

# TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE



**Access Agreement 2016-2017**  
**(approved by OFFA, July 2015)**

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## **INTRODUCTION**

### ***Access Agreement***

1. This 2016-2017 Access Agreement sets out how Trinity Laban Conservatoire of Music and Dance (Trinity Laban) maintains fair access to its higher education programmes, promotes student progression and success, and supports wider HE sector efforts to increase and broaden participation in higher education. It has been prepared in line with guidance issued by the Office of Fair Access and approved by our Academic Board, following consideration and recommendation by the Equality, Diversity and Access Committee and Principal's Management Group.

### ***Trinity Laban Conservatoire of Music and Dance***

2. Formed in 2005 through the merger of Trinity College of Music with Laban, Trinity Laban is a small, specialist Higher Education Institution offering HE programmes from undergraduate to doctoral level in contemporary dance, music and musical theatre. As a conservatoire, our higher education programmes aim to instil artistic excellence, stimulate originality and support our students to become innovators and leaders in advancing the art forms of Music and Dance on an international stage. We have an HE student population of around 1000, of whom two thirds are undergraduates.
3. We also train a large number pre-HE learners within our junior and youth programmes. These are headed by our flagship centres of excellence, Junior Trinity in Music and the Trinity Laban Centre for Advanced Training in Dance, which are part of the Department for Education Music and Dance Scheme that provides means-tested fee support and grants to exceptionally talented young dancers and musicians up to the age of 18.
4. Trinity Laban places a particular emphasis on public engagement and wide-ranging collaboration and knowledge exchange with arts industry, public sector and community partners. We provide a range of open access participatory opportunities for all age groups and abilities, targeting particularly those populations with minimal alternative access to a high quality cultural offer. We operate two public performance venues, Blackheath Halls and the Laban Theatre, producing a mixed programme of work by professional companies, community events and student performances.

## **OUR STRATEGIC APPROACH TO WIDENING PARTICIPATION (WP) AND FAIR ACCESS**

5. Trinity Laban's vision, mission and core values set out its fundamental commitment to engage the widest possible range and number of people in our art forms of Music and Dance. We view such engagement as an intrinsic good which benefits both the individual and society by promoting personal fulfilment and well-being, social cohesion and understanding, creative thinking, and cultural vibrancy. We seek to promote to our students an ethos that values the active contribution of the artist in their community and encourages them to question received artistic and social orthodoxies.
6. Trinity Laban is also dedicated to the promotion of artistic innovation and the advancement of our art forms at the highest levels of professional practice. This compels us to identify and support the most gifted creators and performers, whatever their background or circumstances. Our mission places an imperative on Trinity Laban to seek out talent from a young age, to facilitate access to appropriate training pathways and hence into professional arts practice and, to the utmost of our capability, to remove any barriers that might prevent individuals from fulfilling their full potential as the future leaders and shapers of our disciplines. It also demands that we

maintain rigorous HE entry standards based on the ability of students, with our tailored support, to reach the highest levels of creative and technical excellence in music or dance.

