

# 2021/22 Equality, Diversity and Inclusion Profile Report

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## Summary of Applicants, Students and Staff by EDI measures

### Table of Contents

Purpose .....	3
Introduction.....	3
Key Results.....	3
Limitations and Feedback.....	5
Terminology.....	6
BAME/Global Majority.....	6
App-Offer rate, App-Accept rate .....	6
Pay gap .....	6
POLAR .....	7
Gender.....	8
Data .....	8
Recruitment.....	9
HE Student Recruitment.....	9
Staff Recruitment .....	11
Disability Status .....	11
Ethnicity.....	12
Gender.....	13
HE Student Outcomes .....	14

HE Students and Staff Profiles .....	16
Disability .....	16
HE Students .....	17
Ethnicity.....	20
HE Students .....	22
Ethnicity Pay Gap.....	24
Gender.....	25
HE Students .....	28
Gender Pay Gap.....	31
Age.....	33
Marital Status .....	34
Religion.....	35
Sexual Orientation.....	36
POLAR4.....	38
Care Leaver.....	40
Parents Educated to HE Level.....	41
Leeds Junior Conservatoire Student Profiles .....	42
Disability .....	42
Ethnicity.....	43
Gender.....	44
POLAR4.....	45

## Purpose

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

## Introduction

### Key Results

- The application gender split for HE students is roughly 50/50 for the first time ever, but still varies dramatically at pathway level.
- A greater proportion of staff applicants are declaring that they have a disability, however this is not reflected in the proportion of staff declaring disabilities who are offered, and accept, positions with us at the conservatoire.
- The proportion of Global Majority staff applicants who are offered, and accept, roles at the conservatoire has declined since last year in comparison to white staff applicants.
- Female staff applicants appear more likely to submit a successful application, whereas male staff applicants appear more likely to succeed if they get to the interview stage.
- For HE students, there has been an increased gap in the application-to-accept rate by gender in favour of male applicants, which has risen to a 13 percentage point gap. There has been a decline in the application-to-accept rate for female applicants.
- 30% of HE students disclosed a disability to us. This is approximately double the HE sector average.
- 82% of our HE students identify as white, which mirrors last years data. This is significantly less than the HE sector average, though this is impacted by a higher proportion of students whose ethnicity is unknown.
- The past year has seen the most significant annual change in staff gender split, as we move closer towards a gender balance for both staff and students.

- The mean gender pay gap is 12.5 percentage points in favour of male employees, with 67.8% of the highest quartile of positions (with regards to pay) being held by male staff members.
- The HE student gender gap has closed slightly once again, however, we are still 21 percentage points away from the HE sector average. It should be noted that the sector average has an imbalance in favour of female students.
- There has been a decrease in the proportion of both HE students and staff identifying as heterosexual, although there has been an increase in both students and staff whose sexuality is unknown to us.
- There have been no significant changes in the past year with regards to the following:
  - HE Students by Age
  - Staff by Age
  - HE Students by Marital Status
  - HE Students by Religion
  - HE Students by Care Leaver status
  - HE Students by POLAR4 quintile
  - HE Students with parents educated to HE Level
- The changes noted with regards to the following are all largely impacted by an increase in staff whose information is not disclosed to us:
  - Staff by Disclosed Disability status
  - Staff by Ethnicity
  - Ethnicity Pay Gap
  - Staff by Sexual Orientation
  - Staff by Marital Status
  - Staff by Religion
- The increase in staff not disclosing information to us is impacting the accuracy of our staff profile.
- This is the first EDI Profile Report with data relating to Leeds Junior Conservatoire (LJC) students.

- LJC students appear to be more representative than Leeds Conservatoire HE students with regards to gender and students from Polar4 lower participation backgrounds.
- Any difference between LJC students and Leeds Conservatoire HE students with regards to ethnicity is inconclusive.
- The proportion of LJC students who have disclosed a disability to us is significantly lower than the proportion of HE students who have done so.

## Limitations and Feedback

This report has been constructed using the Leeds Conservatoire 2020/21 Equality, Diversity and Inclusion Report as a template.

Due to time restraints, changes of departmental structures, system changes and staff turnover, it has not been possible to consult on how some of the historic staffing data was collated, particularly data regarding both gender, and ethnicity pay gaps, and the recording of any previous 'unknown' data (both for staff and students).

We welcome all feedback as we look to improve our EDI reporting in the future, to ensure that it is structured in the optimum way to guide positive, meaningful and sustainable change for all of our community.

If you would like any further clarification on the information presented in this report, or would like to suggest any potential future improvements, please contact [equality@leedsconservatoire.ac.uk](mailto:equality@leedsconservatoire.ac.uk).

## Terminology

### BAME/Global Majority

BAME – the acronym for Black, Asian and/or Minority Ethnic. Used by the Higher Education Statistics Agency (HESA).

We do not use the terms BAME (black, Asian and minority ethnic), or BME (black and minority ethnic), because they emphasise certain ethnic minority groups (Asian and black) and exclude others (mixed, other and white ethnic minority groups). The terms can also mask disparities between different ethnic groups and create misleading interpretations of data.

Where we have needed to group people from different ethnicities in this report, in order to protect the identities of individuals, we have opted to use the term 'Global Majority'. This is a collective term that recognises that, collectively, those who may have been racialised as 'ethnic minorities', when grouped, belong to the global majority. We acknowledge that this grouping still masks disparities between the different groups it includes.

### App-Offer rate, App-Accept rate

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

### Pay gap

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

- a) The government's definition of an employee includes agency workers and some self-employed people.
- b) The government's definition of pay is the gross pay after any salary sacrifice.

c) Government calculations always report the pay gap with respect to male salaries - which makes differences to male salaries seem smaller – and so this document calculates the gap with respect to the group with the higher average pay.

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

Table 1: Example of governmental and LC pay gap calculations

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

The figures for staff pay within this report are as stated in the March 2021 financial statements.

## POLAR

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

## Gender

The data available to us relating to gender was binary, and excludes non-binary and gender non-conforming staff and students. We acknowledge that this is exclusionary and detrimental to this report, as it hinders our ability to create positive actions to target inequality, specifically relating to gender identity.

## Data

- All HE student data (including HE student applicant data) has been obtained through our Student Records System. This data relates to the 2021-22 academic year.
- Applicant data relates to students applying to commence studies at Leeds Conservatoire in September 2021.
- All staff data (including staff application data) has been provided by the Luminate Education Group Human Resources team. Gill Murray (Leeds Conservatoire Senior HR Business Partner) led on collating this data. The data in this report represents the staff profile at Leeds Conservatoire on July 31<sup>st</sup> 2022.
- Staff pay data once again was collated by Gill Murray. The data in this report represents the staff pay data as stated on the March 2021 statement – the most recent statement available at this time.
- Staff applicant data represents staff applications across the 2021-22 Academic Year, from August 1<sup>st</sup> 2021 – July 31<sup>st</sup> 2022.
- We have protected the identities of individuals by grouping them where any group representing a protected characteristic has less than five individuals identifying as a part of that group.
- Sector comparison data has been obtained from the Office for Students (<https://www.officeforstudents.org.uk/data-and-analysis/equality-diversity-and-student-characteristics-data/get-the-data/>)
- Leeds Junior Conservatoire data has been provided by Karen Gourlay (Head of Leeds Junior Conservatoire).

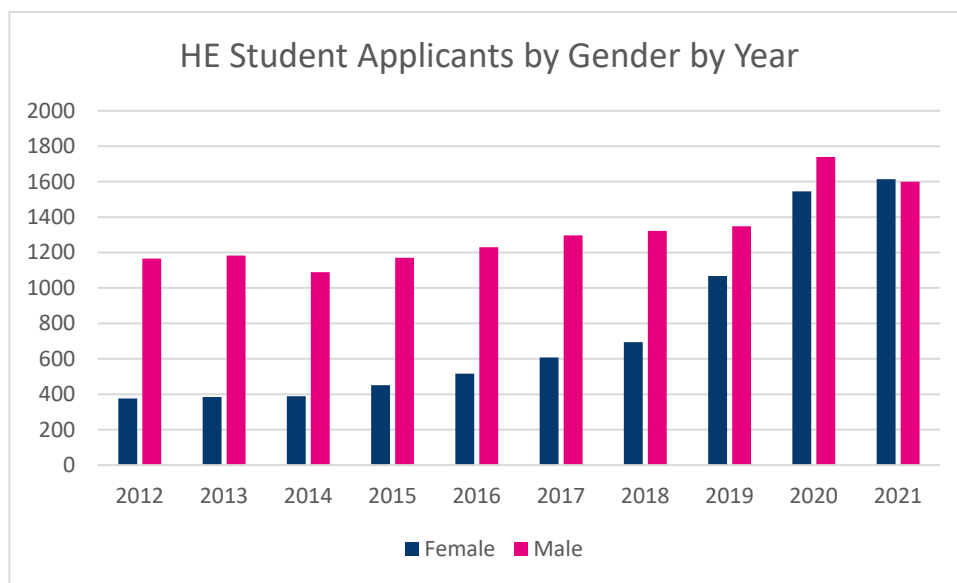


# Recruitment

## HE Student Recruitment

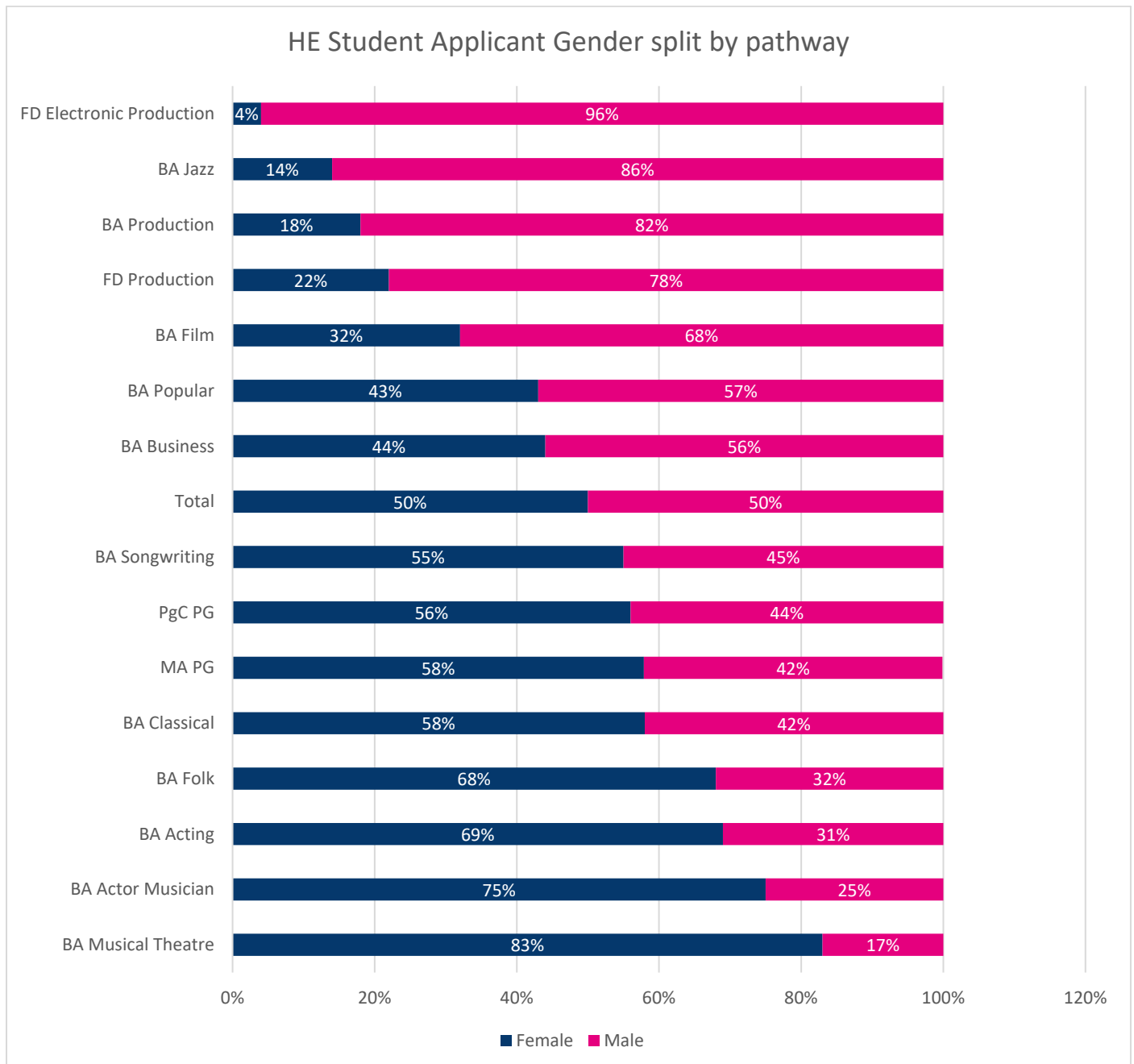
The total number of student applications decreased slightly by 2% from a record high of 3291 in 2020, to 3219 in 2021. As Figure 1 shows, 2021 saw a continued growth in female applicants, but a slight decrease in male applicants. This is the first time we have seen more female applicants than male. With an application-gender split of 1614/1599 (Female/Male) the gender split is roughly 50%/50% - this is the first time we have not seen a significant application gender gap.

Figure 1



As in previous years, applicant gender split varies drastically at pathway level, ranging from 83% female/17% male in Musical Theatre, to 4% female/96% male in FD Electronic Music Production. The pathway-level average balances out at 50% female/50% male, with the predominantly female Performing Arts courses, balancing out the male dominated Production and Jazz courses.

