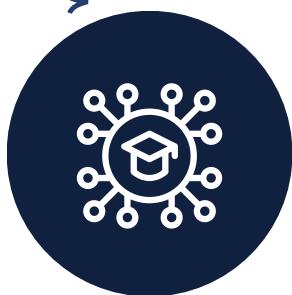
pre-vocational

Young learners begin their dance, drama, music and musical theatre journeys by accessing tuition either privately, as part of a pre-vocational school or club, or in a classroom setting - many sit graded examinations through CDMT Validated awarding organisations, and some may study towards GCSE and/or A Level performing arts qualifications



transition and aspiration period

Learners continue their journey in the performing arts, perhaps through engagement with specialist provision such as junior academies and holiday courses, and research vocational training that matches their aspirations towards a professional career in dance, drama, music and musical theatre



professional training

Students enter vocational training and are prepared for careers as professional performers with the utmost care and experience of highly qualified teachers working at world renowned member organisations of the CDMT and Conservatoires UK (CUK)



the industry and beyond

Graduates of vocational training enjoy a varied performance career in many capacities, often inspiring young people to enter the industry. Some undertake teaching diplomas and return to the start of the pipeline, educating the performing artists of the future.

Professional performing arts and its output as an industry

The UK creative industries have long enjoyed a reputation for world class excellence, and the training delivered at high quality vocational schools, colleges and conservatoires contributes enormously to the development of future professional performers in dance, drama, music and musical theatre. Without the specialist training on offer at institutions such as CDMT Accredited schools, the UK's entertainment industries could not sustain the talent needed to bring life and breath into theatres and performance companies.

Interestingly, CDMT and CUK providers together have a combined turnover of more than £300 million annually. They frequently engage in other activities alongside their core world class degree-level provision, which include operating as venue and rehearsal facilities, and aiding the production of professional performances. The UK has long been a cultural centre for all aspects of the performing arts with a substantial economic footprint. Notably, theatre attracts significantly more tourists than sporting events, and is cited as a key driver for over 15% of holidaymakers' motivation to visit the UK.

Pre-Covid data from SOLT/UK Theatre and Visit Britain illustrates the impressive contribution that our theatres, West End shows and performances make to the UK economy and the sector's reputation globally:



£8.5 billion
to the UK economy annually



£1.28 billion
revenue from box office sales



34 million
tickets sold across the UK



63,000
performances annually



1 in 10 tourists
to the UK visit the theatre



15%
of all visitors to London go
to a show.

Other sectors such as hospitality, retail and travel are also positively impacted by the significant footfall to events, with visiting audiences contributing the equivalent of 130% of their ticket spend to the local economy.

High quality vocational training in the performing arts

The professional courses delivered at CDMT Accredited schools offer exceptional levels of training, underpinned by studio work, face to face interactive sessions in group and individual classes, and performance rehearsals. The providers are run by highly experienced practitioners, and their reputation for excellence attracts world-renowned freelance professionals to join them for the preparation of performers to the UK creative industries.

Dance, drama and musical theatre students from CDMT Accredited schools graduate having received on average more than 30 hours a week of contact teaching time, which could be five times as much as they might receive at a similar course in a mainstream university. This striking difference underpins the nature of vocational training, ensuring that graduates enter the industry sufficiently equipped for the career that lies ahead of them. Some highlights of CDMT Accredited provision are:

84%

of courses provide West End performance opportunities

which are attended by casting directors, agents and other high profile industry professionals who are well positioned to offer relevant employment in the sector

27

visiting industry professionals

are engaged on each course, covering activities such as general teaching, workshops, projects, rehearsals and performances

95%

of courses are supported by one-to-one lessons

covering areas such as singing, acting, tutorials, health and wellbeing, physiotherapy, counselling and pastoral care.

Further, it is a requirement of CDMT accreditation that students undergo vital studies on being self-employed, navigating the UK taxation system as a sole-trader, and making the most of their access to immediate membership of Equity and Spotlight upon completion of a course. The graduate destination rate from CDMT Accredited schools is high with excellent student satisfaction statistics:



90% of students

in their final year are confident that they are suitably equipped for auditions



97% of students

believe their individual needs as aspiring artists are met



98% of students

are confident their Accredited school is preparing them well for the industry



99% of students

feel proud to be training at their CDMT Accredited school.