7. Taken together, these two aspects of our mission have informed a consistent strategic approach to widening participation in HE and in our art forms that involves targeted interventions along the spectrum from first access and early years to higher education study to research and professional practice, encompassing:
  - extensive, long-term outreach, learning and participation programmes to raise awareness of opportunities in dance and music and facilitate lifelong participation from early childhood (age 3+) through to retirement years;
  - a focus on talent identification and development through our Centres for Advanced Training (Junior Trinity and Trinity Laban CAT) and associated research work;
  - the establishment of clear progression routes into dance and music in collaboration with school and FE partners, arts organisations, local authorities and relevant sector bodies;
  - an HE admissions process that thoroughly engages with each candidate's individual capabilities, potential and ambitions through personal audition;
  - financial and academic support structures that aim to mitigate any disadvantage arising from personal circumstances for those students with the potential and ability to succeed in advanced study in Dance, Music or Musical Theatre.
8. In recognising the value of engagement in the arts as a force for individual fulfilment and social cohesion, Trinity Laban provides a range of open access participatory opportunities for all age groups and abilities, targeting particularly those communities with minimal alternative access to a high quality cultural offer. These activities in turn promote achievement and raise aspiration towards further FE and HE study with a variety of providers in related (and sometimes unrelated) disciplines.
9. Participants in open access activities are signposted towards progression pathways into more formal learning programmes such that ladders of opportunity are created for students who discover an aptitude and ambition to perform. Trinity Laban occupies a prominent position within our disciplines, taking active part in leading sector bodies, and is recognised as a centre of expertise in the promotion and facilitation of successful participation in dance and music. Information, advice and guidance to current and potential students covers the full range of options for further training. Our approach to widening participation extends well beyond the issue of recruitment to our own institution and looks to the wider health of the UK performing arts as well as the best interests of each individual we reach.
10. We have a particular focus on progression programmes that support the transition from initial interest and involvement to more intensive specialist learning of the kind that prepares young people for higher study (and hence a potential career) in music and dance, whether at a conservatoire, university or other training provider. Junior Trinity and the Trinity Laban Dance Centre for Advanced Training (CAT) are centres of excellence within an extensive pre-HE training offer, including Animate Orchestra and our youth dance programmes, that provides integrated development routes for young artists.
11. Another increasingly important aspect of our WP strategy is the development of teachers in the state sector operating both within and outside of schools, strengthening specialist subject knowledge as a means to tackle inequalities of provision in performing arts provision across the state maintained sector, and between state and independent schools.

12. Trinity Laban's forward-looking perspective acknowledges that artistic excellence is not grounded in narrow traditionalism. In order to address contemporary and future demands, we must recognise emerging trends and contexts in the professional performing arts which in turn open up opportunities for performers and creators of diverse but outstanding talent. Our academic planning and curricular development therefore aims to review critically and refresh our provision to ensure its relevance and to attract a broad constituency of able students to the benefit of our wider learning community and our professions.
13. Trinity Laban sees widening participation as a goal and process relating not only to increasing involvement in HE study among currently under-represented constituencies but also to ensuring the success of those students once enrolled. The WP remit extends in time throughout the student lifecycle beginning with the first engagement with a prospective entrant, and reaches into many areas of institutional delivery that impact on the learning experience. Our emphasis is on nurturing each student's individual artistic personality and enabling them to discover their own strengths, interests and optimum career path. We are therefore constantly evolving responsive, student-centred learning, teaching and assessment models that accommodate the varied needs and raise the achievements of our students.

### ***Partnership and collaboration***

14. Partnership working is integral to our WP practice, encompassing schools, FE Colleges, informal and non-formal learning providers, community and voluntary groups, arts organisations, local authorities, and arts and educational sector bodies.
15. We have formed a number of substantial strategic associations for the planning and delivery of access work in music and dance, notably:

#### *South Riverside Music Partnership (SRMP)*

The South Riverside Music Partnership consists of the four London Boroughs of Greenwich, Lambeth, Lewisham and Southwark, Trinity Laban Conservatoire of Music and Dance and the London Philharmonic Orchestra. Its aims are:

- To ensure all children and young people in the four boroughs have opportunities to access high quality experiences and progression pathways.
- To provide opportunities for young people to hear, create and perform music with professional artists and performers.
- To create and disseminate models of excellence in learning which offer creativity and ownership to young people.
- To develop our workforce, raising our skills as teachers, musicians and facilitators of learning, creativity and performance.

Animate Orchestra, our innovative progression programme in music, is delivered under the auspices of the SRMP.

#### *Music Education Hubs*

We are a partner in seven Music Hubs, formed as part of the National Music Education Plan: Greenwich, Lewisham, Southwark, Lambeth, Tower Hamlets, Barking and Dagenham, and Brighton and Hove. Our roles include Hub governance and strategy, as well as delivery of access, supporting progression and workforce development activities.