**Figure 2**

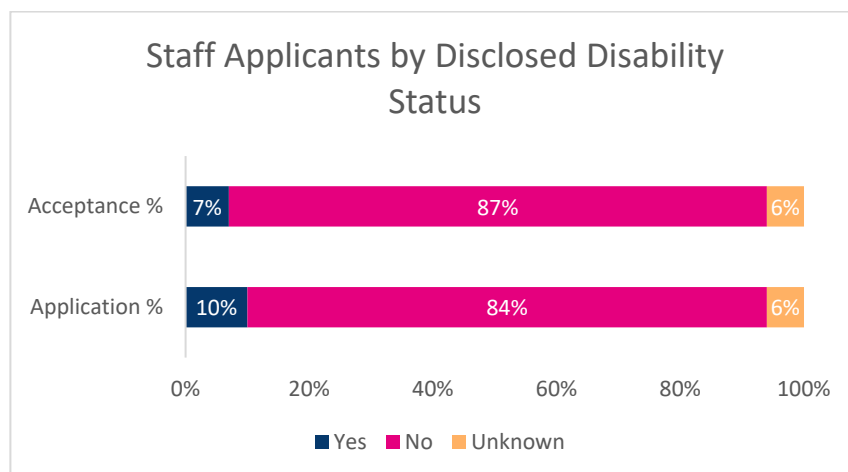


# Staff Recruitment

## Disability Status

The proportion of staff applicants declaring a disability has increased from last year from 6% to 10%. Whilst the acceptance rate of disabled applicants has shrunk from 9% to 7%. The disability status of 6% of both staff applicants, and offer acceptors is unknown – showing an increase from last year where this was not recorded. These figures could have a significant impact upon this year’s data. It is positive to see an increased proportion of applicants disclosing a disability to us, though there is still work to be done to see this reflected in the offer acceptance rate.

Figure 3



## Staff Outcomes by Disability Status

- Of the 65 applicants who declared a disability, 38% were invited to interview, this rate has doubled from the 19% of 37 applicants who declared a disability last year.
- Of the 576 applicants who did not declare disability, 32% were invited to interview, which also demonstrates an increase from the 22% who were invited to interview last year.
- Of the 25 applicants offered interviews who declared a disability, 4 were offered and accepted the job (16%); of the 187 applicants offered interviews who did not declare a disability, 46 were offered and accepted jobs (25%).

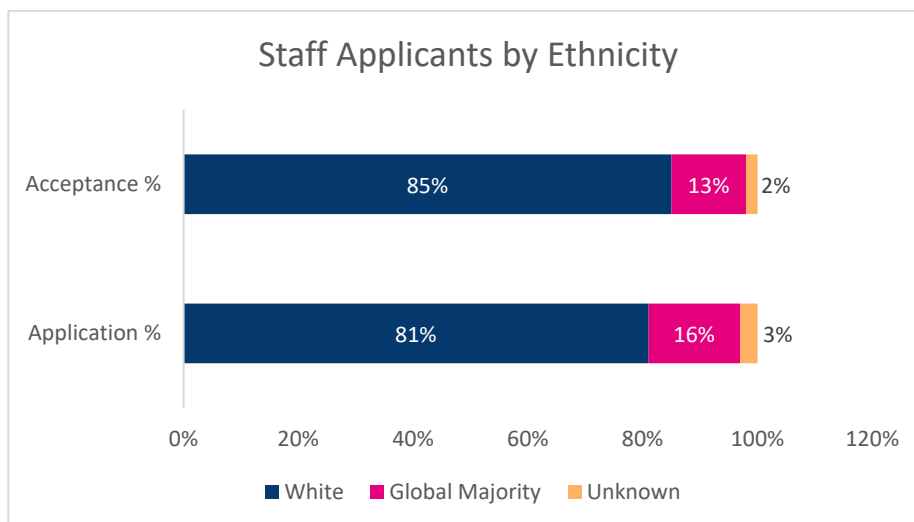
This results in an application-acceptance rate of 6% for applicants who declared a disability, and 8% for those who did not declare a disability. This shows a decline in the rate for those who declared a disability (from 8% last year), despite an increase in successful applicants that declared a disability.

This could be due, in part, to the Disability Confident Employers scheme encouraging more potential applicants with declared disabilities to apply for one of our roles. Though a positive step forward, it would seem that more now could be done at the interview stage to see an increased rate of successful applicants being accepted for roles at Leeds Conservatoire.

## Ethnicity

The top-level applicant ethnicity split has remained the same as last year, though the proportion of Global Majority applicants successfully being offered, and accepting roles at Leeds Conservatoire, has dropped from 18% last year, to 13% this year. The proportion of white applicants successfully being offered, and accepting roles at Leeds Conservatoire has risen to 85% from 82% last year.

Figure 4



## Staff Outcomes by Ethnicity

- Of the 106 Global Majority applicants, 23 were invited to interview (22%), demonstrating a slight increase from 20% last year; whereas, of the 555 white applicants, 202 were invited to interview (36%), demonstrating a significant increase from 22% last year.

- Of the 23 Global Majority applicants who were invited to interview, 7 accepted offers of employment (30%); of the 202 white applicants who were invited to interview, 45 accepted offers of employment (22%).

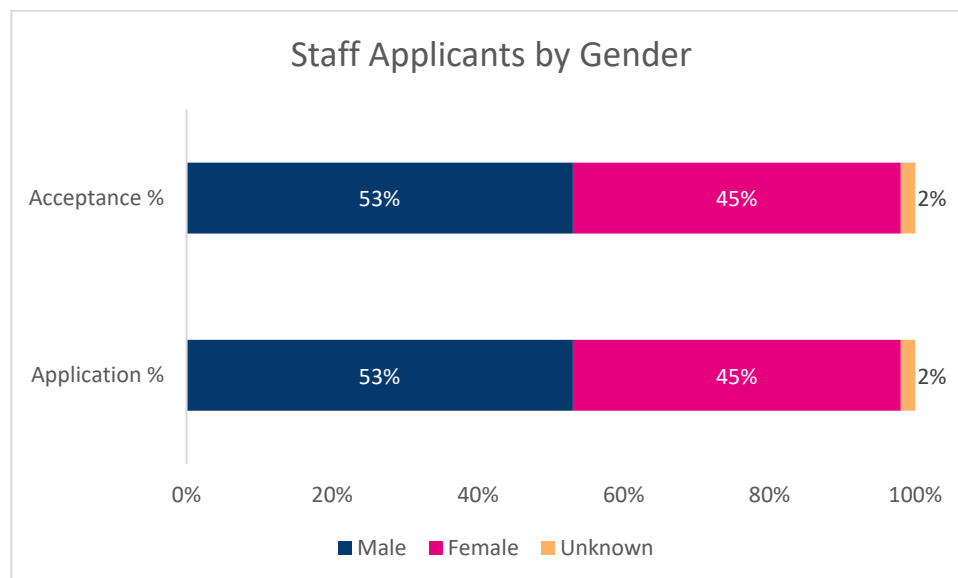
This results in a 7% application-acceptance rate for Global Majority applicants and an 8% application-acceptance rate for white applicants. This demonstrates a slight increase from last year, where both application-acceptance rates were 6%.

## Gender

The gender split of staff applicants has not changed significantly since last year, with a slight increase in male applicants (from 52% last year, to 53% this year).

The acceptance rate mirrors the application rate, which demonstrates consistency throughout the process. This differs from last year where the acceptance rate for female applicants was 52% (now 45%) and the male acceptance rate was 42% (now 53%).

Figure 5



Though consistency implies a lack of bias in the interview process, it is a little disappointing to see a decline in the proportion of female applicants being offered, and accepting, roles at the conservatoire compared to last year.

## Staff Outcomes by Gender

- Of the 312 female applicants, 114 were invited to interview (37%), demonstrating a significant increase from 20% last year; of the 360 male applicants, 115 were invited to interview (32%), also demonstrating a significant increase from 22% last year.
- Of the 114 female applicants who were invited to interview, 24 accepted offers of employment (15%); of the 115 male applicants invited to interview, 28 accepted offers of employment (24%).

The application-acceptance rate for both male and female applicants stands at 8%, with female applicants appearing more likely to submit a successful application, but male applicants succeeding at a higher rate once they get to interview.

Though they seem to counteract each other, it would be worth reviewing both our interview, and application processes to ensure that they are both equitable throughout.

## HE Student Outcomes

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

Currently, all we can reliably detect is an increased gap in the application-to-offer rate by gender, which has risen to a 13 percentage point gap (13% amongst female applicants/26% amongst male applicants). This gap has been widening since 2017: this will partly be due to the high proportion of female applicants/low proportion of male applicants to the Musical Theatre pathway since 2019 and the Acting and Actor Musician pathways since 2020, as these pathways have a relatively high ratio of applicants to places. In other words, in part because the pathways with proportionally large numbers of applicants tend to have a higher proportion of female applicants/lower proportion of male applicants.

Figure 6

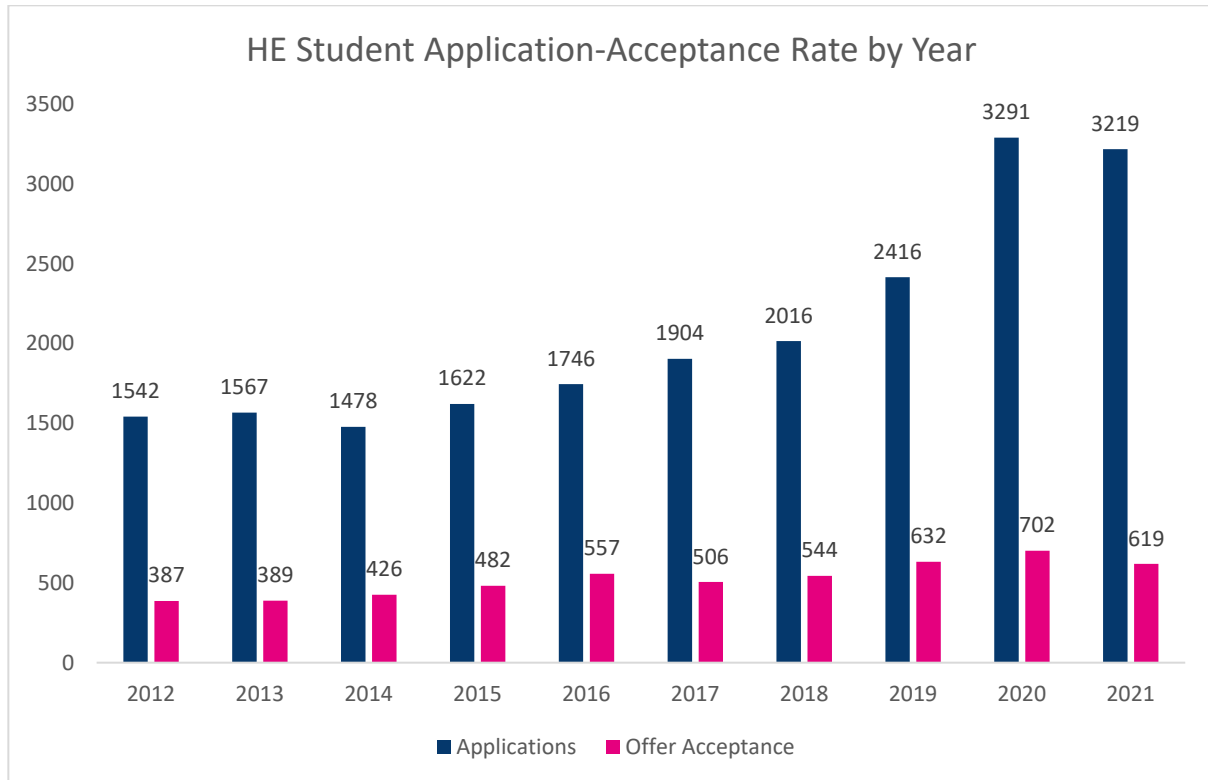
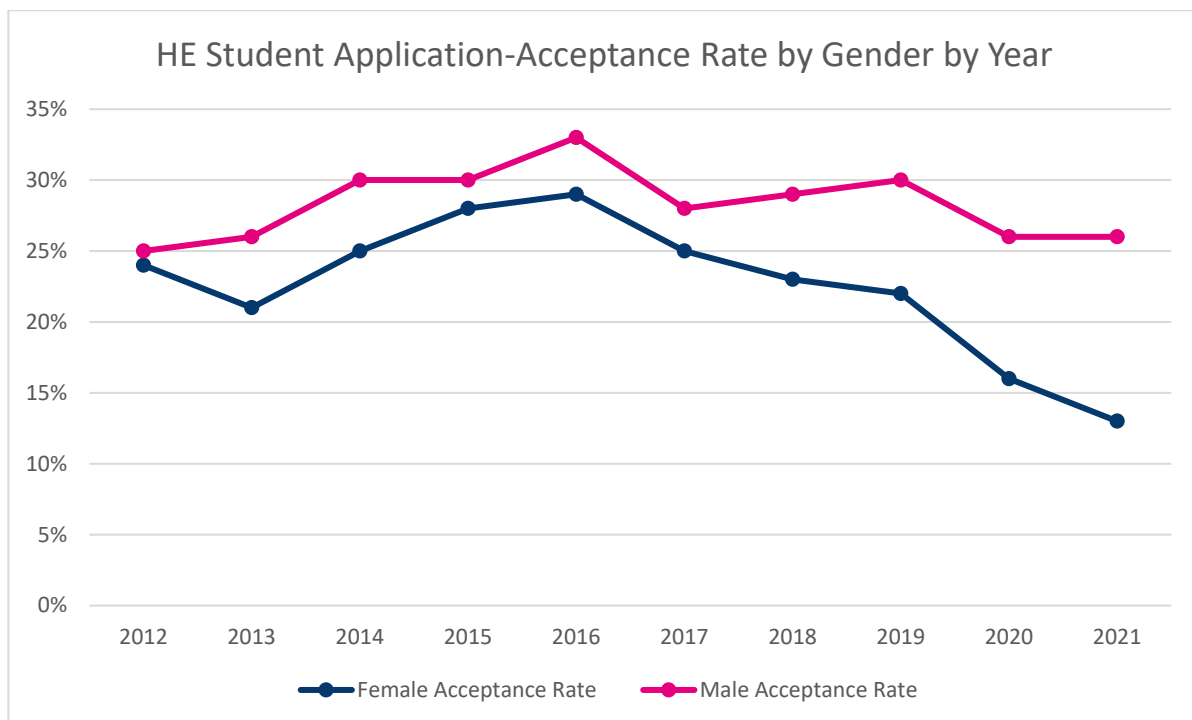


Figure 7



The overall acceptance rate has dropped from 21% to 19% in the past year, though the acceptance rate for male applicants has remained constant.