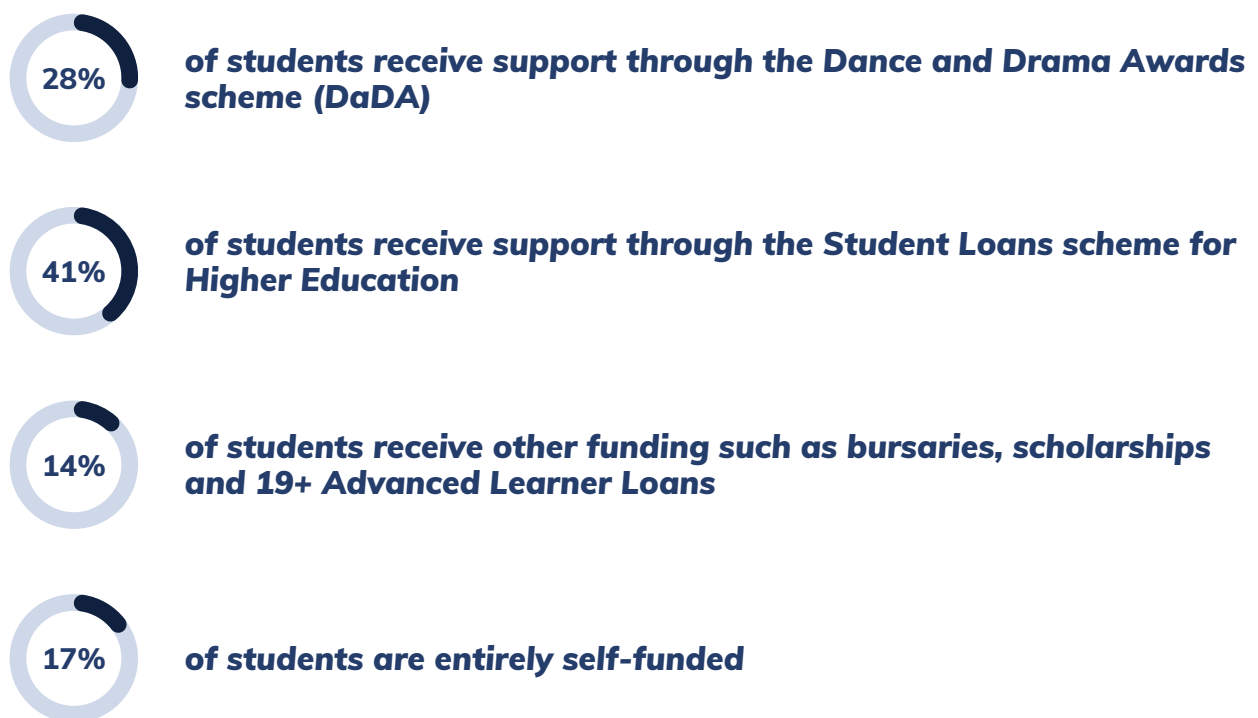
90%

of graduates from CDMT Accredited schools progress to professional performance careers soon after finishing their course

Types of courses and their funding routes

Young people who navigate the decision to pursue a career in the performing arts can face challenges that are not often associated with the typical route to a university education in traditional academic subjects. They must choose whether to undertake a diploma or degree, and whilst they command equivalent esteem in the eyes of industry leaders and employers, each route is funded separately, and may hold different connotations for parents/guardians, mainstream school leaders and employers outside of the performing arts industry.

A recent evaluation of funding routes for students undertaking vocational training in the performing arts, including the Trinity College London diplomas and BA (Hons) degrees reveals:



The DaDA scheme currently involves 16 providers of the Trinity diplomas, who are able to offer selected students a means-tested grant to reduce the cost of their studies. Young people working towards a degree are usually eligible for finance through the Student Loans Company but this is not the case for those receiving DaDAs. There are concerns from DaDA providers that the level of maintenance funding available through this route is now not entirely fit for purpose and should be realigned to match that available to students studying on degree courses.

It is hoped that the Lifelong Loan Entitlement, to be introduced from 2025, will align the funding landscape so that the Trinity diplomas could have access to the same type of support as degrees, alongside the DaDA scheme, levelling the playing field for all those who wish to train in the performing arts professionally.