*National Portfolio Organisation partnership with Greenwich Dance*

The partnership of Trinity Laban and Greenwich Dance is funded by Arts Council England as a National Portfolio Organisation. The NPO partnership provides a coherent, sustained and progressive programme in dance for children and young people locally, across London and SE England, and with national reach. The Partnership demonstrates commitment to inclusion and excellence in its work with young people, and has increasingly integrated its programmes to provide a 'joined up' offer across formal education, community and youth dance sectors.

*Candoco Dance Company*

Our institutional partnership with the leading integrated dance company, Candoco, promotes inclusive practice in vocational training, developing progression routes for disabled dancers into pre-vocational and vocational training. The work programme includes sharing of advice and expertise on curriculum developments and audition processes; development of structured CPD provision; regular placements with Candoco for Trinity Laban students; and collaboration on youth projects and company and student performance projects. This partnership has been supplemented by further partnership working with Greenwich Dance and Magpie Dance to facilitate progression routes for young people with physical and learning disabilities.

*Teach Through Music*

Trinity Laban is the lead organisation for this collaborative professional development programme, funded by the Mayor of London's Schools Excellence Fund, which aims to strengthen subject knowledge amongst specialist secondary school music teachers, thus improving pupil attainment and progression. Delivery is via a new 'World Class Arts and Learning' partnership including Trinity Laban, Barbican, Guildhall School of Music and Drama, University of Greenwich, Trinity College London and London Music Hubs. Teacher development is an increasingly significant part of our WP strategy to tackle inequalities of provision in performing arts provision across the state maintained sector, and between state and independent schools.

*National Dance Centres for Advanced Training (CATs)*

The Trinity Laban Dance CAT is part of a national network of nine Dance CATs, all supported by the DfE Music and Dance Scheme, who work together to establish strong links nationally, supporting progression into HE for young people. The group organise progression events nationally including the Audition Toolkit in the Autumn half-term, when they offer over 100 Year 12 and Year 13 students the opportunity to visit and take part in practical workshops and guidance sessions. Across the Dance CAT's nationally, 95% of their cohorts progress to HE or vocational dance training.

*Partnerships in Dance*

Other partners in Dance include the Walcot Foundation who are supporting WP activity in Lambeth to facilitate progression into the Dance CAT, Sadler's Wells, Youth Dance England, and Loop Dance Company (working across Kent).

16. Further Education Colleges are an important feeder of students from WP target groups into our undergraduate programmes, especially via BTEC Performing Arts courses. We have formal relationships with our local FECs including a progression agreement with Lewisham Southwark College that provides for joint curricular development, audition preparation and waiving of TL's application fee.
17. Given our specialist character and remit, joint delivery of outreach projects with other HEIs is less prevalent than work with arts organisations and local authorities. However, we are alert to

opportunities to collaborate with other specialist HE providers to extend access to conservatoire training. Initiatives range from the shared development of the Conservatoires UK Admissions Service (UCAS Conservatoires), which provides a portal for applicants to eight UK conservatoires with advice and guidance on all aspects of the admissions process and specialist training, to a collaborative project with the Conservatoire for Dance and Drama in Lambeth secondary schools to increase the number of pupils on free school meals that access our youth programmes or the Centres for Advanced Training.

18. We are also a partner in AccessHE, a WP network of London HEIs that is working to coordinate approaches to widening access in London and support progression from under-represented groups. AccessHE is also leading one of the National Collaborative Outreach networks of which Trinity Laban is a member.

## **COVERAGE OF THE AGREEMENT**

19. This agreement applies only to home and EU undergraduate students entering Trinity Laban in the 2016-2017 academic year and its terms will pertain for the duration of their studies on the undergraduate programme they commence in 2016-17.
20. Students entering in earlier years are covered by the approved Access Agreement in place for their year of entry and will normally retain the terms of that agreement for the length of their programme, except where any enhancements to financial provisions for incoming students between Access Agreements have been explicitly extended to continuing students. Previous Access Agreements are published on the institutional website (<http://www.trinitylaban.ac.uk/about-us/policies-and-freedom-of-information>) and that of the Office for Fair Access (<http://www.offa.org.uk/access-agreements>).
21. Where students transfer between programmes within Trinity Laban, the Conservatoire shall maintain their entitlements from their year of undergraduate entry provided they remain on a designated undergraduate programme covered by the relevant Access Agreement.