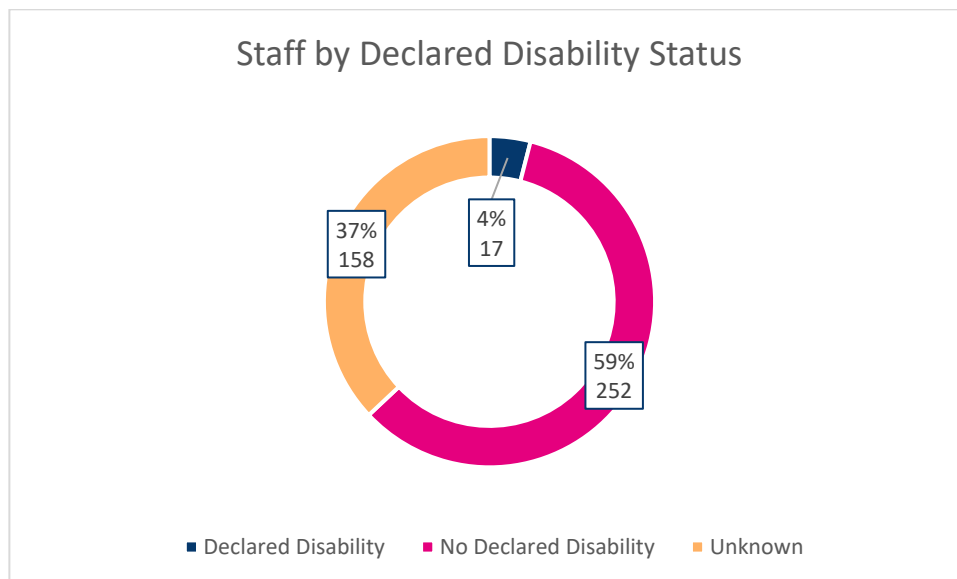
# HE Students and Staff Profiles

## Disability

The proportion of staff declaring a disability has remained static since last year, staying at 4% declaring for the fourth consecutive year. This figure could, however, be misleading as we do not know the disability status of 37% of our staff members.

More could be done to encourage staff members to disclose this information to us, in order for us to see an accurate representation of our staff population with regards to disability status.

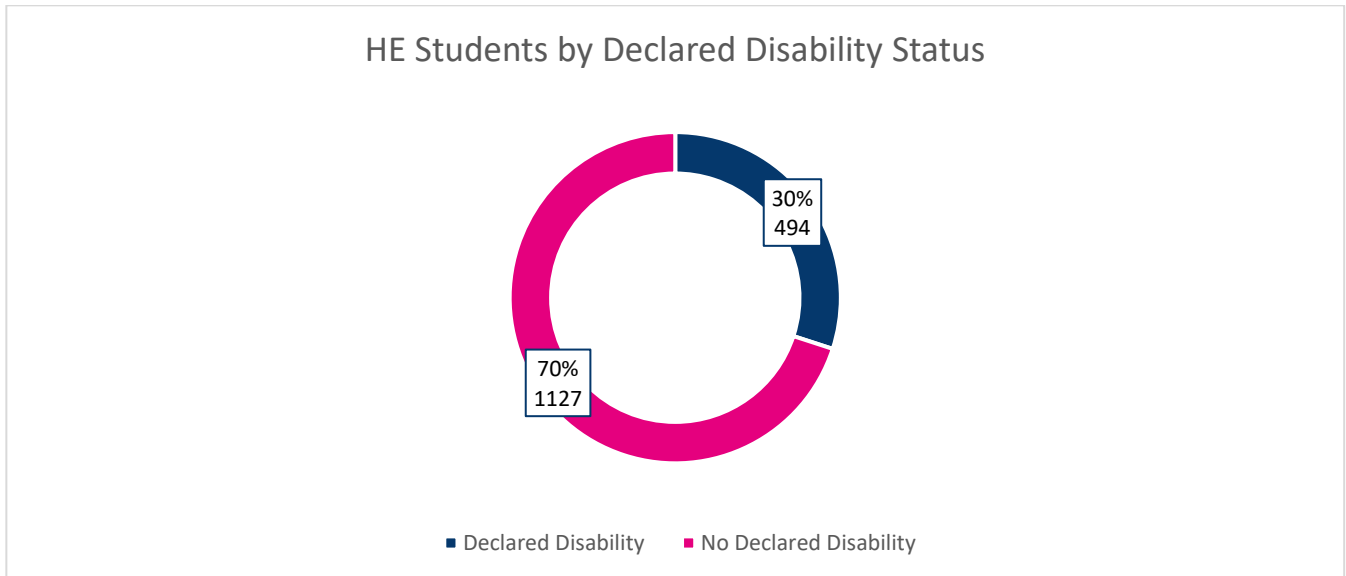
Figure 8



By contrast, the proportion of HE students declaring a disability has increased, whilst those not declaring a disability has decreased, a reversal of what we have seen over the previous two years, with 30% declaring a disability and 70% not declaring a disability.



Figure 9

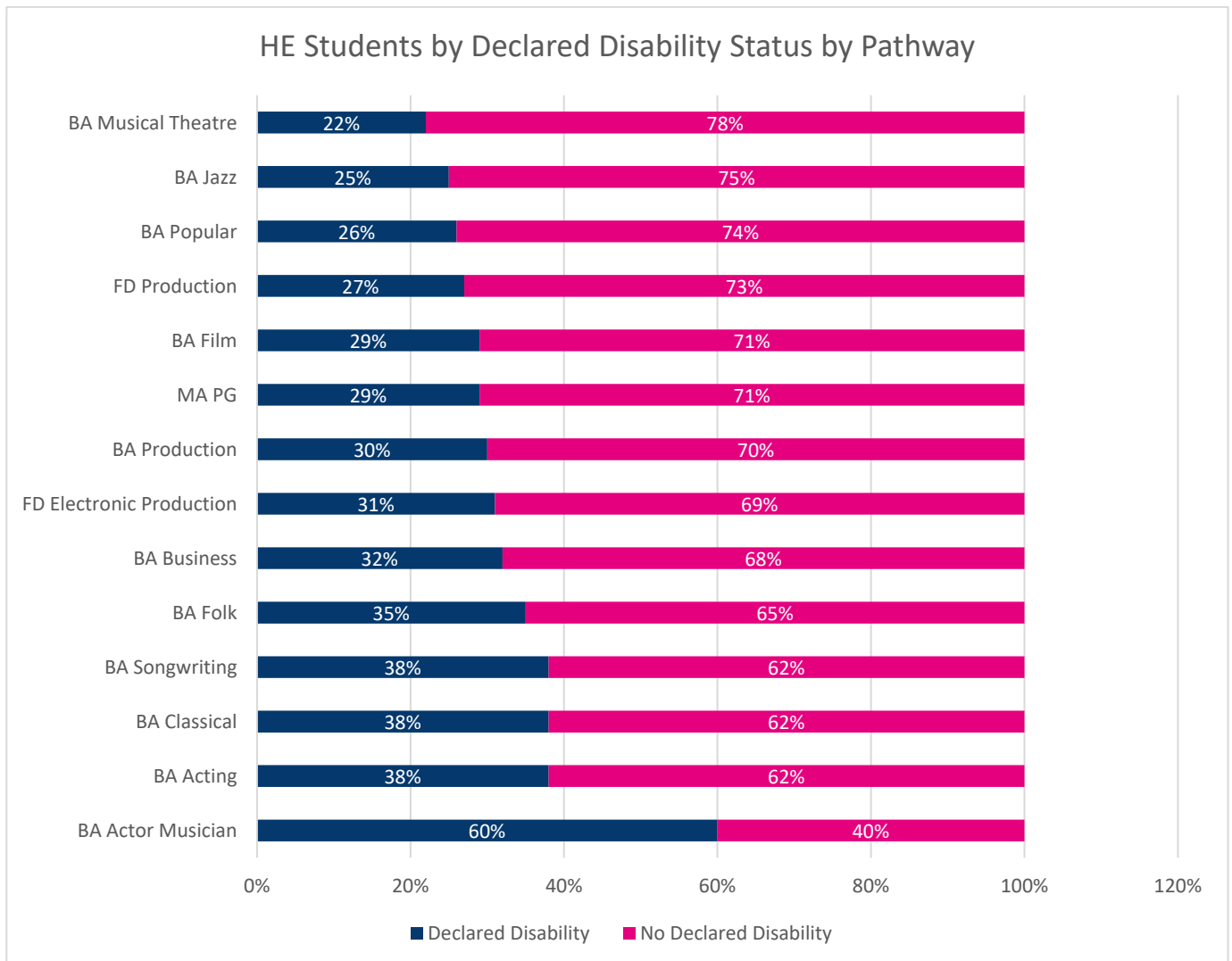


## HE Students

There is significant variation at pathway level, where the split ranges from 22% declared/78% not declared in BA Musical Theatre, to 60% declared/40% not declared in BA Actor Musician.

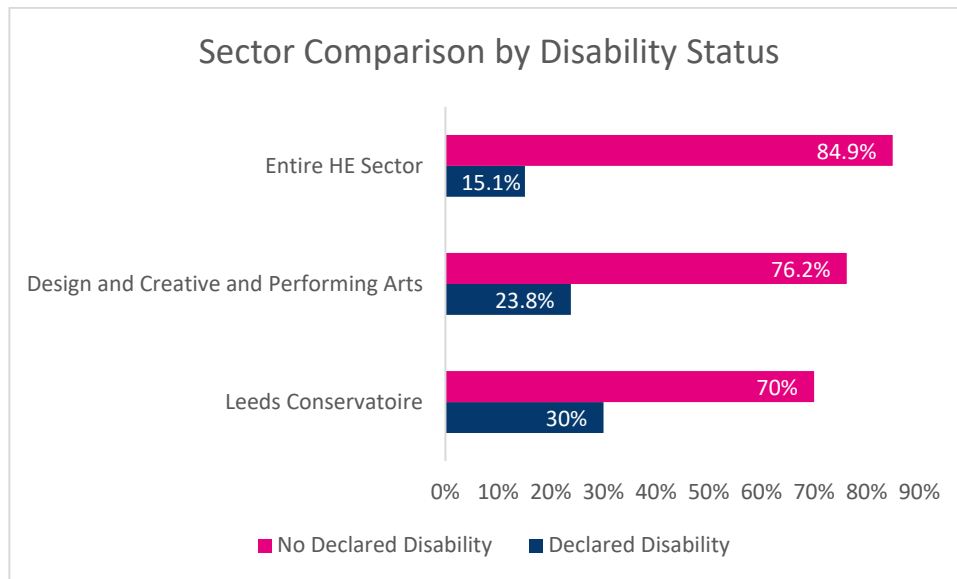
It would be worth investigating if there are any good practices demonstrated by the BA Actor Musician pathway that could be replicated across other pathways to encourage applicants who identify as having a disability.

**Figure 10**



There has been a steady increase in students declaring a disability when looking at the HE sector as a whole, with this year being the first time more than 15% of total students have declared a disability. The proportion of design and creative and performing arts students that declare a disability is significantly higher than the HE sector average (8.7 percentage points), and Leeds Conservatoire is a further 6.2 percentage points above this, almost double the HE sector average.

Figure 11

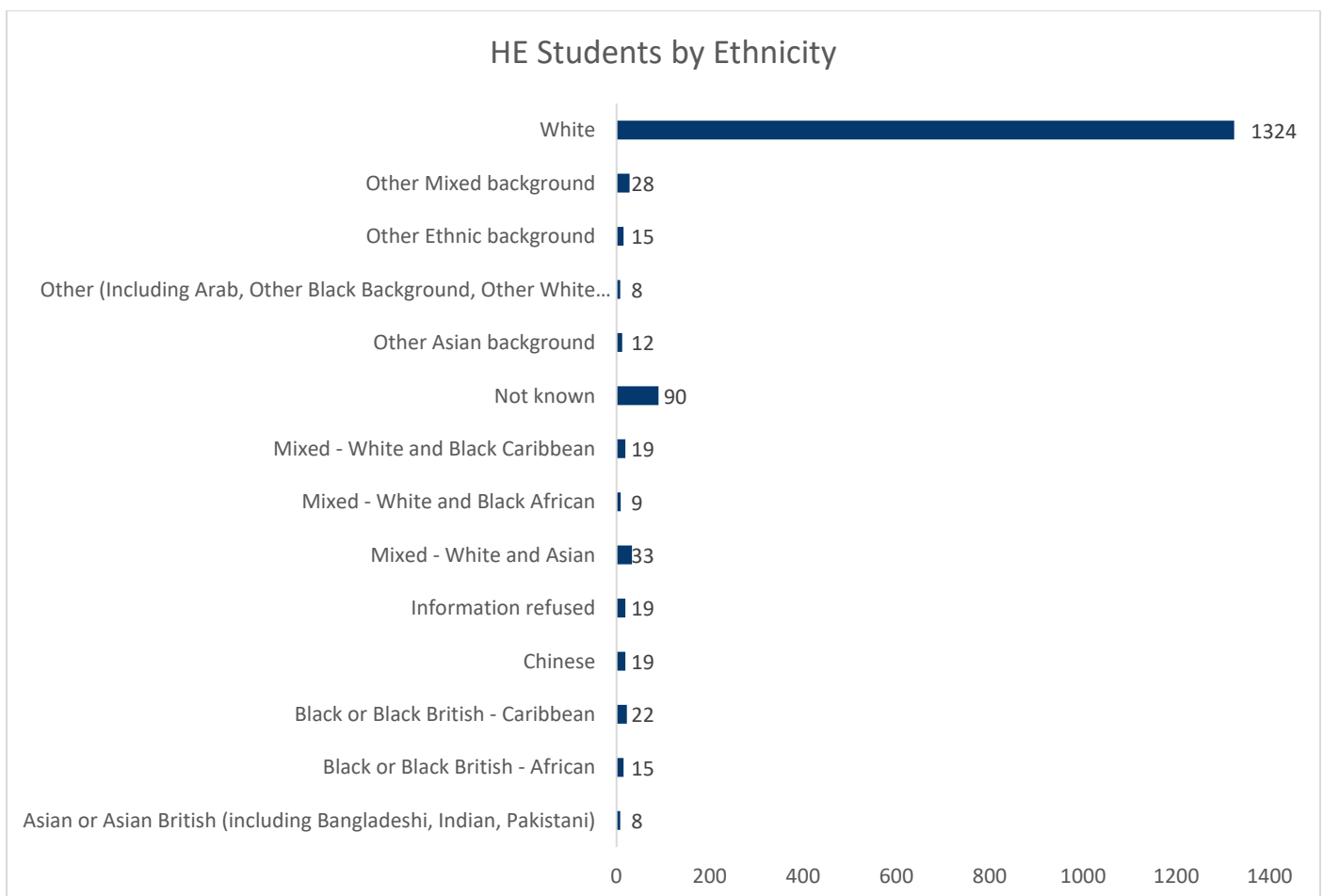


## Ethnicity

In a change from previous years, we are opting to provide more detailed data regarding both staff and student ethnicity where possible, in line with our support for the #BAMEOver campaign.