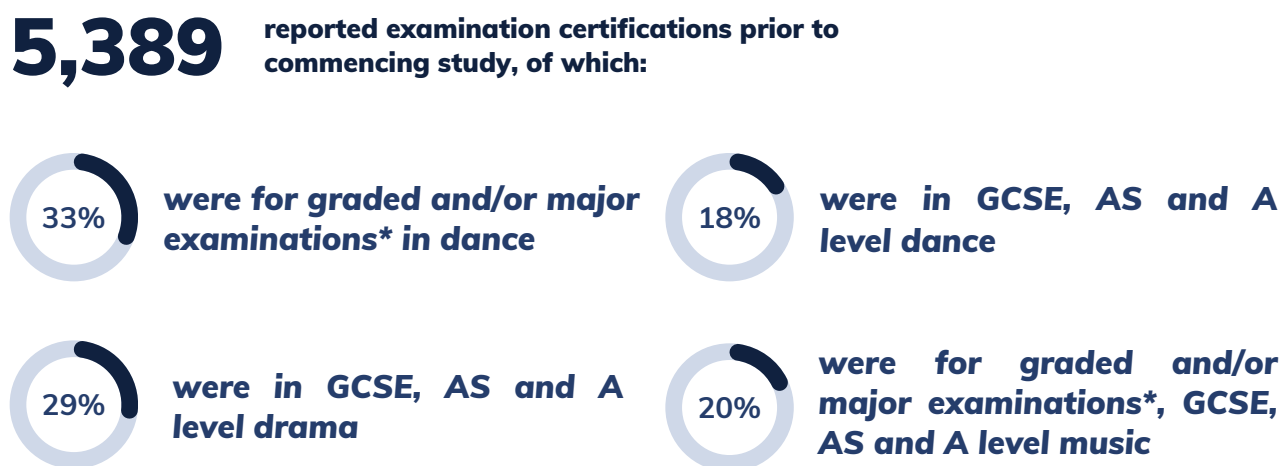
Provision of information and support towards training

The preparation for an application to a vocational training provider is in many cases completed outside 'normal' school hours, often at the expense of accessing tuition privately, and placing a significant burden on family resources. This disadvantages those unable to access private education settings, for example low-income families, job seekers, looked after children, young people who are carers and those with disabilities, many of whom may rely on mainstream school settings for all of their educational needs and aspirations.

This disparity of access to tuition, support and information towards pursuing a professional career in the performing arts does little to encourage diversity and inclusivity at the higher levels of vocational training, despite the ongoing efforts of providers to recruit a diverse community of practitioners. It is therefore imperative that the mainstream school curriculum be enhanced by expert networks of teachers, for example, associated with the graded examinations sector to improve access to the performing arts at every level of education, and allow learners from all backgrounds to engage with this vital creative outlet.

The need for a change in approach is highlighted by the statistics below, which were gathered from a pool of more than 2,200 students undertaking vocational training at CDMT Accredited schools during the period of 2018-2022, and the qualifications they held upon entry.

There were:



The fact that 33% of certifications held by students prior to commencing training at CDMT Accredited schools encompassed graded/major examinations in dance confirms that this route is the most popular for supporting progression in the discipline.

Interestingly, there were three times as many certifications for graded/major examinations in dance than for GCSE in the same subject. The equivalent analysis for music was slightly in favour of GCSE, AS and A level by some 15%.

*Graded examination achievements are reported as single certifications for the purpose of this survey, and do not reflect situations where students gain qualifications in more than one dance genre, instrument etc. It is recognised that the total number of graded examination entries is likely to be higher than the proportions identified.

Recommendations

d) That government sustains, indeed enhances its support for the world-class institutions offering professional vocational training, and for the diverse and talented graduates whose work underpins the success of the UK cultural industries.

The UK has a long-standing reputation for the provision of high-quality professional training in dance, drama, music and musical theatre. However in an economic climate where there is growing pressure on higher-level studies and the arts in general, due to Covid-19, EU withdrawal and the cost of living crisis, this reputation could be at risk. Areas of concern include providers becoming financially compromised by a lack of international applicants to their courses, or disadvantaged by sudden changes to the visa status of EU students. In such a context, increasing numbers of talented domestic applicants might be tempted to study at competitor institutions overseas.