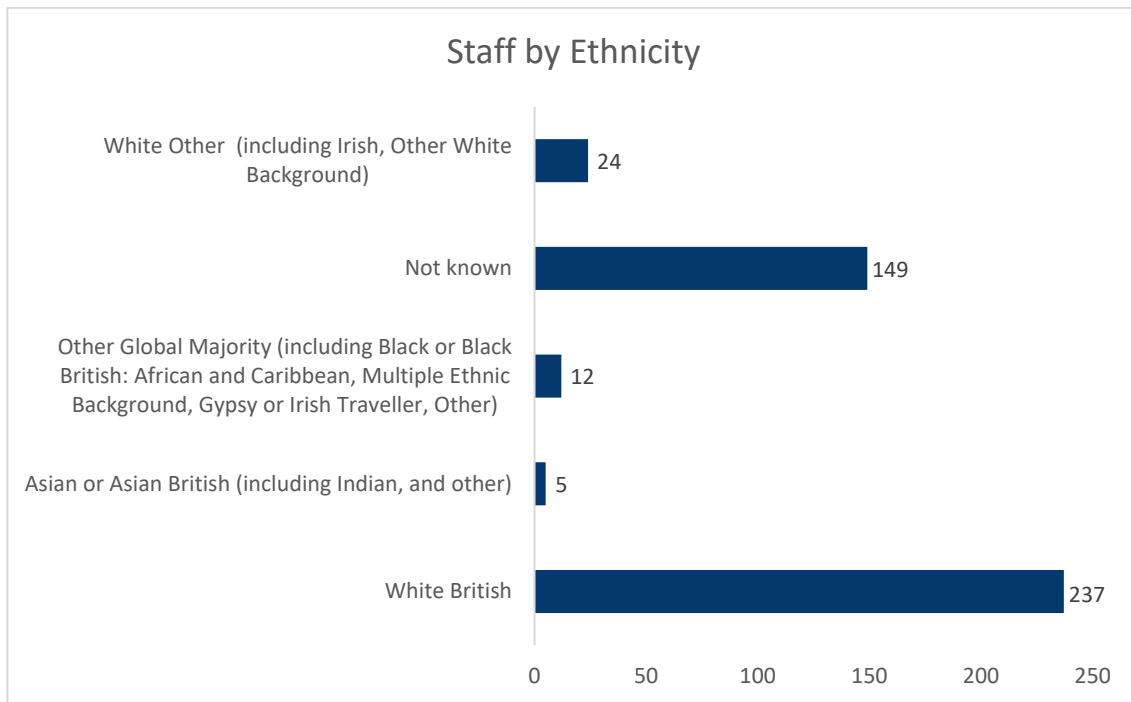
It is acknowledged that despite the term ‘BAME’ being a sector standard, the term is problematic for several reasons, including its arbitrary grouping of ethnicities that may have little in common with each other, both within and outside the BAME label.

Figure 12



Where we have continued to group multiple ethnicities, this has been done to protect the identities of individuals from groups with fewer than five representatives that identify as one of the listed ethnicities, using the data available to us. This allows us to provide a more detailed account of HE students by ethnicity than staff by ethnicity, largely due to there being more students than staff.

**Figure 13**



Cumulatively speaking, 82% of our HE students identify as white, with 6% unknown, which mirrors the figures from last year.

Cumulatively speaking, 62% of our staff identify as white, but with 35% of staff whose ethnicity is unknown to us, a significant increase from 19% last year.

As with disability status, more could be done to encourage staff members to disclose this information to us, in order for us to see an accurate representation of our staff population with regards to ethnicity.

## HE Students

As with disability, there are significant variations in HE student ethnicity split at course level, going from 23% Global Majority/69% white in Acting, to 97% white in Actor Musician. Here we can see how this data could be impacted by a significant amount of HE students who ethnicity remains unknown to us, particularly on the Postgraduate course where 36% of students ethnicity is unknown to us.

At pathway level we have broken the data down to Global Majority/Unknown/White in order to protect the identities of the individuals who this data represents, due to the smaller sample sizes demonstrated at pathway level.

**Figure 14**

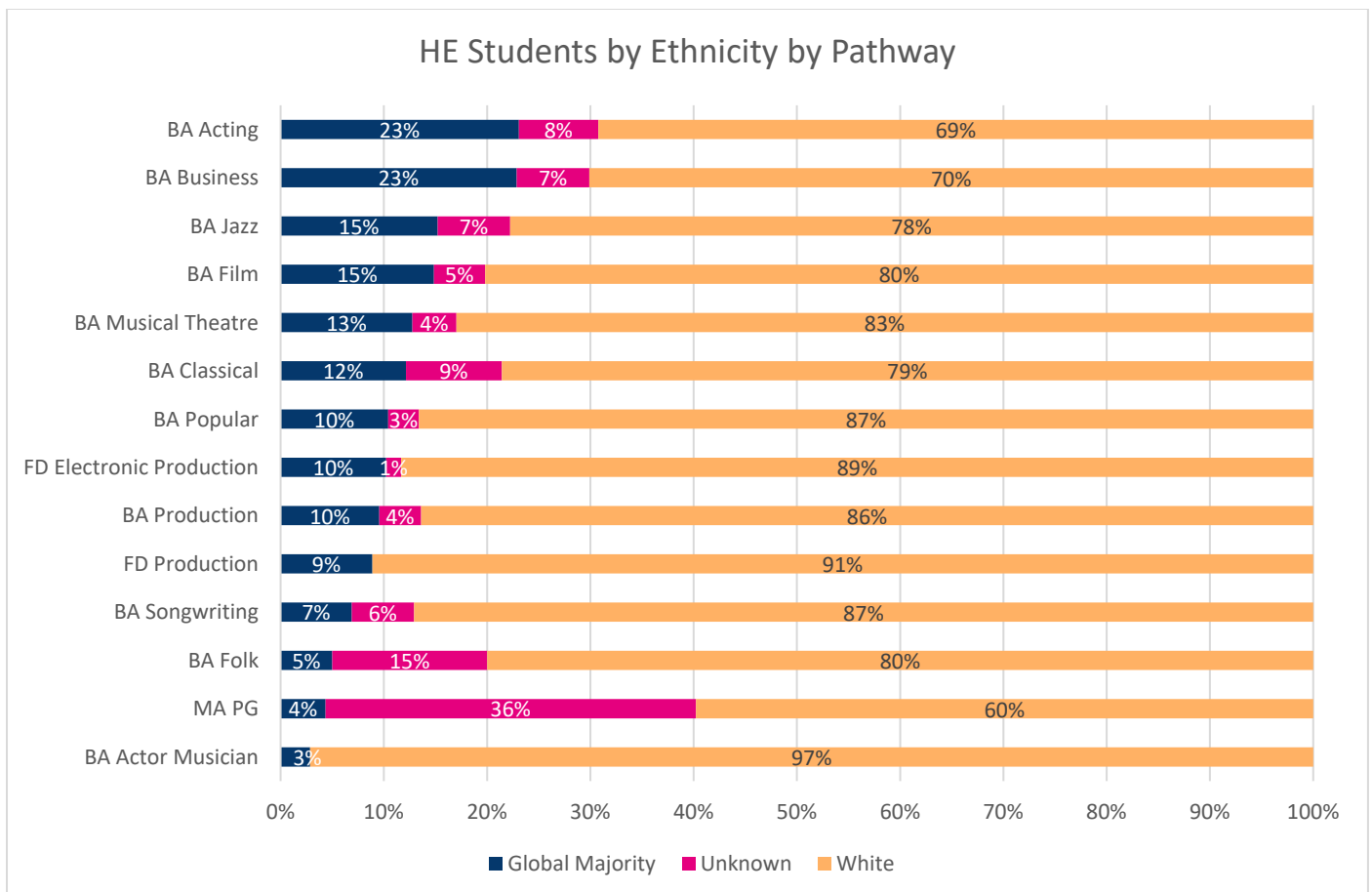


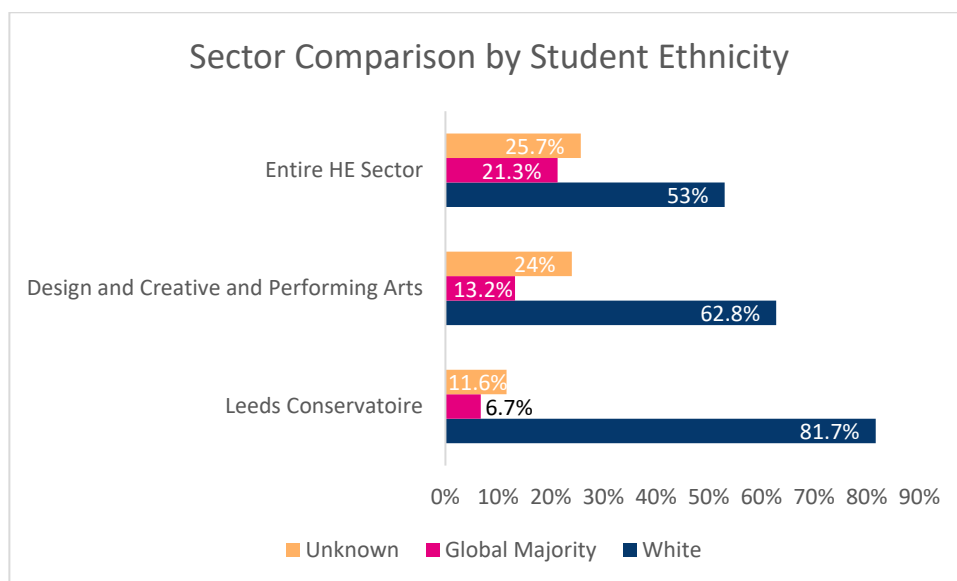
Table 2 – HE Students by Ethnicity, by Pathway, by Year

Course		2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
BA Acting	Global Majority										21%	23%
	White										74%	69%
BA Actor Musician	Global Majority										0%	3%
	White										100%	97%
BA Business	Global Majority				0%	3%	9%	7%	13%	17%	25%	23%
	White				100%	98%	91%	93%	87%	83%	69%	70%
BA Classical	Global Majority	8%	9%	9%	6%	9%	9%	13%	13%	15%	13%	12%
	White	92%	91%	91%	94%	91%	89%	86%	85%	83%	79%	79%
BA Film	Global Majority						6%	5%	1%	6%	10%	15%
	White						94%	95%	97%	93%	84%	80%
BA Folk	Global Majority							22%	15%	9%	0%	5%
	White							78%	85%	86%	85%	80%
BA Jazz	Global Majority	13%	9%	8%	7%	7%	9%	8%	9%	13%	14%	15%
	White	86%	90%	91%	92%	91%	91%	91%	91%	86%	82%	78%
BA Popular	Global Majority	8%	8%	10%	9%	8%	9%	10%	12%	13%	12%	10%
	White	88%	90%	90%	91%	92%	90%	89%	85%	85%	83%	87%
BA Production	Global Majority	6%	9%	7%	6%	8%	10%	11%	10%	10%	9%	10%
	White	93%	91%	93%	94%	92%	89%	86%	87%	89%	86%	86%
BA Songwriting	Global Majority							19%	13%	13%	7%	7%
	White							81%	87%	87%	87%	87%
BA Musical Theatre	Global Majority									21%	14%	13%
	White									79%	82%	83%
FD Electronic Music Production	Global Majority								21%	20%	18%	10%
	White								79%	80%	80%	89%
FD Production	Global Majority	11%	15%	11%	13%	13%	11%	13%	14%	13%	11%	9%
	White	88%	84%	88%	86%	83%	84%	83%	86%	87%	89%	91%
MA PG	Global Majority	31%	5%	16%	14%	4%	13%	17%	19%	17%	11%	4%
	White	69%	90%	81%	86%	96%	82%	79%	81%	82%	64%	60%

Comparison of HE student ethnicity split with other institutions is critically hindered by the sector’s relatively high and growing proportion of students in the unknown category. However, we can see that Leeds Conservatoire has a significantly smaller proportion of HE students whose ethnicity is unknown to us than the sector average. If we combined our HE student figures for those whose ethnicity is unknown to us, with those who are part of the global majority, we would still fall short of the sector average by three percentage points. This would be assuming that all of our ‘unknown’ HE students formed part of the global majority, whilst assuming that all of the HE sector ‘unknown’ students were white, which is almost certainly far from reality.

The nature of the ‘unknown’ proportion means no definite conclusions can be drawn. It is likely, however, that we fall somewhat short of the sector average with regards to ethnic diversity.

Figure 15

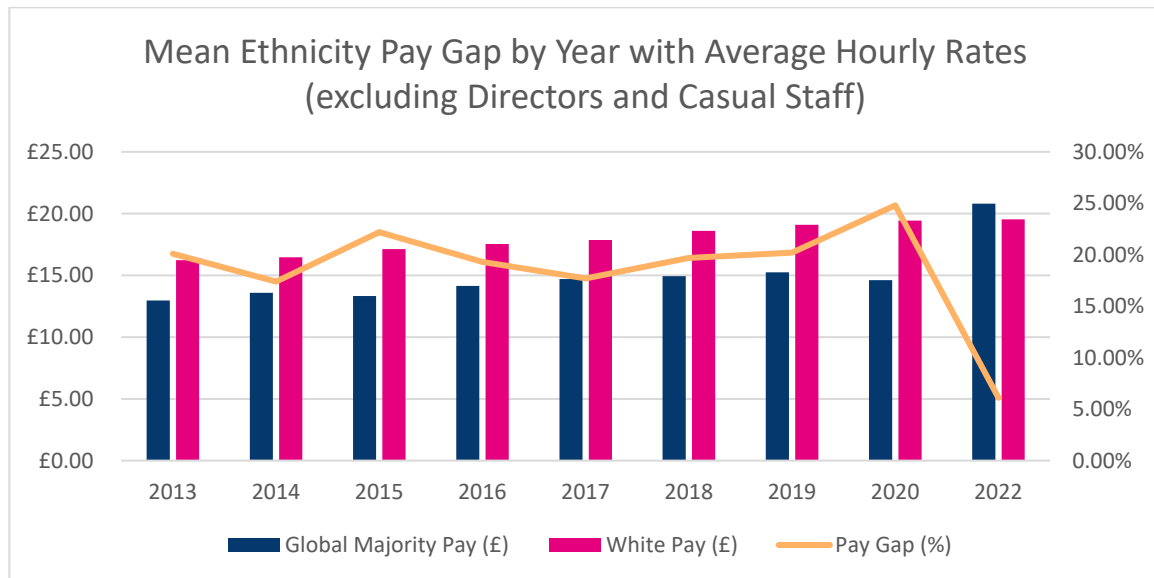


## Ethnicity Pay Gap

On the surface it appears as though there has been a significant shift in the ethnicity pay gap, from a 27.8% gap in favour of white staff in 2020, to a 6.1% gap in favour of global majority staff in 2022. However, a significant 31% of the staff whose pay data is represented in Figure 16 have not disclosed their ethnicity to us. The average hourly rate for staff whose ethnicity data is unknown to us is £14.80, and this could well have a significant impact on the pay gap.



**Figure 16**



It is uncertain as to whether previous annual pay gaps were skewed by ‘unknown’ ethnicity data. With this in mind, any positive progress here is inconclusive.

We are unable to reliably ascertain the ethnicity pay gap for either academic staff or business support staff due to the high proportion of staff in each category withholding their ethnicity status from us.

There are no global majority staff categorised as Directors/all of the Directors are white.

## Gender

The gender split of both staff and HE students continues to close, with 36% female/64% male students, and 40% female/60% male staff:

- The trend of slight proportional increase in female HE students/proportional decrease in male HE students has continued since 2016, changing by 2% each year on average: since 2014 the balance has moved by 13 percentage points.

Figure 17

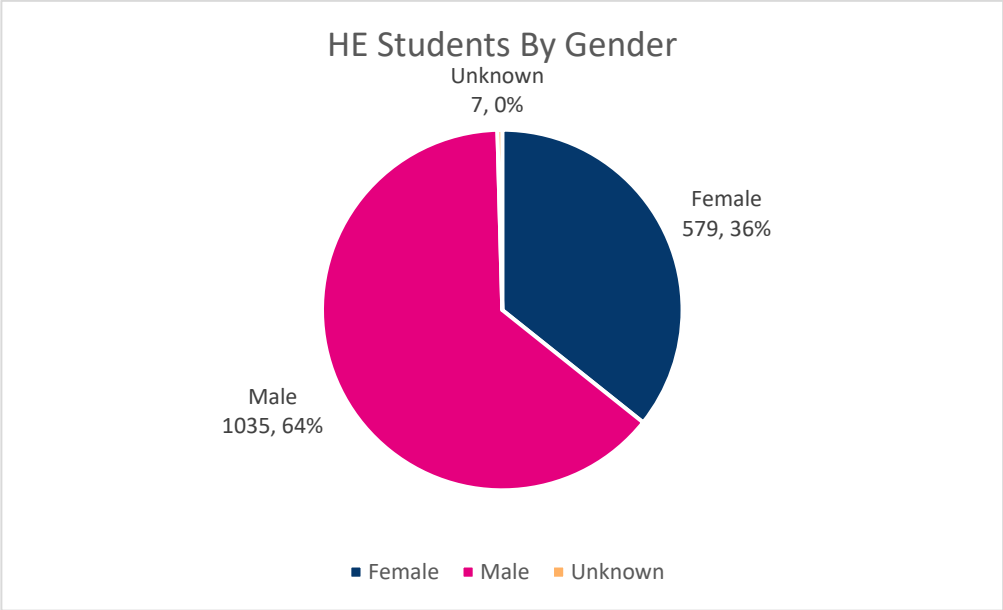


Figure 18

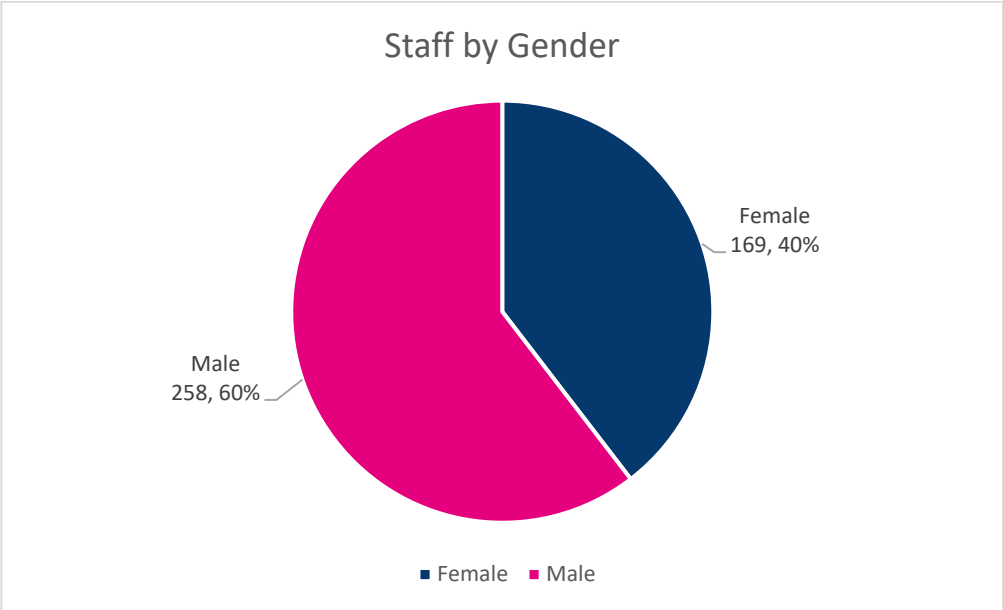
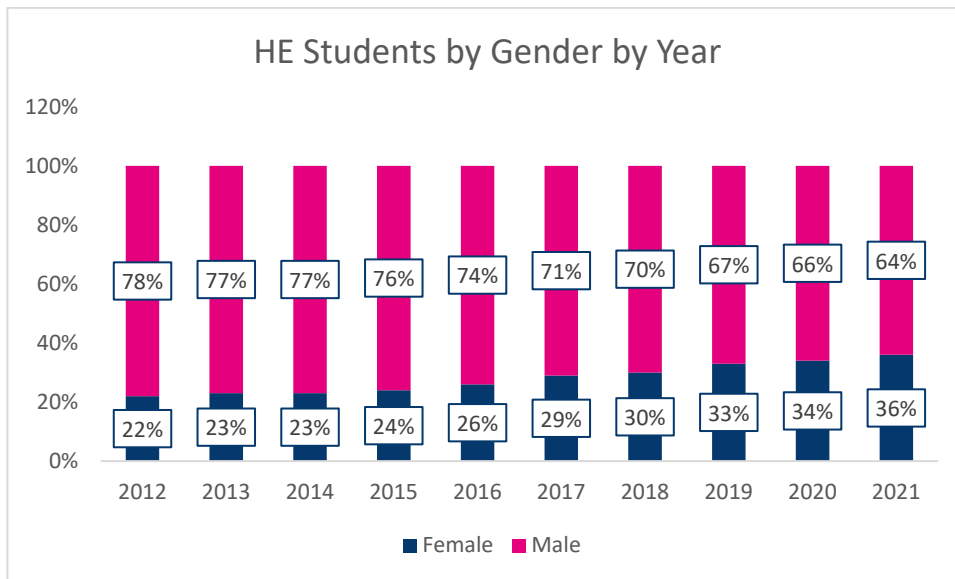
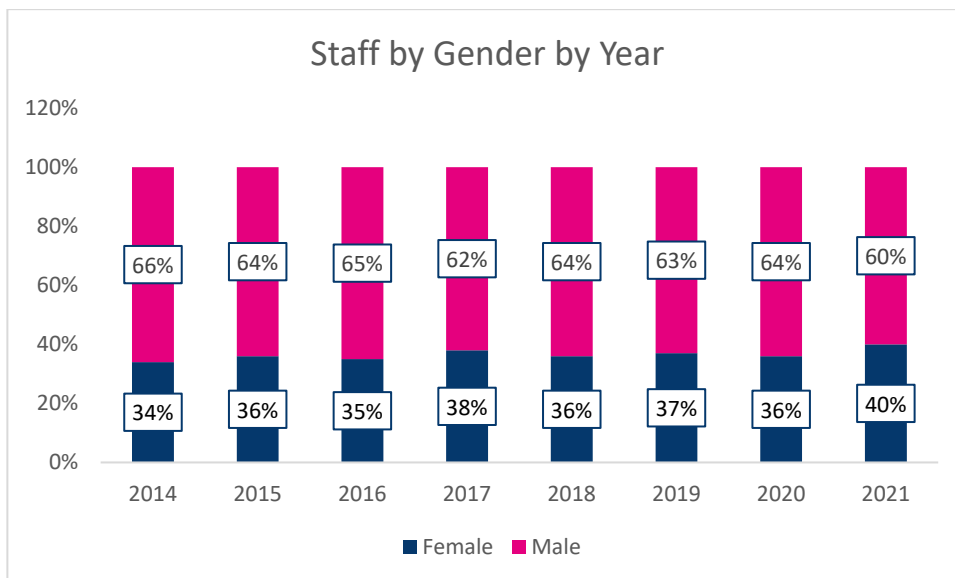


Figure 19



The past year has seen the most significant change in staff gender split, as we move closer towards a gender balance for both staff and students.

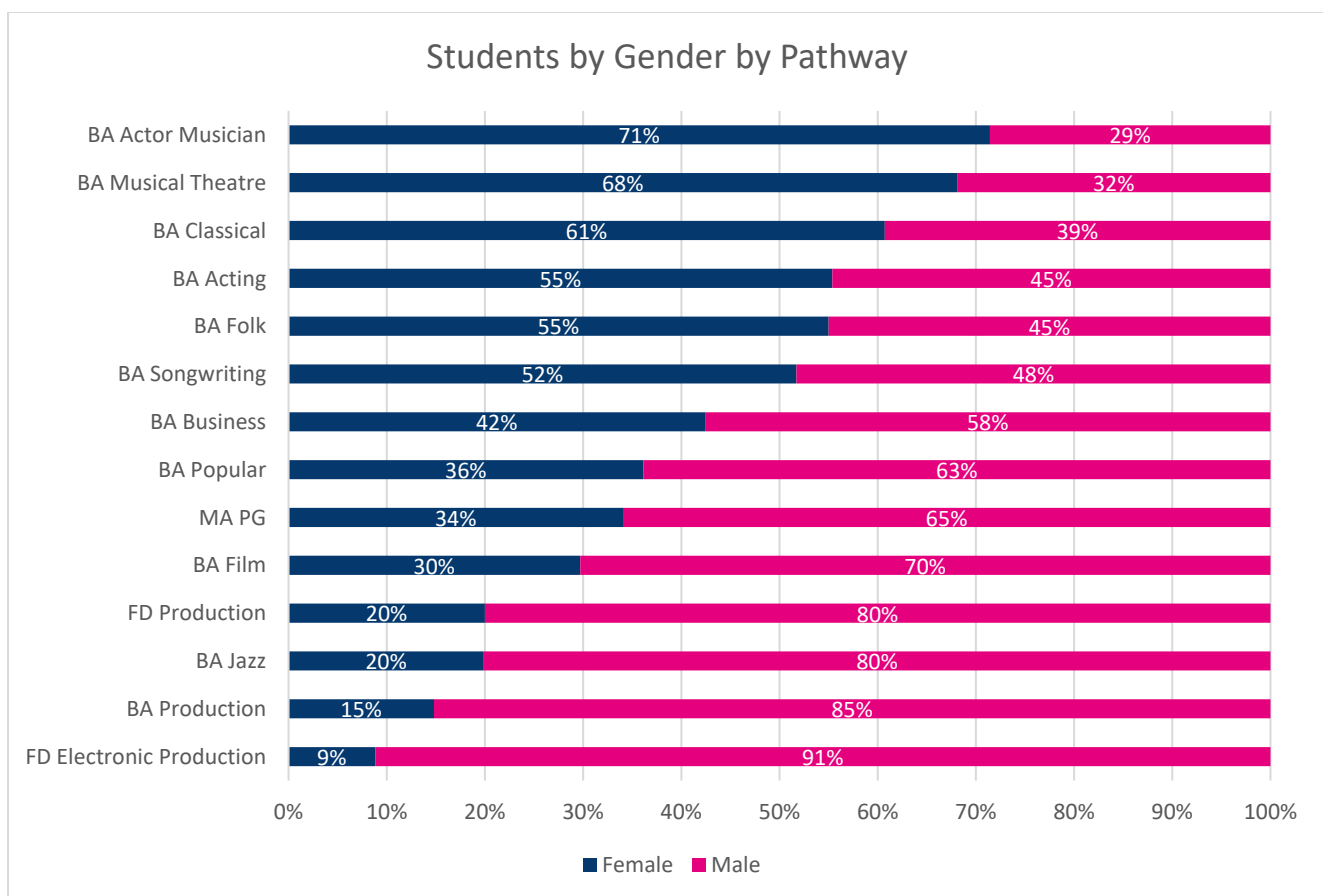
Figure 20



## HE Students

As with the other areas, there are significant differences by gender at course level, which ranges from 71% female/29% male on the Actor Musician pathway to 9% female/91% male in the Electronic Music Production Foundation Degree.