Importantly, the appreciation of, and engagement in, the performing arts which these institutions promote, together make an essential contribution to supporting the happiness and wellbeing of individuals and society more widely. By backing enrichment activities linking specialist providers to the wider community, government can better ensure that every child has the opportunity to experience a range of role models in aid of their aspirations.

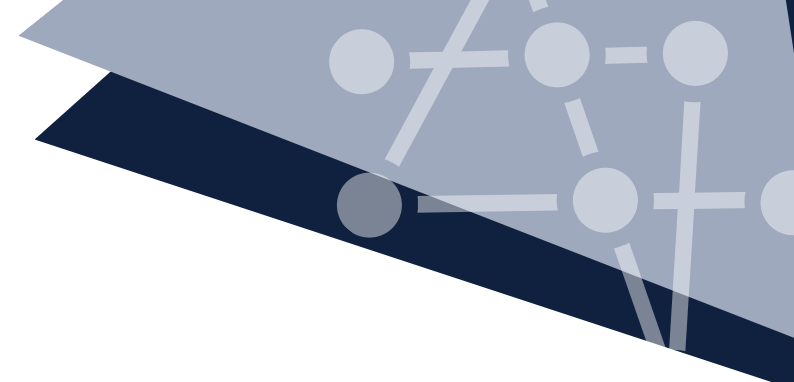
Specifically, we ask that the authorities support specialist training institutions and place greater value on the success of their graduates, through:

- Improving availability of funding information to every child no matter their home situation, so that they can take ownership of their creative future
- Providing sustained funding to institutions that excel in delivering high quality graduate outcomes to the profession by use of industry expertise, cutting edge studios and necessary contact hours for training (more than 900 annually)
- Increasing the importance government places on the arts, in line with society's experiences, supporting those who aspire to join the sector professionally as performers and those who make performance possible.

e) That when decisions are made for the wider industry, for example for theatres and performance companies, equal consideration is given to the need to support the existing and future pipeline of highly trained professionals on which the sector relies.

Institutions offering professional training in the performing arts transform lives, enrich communities, drive regional and national economic growth, and improve social interactions across the arts and culture. They are also a unique source of ready practitioners and new talent essential for the regeneration and renewal of the sector in future years.

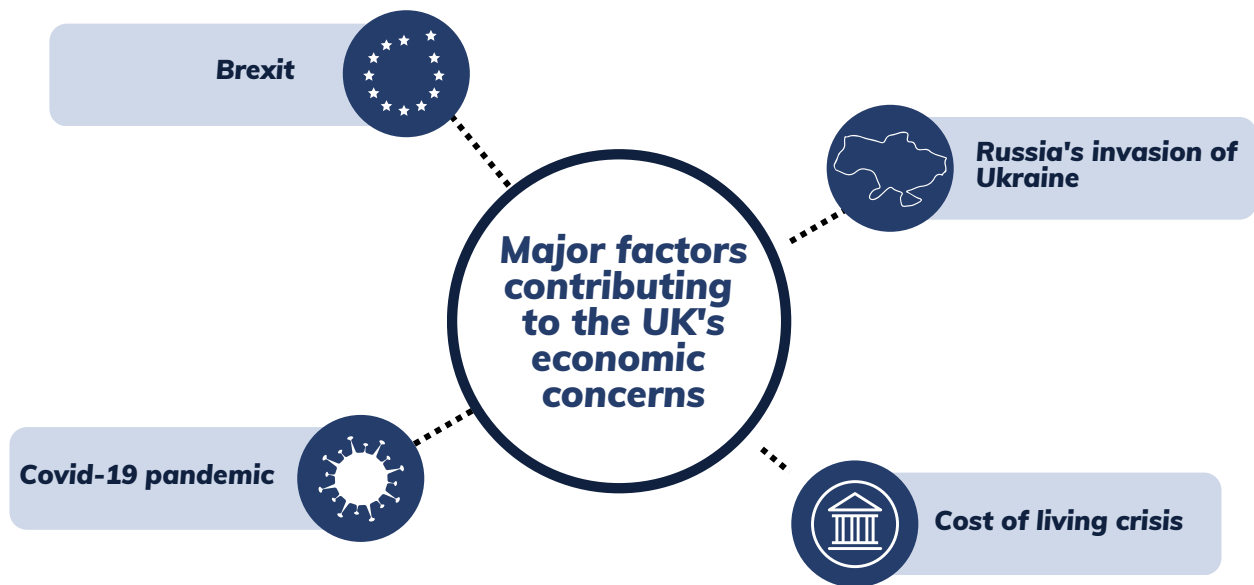
The remit and functions of these institutions are strongly influenced by educational, cultural and sector-focused decisions directed by the Department for Education and Department for Digital, Culture, Media and Sport. They therefore require increased and sustained support to flourish in the new world, and to ensure that young graduates continue to aspire, and feel inspired, to enter the industry in the years ahead. In turn, the UK economy more widely will benefit from the creative contributions made by the next generation of their trained professional graduates.



3. The cost of living crisis and its impact on the performing arts education and training sector

The UK economy has, in recent years, been put under a great deal of pressure through Brexit, the Covid-19 pandemic and Russia's invasion of Ukraine. These factors have all contributed to an ongoing cost of living crisis, and their combined effects are likely to be felt for quite some time.

The cost of living crisis in the UK



Consumer prices, as measured by the UK Consumer Price Index, increased by 8.7% in the 12 months to May 2023. Interest rates have been raised by the Bank of England to try and lower inflation, and this has led to higher borrowing costs for mortgages.

Energy prices have also driven inflation, with household tariffs rising. For the 12 months to June 2023, domestic gas prices increased by 36.2% and electricity prices by 17.3%. These charges reached record levels after Russia launched its invasion of Ukraine.

Specific impacts on the performing arts sector

Against this background, there have been significant effects on performing arts provision.



recovery from Covid-19 pandemic and energy crisis

Organisations still recovering from the Covid-19 pandemic now face a cost of living challenge. Providers are experiencing demanding energy costs, particularly those who have high consumption levels in order to keep studios sufficiently warm to operate safely. This creates a significant financial burden.



changes to legislation following Brexit

The changes in legislation resulting from the UK's departure from the EU has resulted in many providers needing to re-orientate their business models, particularly FE/HE institutions who are no longer able to accept EU/international students, and awarding organisations who have been required to review their operations for conducting assessments overseas.



family incomes are stretched

Many families who could previously afford out of school performing arts classes face difficult decisions regarding extra-curricular activities, and are possibly forced to limit outgoings in this area. In turn, this impacts many skilled and passionate teachers in the sector who now face a decrease in income.



wellbeing of students

Also of concern is the wellbeing of current cohorts of students undergoing higher level training in dance, drama and musical theatre. In common with their peers pursuing other subjects, students undertaking performing arts training are experiencing rising costs in rent, coupled with increases to food and utility bills. This places great stress on young people, often living away from home for the first time, and who are already dealing with uncertain financial circumstances.

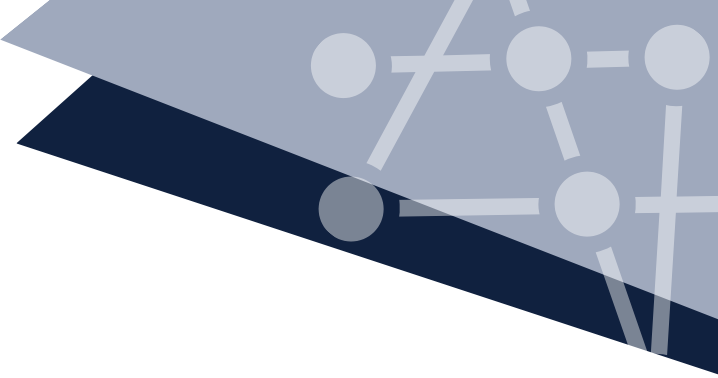
Recommendations

f) That the authorities provide assistance for the longer duration of the energy crisis to organisations and venues providing performing arts training.

Education settings, particularly those offering vocational training in the performing arts across large studio and rehearsal spaces, face significant financial difficulty in maintaining temperatures warm enough for students to work safely and avoid injury. Decisions affecting these organisations should take in to account their additional running costs in order to continue operating effectively, and provide reassurance that young people's physical wellbeing stands as a priority going forward.

g) That the authorities provide reassurance that the impacts of the ongoing crises will be considered when further government support for the performing arts is reviewed.