**Figure 21**



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

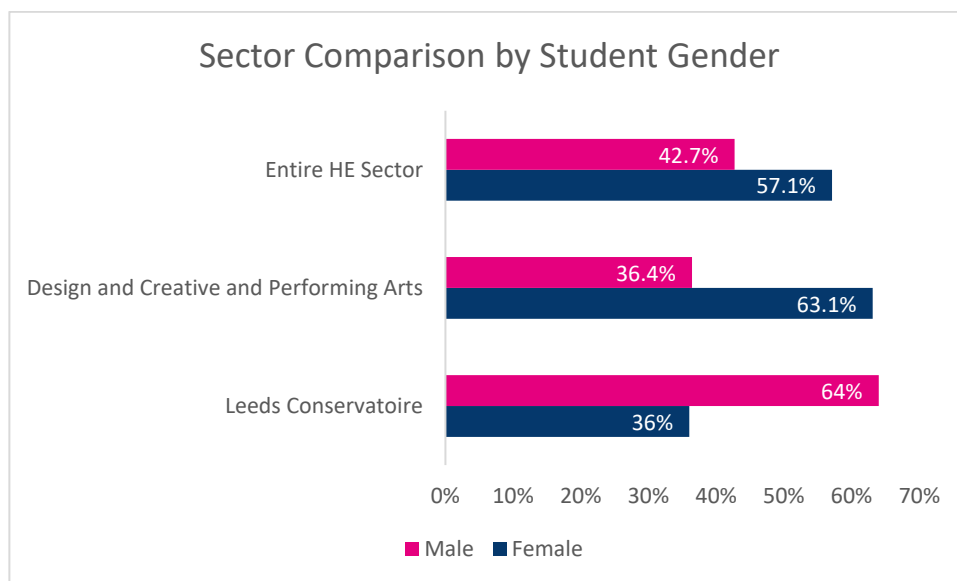
- BA Actor Musician was 63% female/38% male in 2020; it is now 71% female, 29% male. Which sees a move away from equality with regards to gender.
- **FD** Production was 15% female/85% male in 2020; it is now 20% female/80% male. This is the closest to equality this course has ever been (going back to at least 2011).
- The MA has recovered slightly from 31% female/68% male in 2020; it is now 34% female/65% male.

**Table 3 – HE Students by Gender, by Pathway, by Year**

Course		2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
BA Acting	Female										53%	55%
	Male										47%	45%
BA Actor Musician	Female										63%	71%
	Male										38%	29%
BA Business	Female				14%	33%	32%	39%	37%	46%	45%	42%
	Male				86%	68%	68%	61%	63%	54%	55%	58%
BA Classical	Female	58%	63%	66%	65%	59%	62%	67%	64%	61%	58%	61%
	Male	42%	37%	34%	35%	41%	38%	33%	36%	39%	42%	39%
BA Film	Female						33%	26%	25%	24%	30%	30%
	Male						67%	74%	75%	76%	70%	70%
BA Folk	Female							44%	46%	55%	55%	55%
	Male							56%	54%	45%	45%	45%
BA Jazz	Female	13%	12%	14%	15%	15%	13%	15%	15%	17%	20%	20%
	Male	87%	88%	86%	85%	85%	87%	85%	85%	83%	80%	80%
BA Popular	Female	20%	22%	23%	29%	32%	32%	35%	37%	38%	37%	36%
	Male	80%	78%	77%	71%	67%	67%	65%	63%	62%	62%	63%
BA Production	Female	13%	8%	9%	8%	10%	10%	10%	15%	15%	16%	15%
	Male	87%	92%	91%	92%	90%	90%	90%	85%	85%	84%	85%
BA Songwriting	Female							47%	39%	51%	50%	52%
	Male							53%	61%	49%	50%	48%
BA Musical Theatre	Female									65%	69%	68%
	Male									35%	31%	32%
FD Electronic Music Production	Female								11%	8%	12%	9%
	Male								89%	92%	88%	91%
FD Production	Female	2%	2%	2%	3%	10%	14%	13%	7%	8%	15%	20%
	Male	98%	98%	98%	97%	90%	86%	88%	93%	92%	85%	80%
MA PG	Female	50%	55%	56%	43%	31%	33%	33%	37%	37%	31%	34%
	Male	50%	45%	44%	57%	69%	67%	67%	63%	62%	68%	65%

The proportions of HE students by gender remain significantly different to the sector at about 27 percentage points from the average for other creative arts subjects, and 21 percentage points from the average for the entire HE sector. It is unusual to see creative and performing arts courses being male dominated, though, as discussed the Leeds Conservatoire gender gap is continuing to close year on year and we are closer to the HE sector average than we have ever been before.

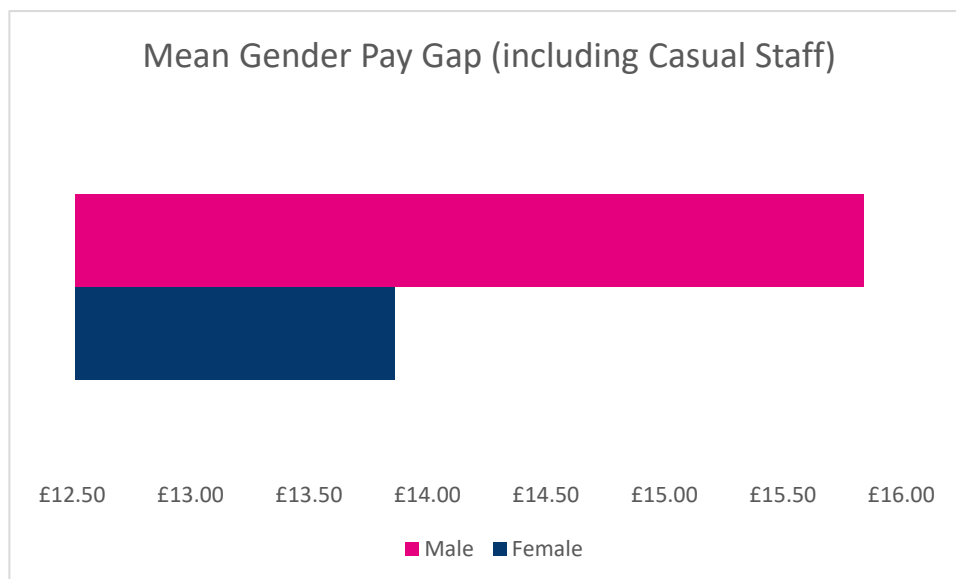
Figure 22



## Gender Pay Gap

- Leeds Conservatoire’s mean gender pay gap is 12.5% in favour of males.
- Leeds Conservatoire’s median pay gap is 36.3% in favour of males.
- Leeds Conservatoire does not operate a bonus scheme for any staff, so there is no data for this.

Figure 23



The gender balance in each quartile is as follows:

	Male%	Female%
Quartile 1 (lowest paid)	45.6	54.4
Quartile 2	59.1	40.9
Quartile 3	58.1	41.9
Quartile 4 (highest paid)	67.8	32.2

Looking at this breakdown we can see that 67.8% of staff in the highest quartile of earners at Leeds Conservatoire identify as male.

If we consider that overall 60% of our staff identify as male, we can see a discrepancy here when it comes to our highest earners.

By contrast, of the staff whose pay features in the lowest paid quartile, 54.4% identify as female.

This implies that there is either a difficulty with regards to recruiting women to our highest paid roles, a discrepancy with regards to progression for women within Leeds Conservatoire (in comparison to men), or a low turnover in higher paid roles that continue to be held by male employees.

It is difficult to compare these figures with previous years due to uncertainty surrounding the accuracy of figures published in previous EDI profile reports. It would be worth conducting further research into this data to ensure any progress recorded is accurate.

For further information of the Gender Pay Gap at Leeds Conservatoire, please refer to the 'Gender Pay Gap Report 2021' on the Leeds Conservatoire website.



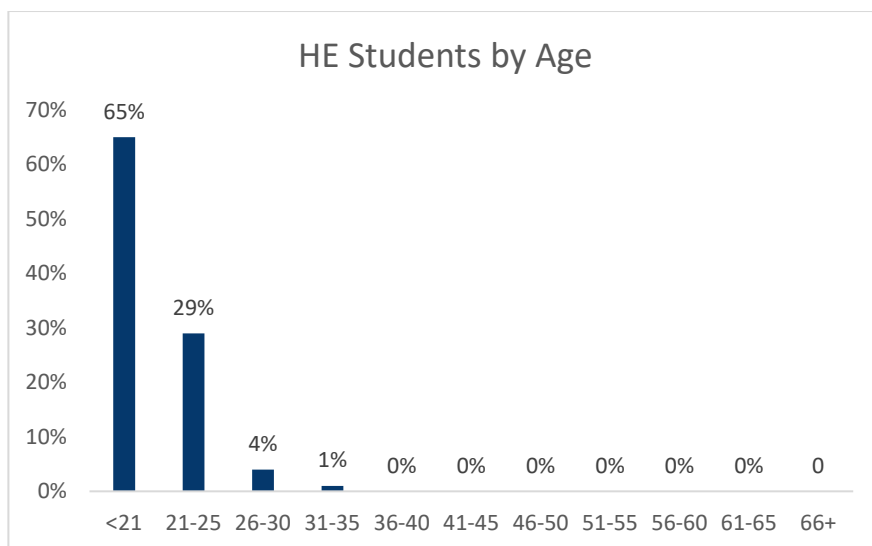
## Age

There was a rise in the proportion of students under the age of 21 (65%) compared with last year (59%), with the number of students between the ages of 21-25 falling from 35% last year, to 29% this year.

Other than this there were no significant changes in student ages between 2020 and 2021.

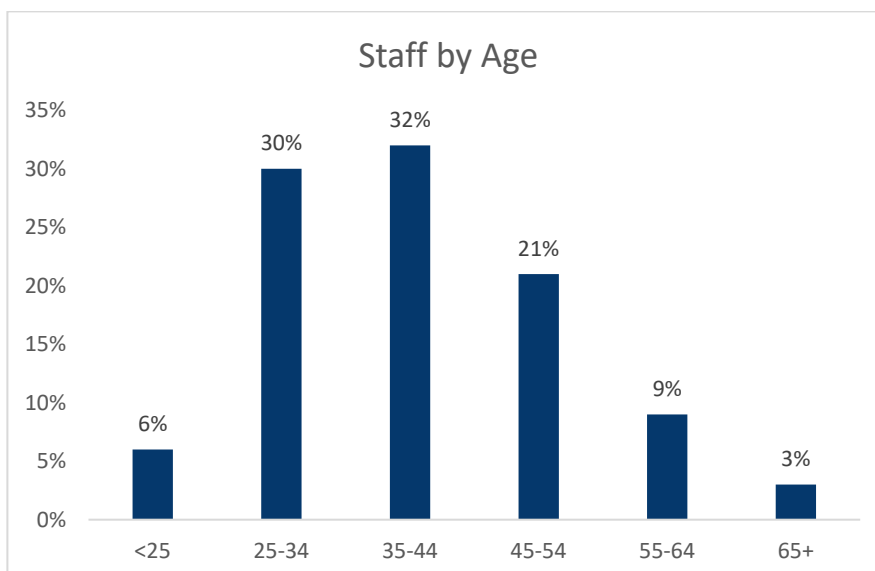
Note that there are very small proportions of students (less than 1%) in each of the 36-40, 41-45, 46-50, 41-55, 56-60 and 61-65 brackets. There were no students over the age of 66.

Figure 24



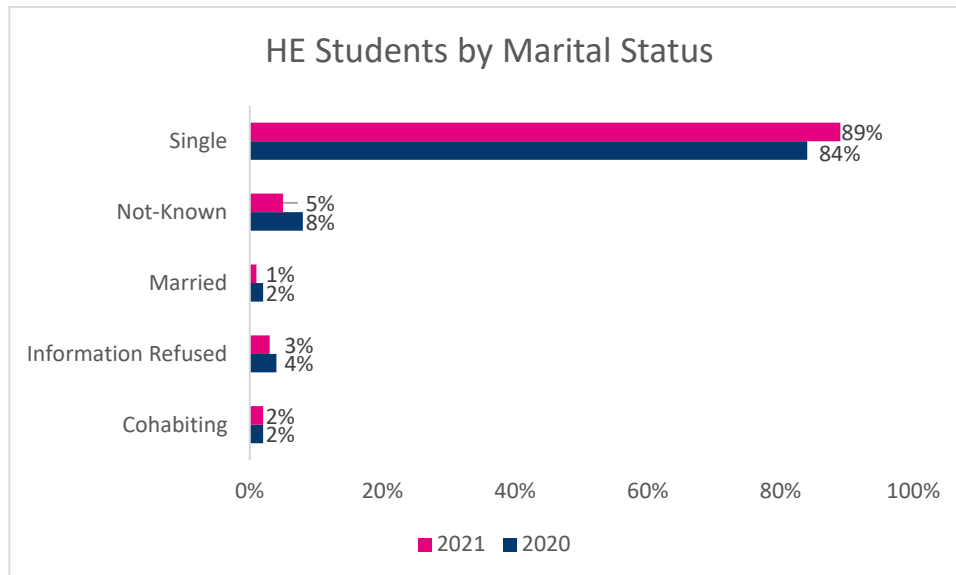
There were no significant changes in staff ages from last year.

Figure 25



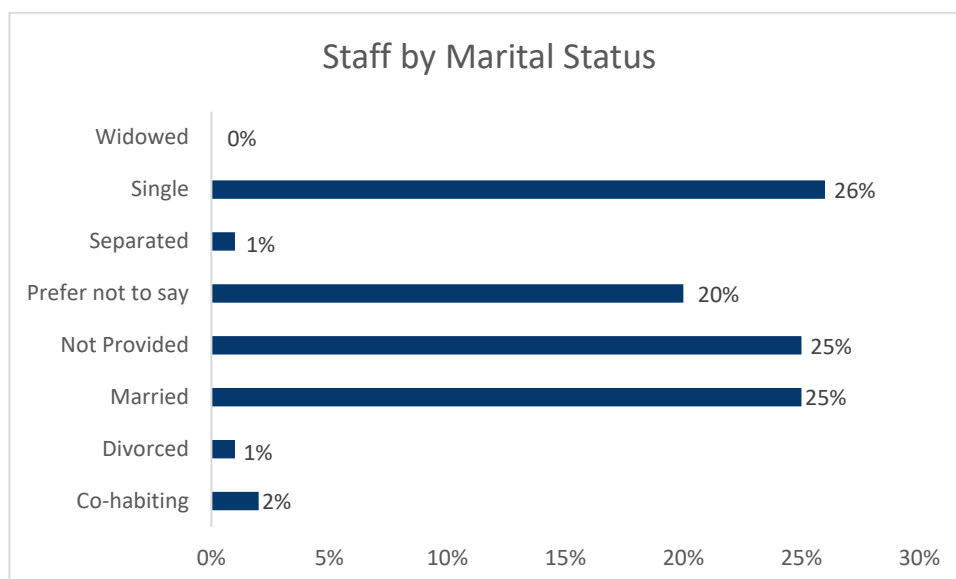
## Marital Status

Figure 26



With regards to HE students by marital status, there was little change from 2020 to 2021, though it is positive to see the proportion of marital statuses either unknown, or refused to be disclosed, decreasing. These balance a 5 percentage point rise in students that are single.

Figure 27



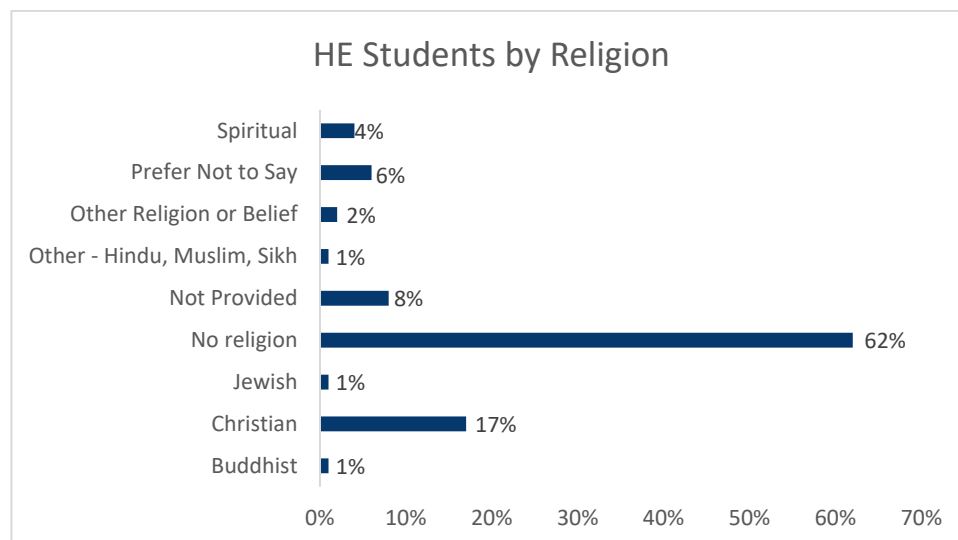
The figures for staff by marital status are significantly impacted by a combined 45% of staff either opting ‘prefer not to say’ or simply not providing this information to us.

As with other areas, more could be done to encourage staff members to disclose this information to us, in order for us to see an accurate representation of our staff population with regards to marital status.

## Religion

There have been no significant changes to the breakdown of HE students by religion from 2020 to 2021. Significantly, 62% of HE students state that they have no religion.

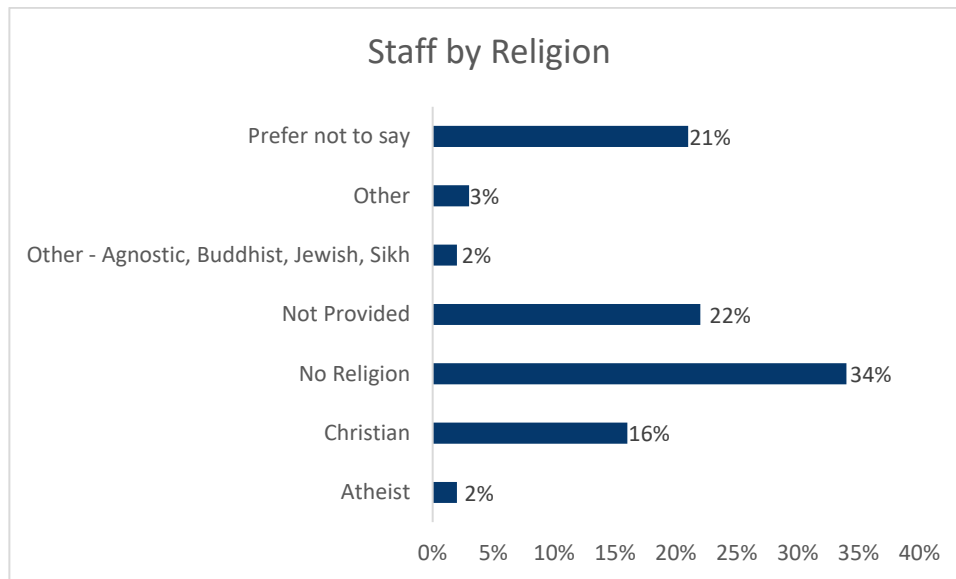
Figure 28



As with other areas, more could be done to encourage staff members to disclose this information to us, in order for us to see an accurate representation of our staff population with regards to religion. This is following an increase from 28% of respondents not providing us with this information in 2020, to a combined 43% of staff either not providing us with this information or opting to ‘prefer not to say’ in 2021.

This is most significantly countered by a seven percentage point fall in staff that identify as Christian and an eight percentage point fall in staff who state that they have no religion.

Figure 29



## Sexual Orientation

There was an eight percentage point decrease in the proportion of HE students who identify as heterosexual, with a five percentage point increase in HE students identifying as bisexual, and a three percentage point increase in those not providing us with this information.

There was a significant 12 percentage point increase in the proportion of staff whose sexual orientation is unknown, mostly matched by a 13 percentage point decrease in the proportion of staff who identify as heterosexual.

As with other areas, more could be done to encourage staff members to disclose this information to us, in order for us to see an accurate representation of our staff population with regards to sexual orientation.

Figure 30

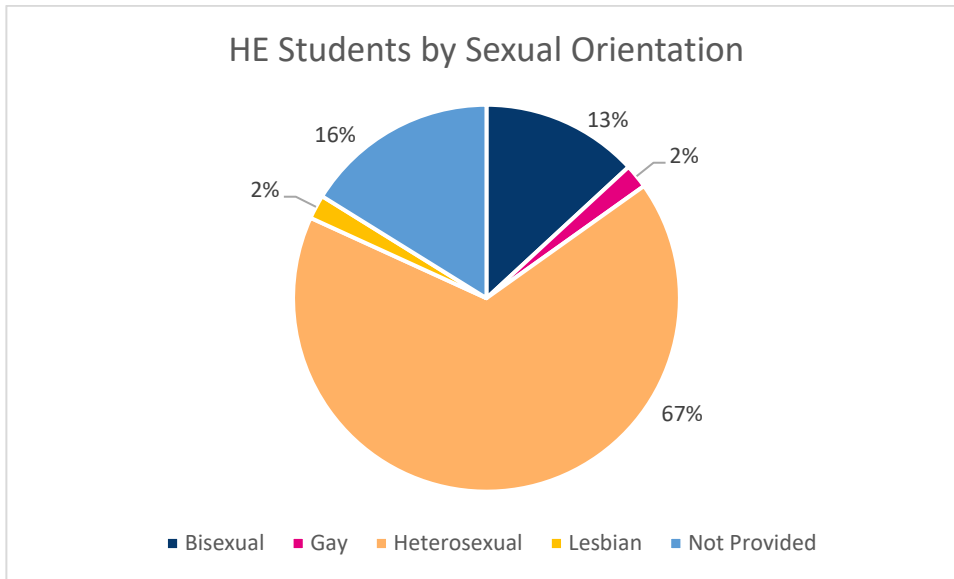
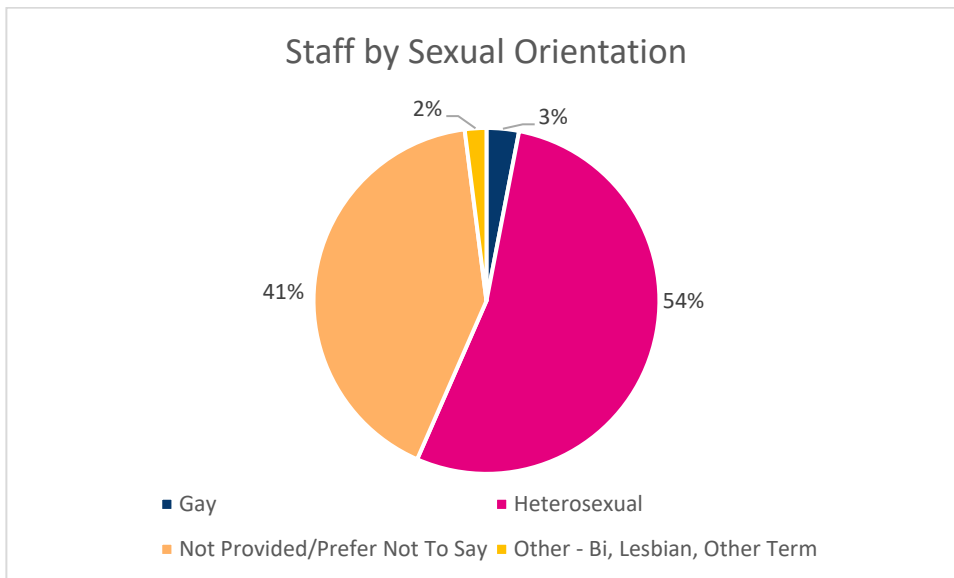


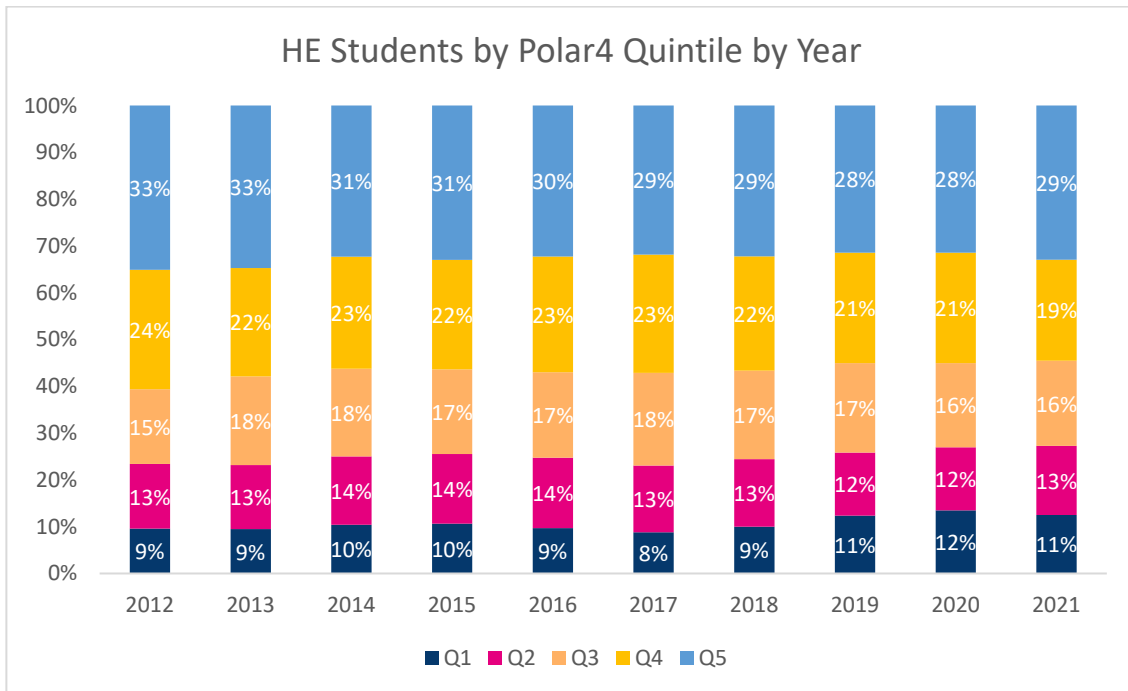
Figure 31



## POLAR4

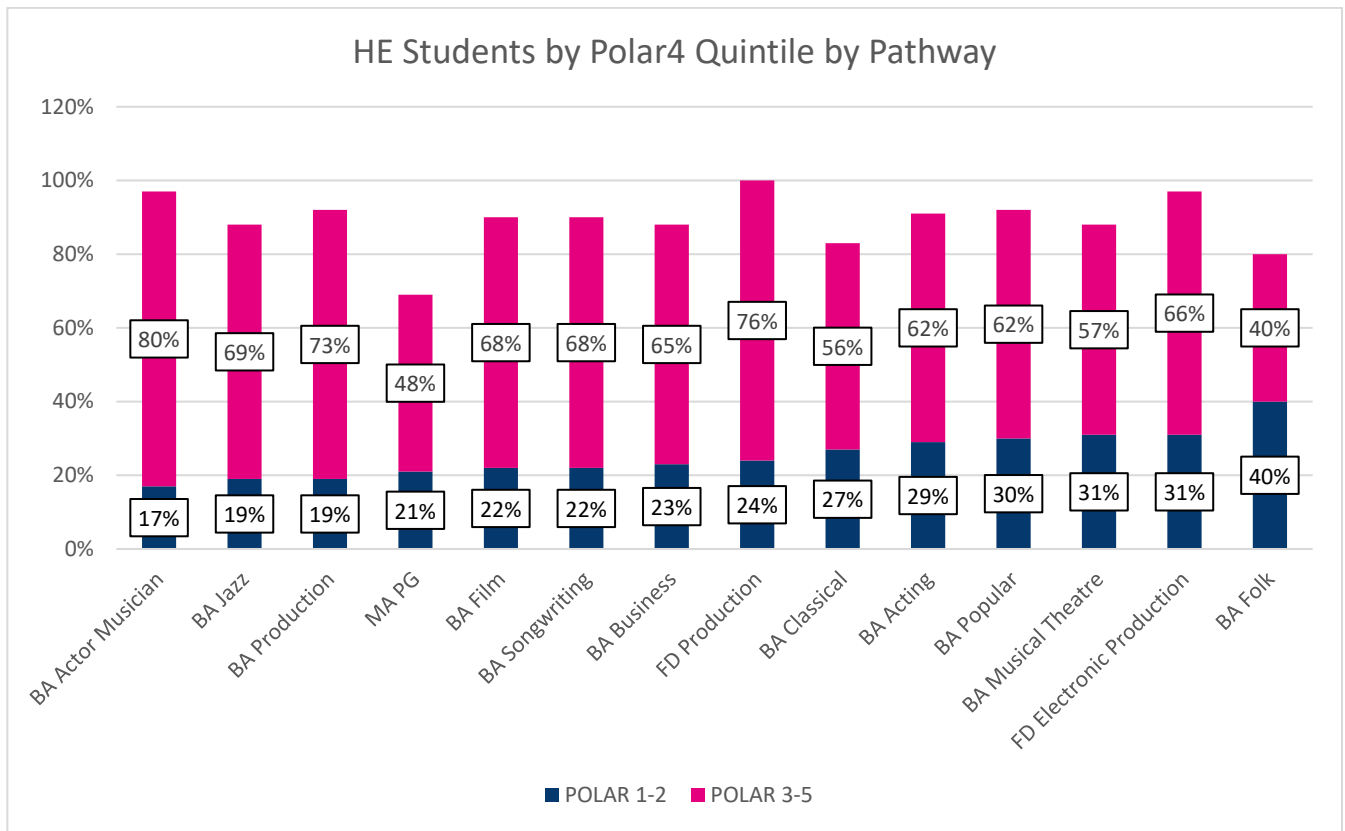
There were no significant changes in the proportions of HE students by POLAR4 quintile.