The financial wherewithal to take part in such education is especially challenging, with many students struggling to make ends meet in terms of accommodation, food and energy bills. In such times, performing arts training and the institutions at its foundation, are perhaps uniquely vulnerable, and will require support to survive, thrive, and continue to make the enormous contribution they make to the cultural life and economy of the UK, and indeed worldwide.

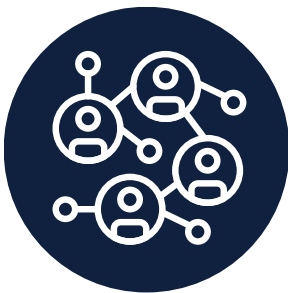


Summary of recommendations

The pages that follow summarise the recommendations made in this report, outlining CDMT's vision for securing access to performing arts education for all, and building a stronger future.

Performing arts education for all: Building a stronger future

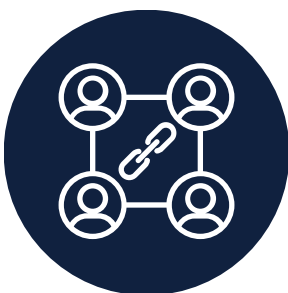
Through the advancement of these recommendations, it is CDMT's mission to ensure that all children and young people experience the power of the performing arts, regardless of socioeconomic background, disability, race or ethnicity, promoting the diverse pipeline of high quality future professionals on which the creative and cultural sectors rely.



a) That, drawing on existing initiatives and networks, the authorities build on the established music education hubs model to create more cohesive dance, drama and musical theatre provision in response to local need.



b) That a review of GCSE and A Level provision across the performing arts is directed.



c) That specific consideration be made of the role networks of teachers associated with graded examinations in the performing arts might play in broadening and deepening the experiences of all children and young people.



d) That government sustains, indeed enhances its support for the world-class institutions offering professional vocational training in the performing arts, and for the diverse and talented graduates whose work underpins the success of the UK cultural industries.



e) That when decisions are made for the wider industry, for example for theatres and performance companies, equal consideration is given to the need to support the existing and future pipeline of highly trained professionals on which the sector relies.



f) That the authorities provide assistance for the longer duration of the energy crisis to organisations and venues providing performing arts training.



g) That the authorities provide reassurance that the impacts of the ongoing crises will be considered when further government support for the performing arts is reviewed.

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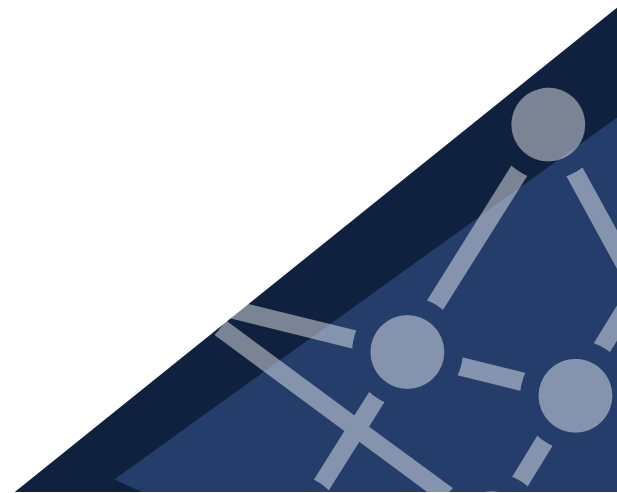
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In summary, CDMT:

- Accredits excellent professional training at full-time dance, drama and musical theatre schools—providing the industry benchmark of quality since 1979
- Validates the world's leading awarding organisations which offer dance, drama, musical theatre and performing arts qualifications
- Works with Affiliates to develop the highest standards of programme provision in the performing arts
- Recognises, by means of the Recognised Awards Scheme, pre-vocational dance, drama and musical theatre schools and teachers
- Provides membership and other specialist services through its Conference of Professional Schools, Awarding Organisations Committee and Affiliate meetings
- Negotiates with government authorities on issues of education, funding, policy and regulation
- Manages a substantial public-facing online platform which promotes members and core services, as well as administering two information websites for the Dance and Drama Awards (DaDA) and Graded Examinations respectively
- Publishes the annual UK Guide to Professional Training, Education and Assessment in the Performing Arts which is the definitive resource for those seeking information on quality provision in the sector
- Operates a free comprehensive information service for the public.

CDMT is the Secretariat of the All-Party Parliamentary Group (APPG) for Performing Arts Education and Training.



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