Figure 32



The proportion of HE students from lower-participation areas (quintiles 1 and 2) versus HE students from higher participation areas (quintiles 3 to 5) varies significantly at pathway level. The two extremes are Acting (40% lower/40% higher participation) and Actor Musician (17% lower/80% higher participation), though it should be noted that both of these courses have a relatively low number of students, and therefore the percentage split is relatively volatile, particularly when factoring in the students whose POLAR4 data is unknown to us.

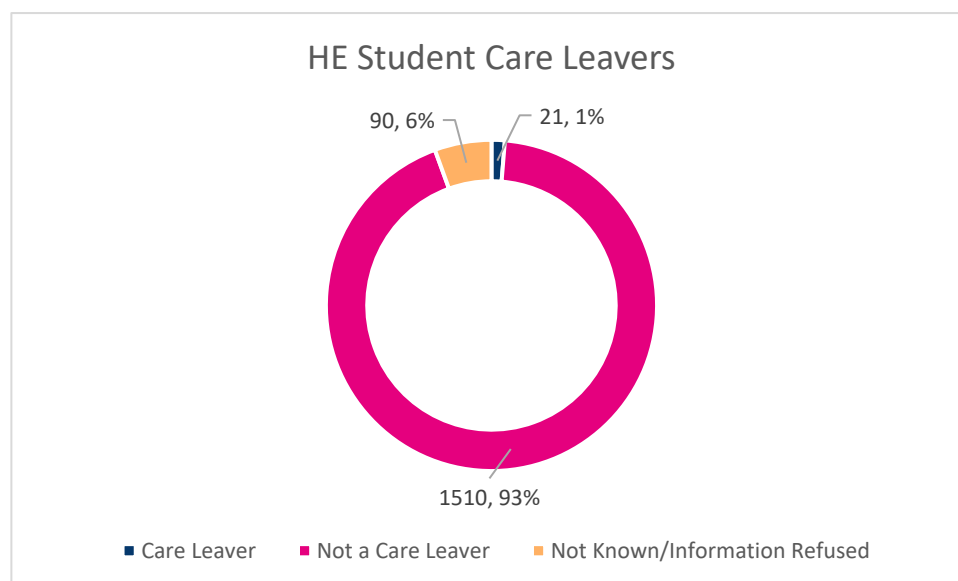
**Figure 33**



## Care Leaver

The number of care leavers at the conservatoire remains proportionally very small, with 21 HE students (1%) in 2021 categorised as care leavers. This is an increase of 3 students compared to 2020. There is however a significant proportion of students (6%, 90) whose care leaver status is unknown, though this is lower than in previous years.

Figure 34

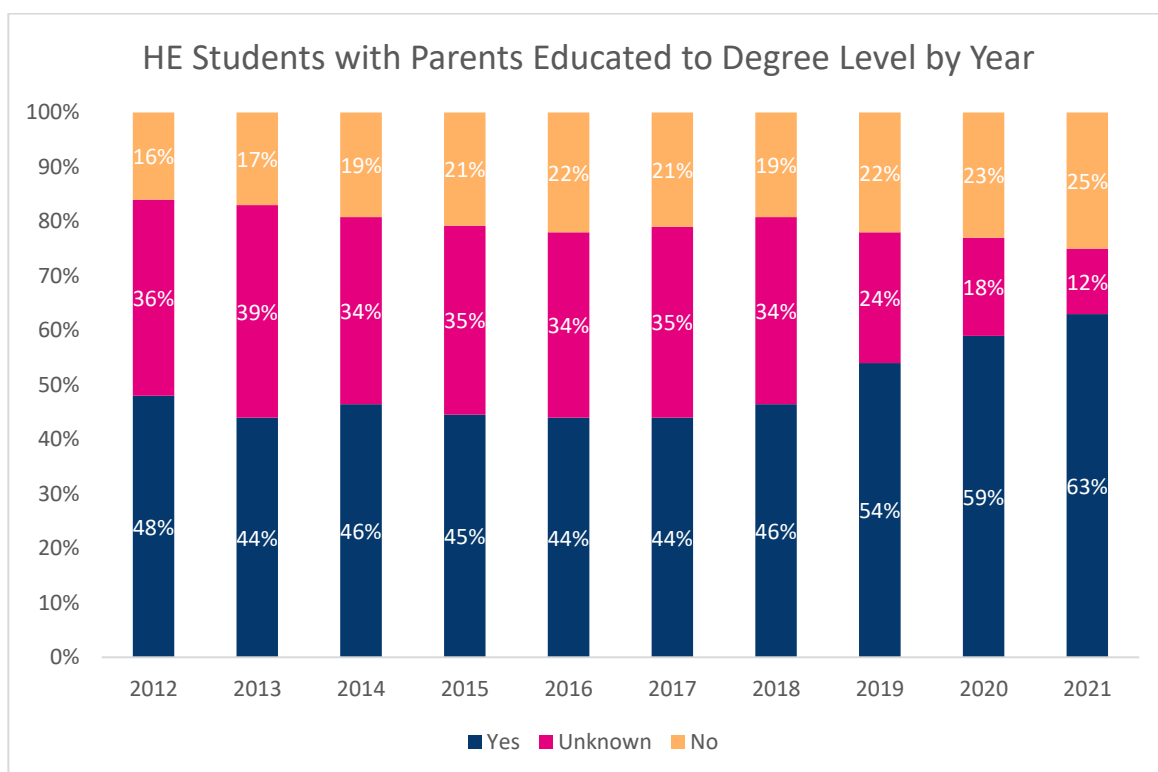




## Parents Educated to HE Level

The proportion of HE students missing this information (including if withheld) has significantly decreased from 2020 (18% to 12%), making it the smallest proportion on record. This 6 percentage point reduction matches a 2 p.p. increase in HE students whose parents were not educated a HE level, and a 4 p.p. increase in student whose parents were educated at HE level.

Figure 35



# Leeds Junior Conservatoire Student Profiles

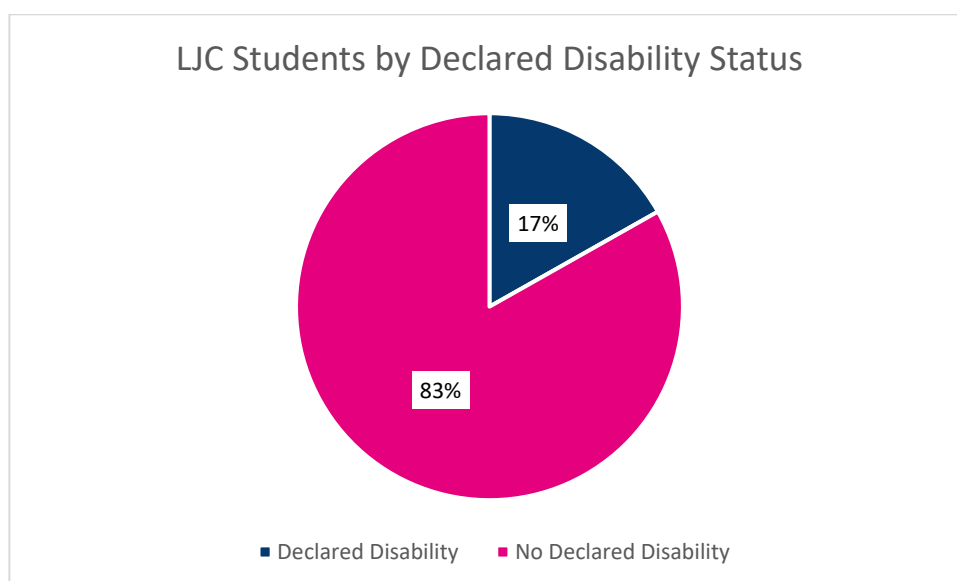
Previous EDI reports have not included student profile data for Leeds Junior Conservatoire students, and, as such the following data is does not contain analysis comparing this data set to previous years. It is the intention to continue to include this data in future reports to provide ongoing monitoring and analysis. This data can be compared to our HE student profile data, as an indication to understand whether similar trends emerge earlier in the Leeds Conservatoire talent pipeline.

## Disability

The proportion of LJC students declaring a disability is 17%. This is 13 percentage points lower than the proportion of Leeds Conservatoire HE students who declare a disability to us, though still higher than the HE sector average.

As this data relates to our Junior Conservatoire students (aged 8-17), it is likely that a number of students may have neurodivergent conditions that are yet to be diagnosed, something that is common amongst our HE students.

Figure 36

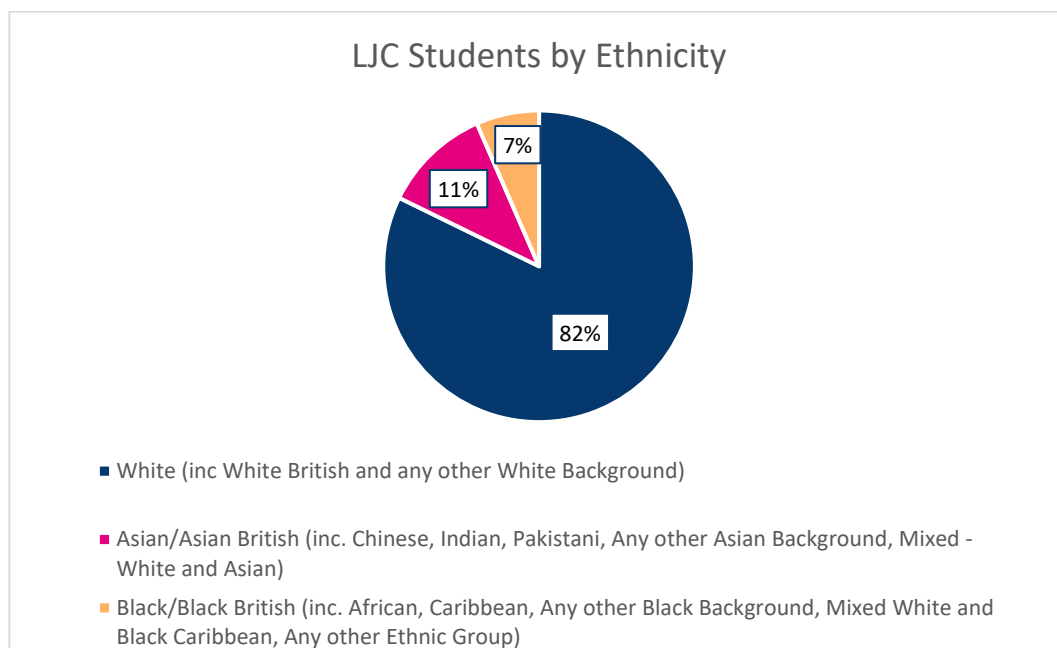


## Ethnicity

82% of LJC students identify as white, which is the same proportion as our HE students. Interestingly we have ethnicity data for all of our LJC students, which is not the case for either our HE students or staff. As it is likely that some of our HE students whose ethnicity is unknown to us would identify as white, it is likely that LJC students demonstrate more ethnic diversity than our HE students, though this cannot be stated with any certainty.

Where we have continued to group multiple ethnicities, this has been done to protect the identities of individuals from groups with fewer than five representatives that identify as one of the listed ethnicities, using the data available to us.

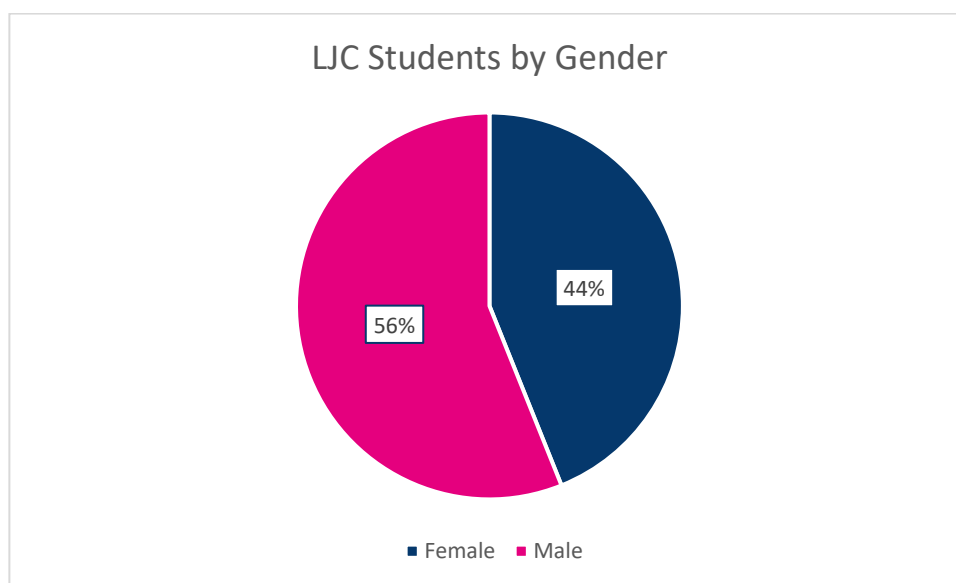
Figure 37



## Gender

As with HE students, and staff, LJC students demonstrate a gender imbalance in favour of male students. This imbalance is less significant than stated with regards to HE students, and staff. This hopefully indicates that the trend of a closing imbalance amongst our HE students is likely to continue.

Figure 38



## POLAR4

As with the HE student data, the proportion of students from lower-participation areas (quintiles 1 and 2) versus students from higher-participation areas (quintiles 3 to 5) demonstrates an imbalance in favour of higher-participation areas.

32% of LJC students come from lower-participation areas, in comparison to only 24% of HE students. Though this could indicate a future trend of increased participation from these areas, it is worth noting the higher proportion of bursaries available to LJC students from lower income backgrounds, in comparison to those at HE level. We hope that this support will encourage students to progress to HE level, though this is not guaranteed.

Figure 39