## **CONSULTATION WITH STUDENTS**

22. This Access Agreement has been discussed with and approved by the Trinity Laban Students' Union. Student views have been especially influential in the design of our financial support package, with strong support for the provision of cash bursaries for the duration of undergraduate study. Student representatives have also been consulted through their membership of the Equality, Diversity and Access Committee, Student Affairs Committee and Academic Board, which have debated and approved the Agreement.

## **FEE LIMITS AND INCOME**

23. Conservatoire training for professional practice as a musician or contemporary dancer is necessarily intensive: contact hours must be high to achieve the required skill levels, creative development and physical capability; there is regular one-to-one and small group tuition; public and staged performance is frequent and inherent to artistic and technical progress; and students are taught within industry standard facilities. The costs of this kind and quality of education are commensurately high.
24. Our analysis has shown that the cost of delivering our undergraduate programmes exceeds the combined incoming resource from government teaching grant and student tuition fees (latest

figures from the 2013-14 TRAC(T) return indicate a cost per student of £17,693, against a 'tuition fee + grant' unit resource of £17,033).

25. To maintain the excellent standard of training to ensure graduate employability and success, Trinity Laban subsidises each student's training from its own philanthropic and other income. This position has not changed with the introduction of higher undergraduate fees as increases are insufficient to bridge the funding gap, when offset against reductions in teaching grant.
26. In this context, in order to maintain and enhance a student experience that will fit our graduates for the careers they seek, Trinity Laban will charge the maximum permitted fee of £9,000 to home and European Union new entrants in 2016-17 for all its undergraduate programmes, which at the time of writing comprise:
- BA (Hons) Contemporary Dance
  - BA (Hons) Musical Theatre Performance
  - BMus (Hons) (Performance; Composition; Jazz)
27. The fee will be subject to an inflationary increase each year in line with the permitted rises prescribed in government regulations.
28. The following table sets out the estimated number of undergraduate students in 2016-17 and associated fee income, based on current student number forecasts:

UG student headcount	Annual tuition fee	Projected total UG fee income	Projected additional fee income
674	£9,000	£6,066,000	£2,022,000

## EXPENDITURE ON ACCESS MEASURES

29. In 2016-17, we intend to invest a minimum of 25% of additional fee income on access measures (financial aid for students and outreach) i.e. £750 per new regime fee at 2015-16 prices. Taking account of continuing commitments under previous Access Agreements and assuming zero fee inflation per annum, we estimate the following overall expenditure on access measures:

Expenditure area	Estimated <sup>1</sup> expenditure on additional access measures (as at April 2015)						
	2013-14 (actual)	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Financial aid to students	£174,000	£233,600	£183,000	£220,000	£251,000	£262,500	£262,500
Outreach	£237,750	£259,890	£318,000	£285,500	£254,500	£243,000	£243,000
<b>Total</b>	<b>£411,750</b>	<b>£493,490</b>	<b>£501,000</b>	<b>£505,500</b>	<b>£505,500</b>	<b>£505,500</b>	<b>£505,500</b>

The commitments in this Agreement are premised on current sector funding and regulatory arrangements and may be subject to review, should there be material changes in these areas.

30. Trinity Laban has maintained a broadly even split of investment between financial support and outreach under its Access Agreements since 2006. In redesigning our post-NSP bursary

<sup>1</sup> Actual expenditure will depend on UG student recruitment (numbers and demographic) and associated additional fee income. However, it will not fall below 25% of additional fee income in 2016-2017.

scheme, we have maintained a targeted approach to financial aid while moderately increasing both the individual bursary amount and the income threshold for support to £30K to align with qualifying criteria for awards under the Music and Dance Scheme at junior level. The costs of this scheme will not be fully felt until it has worked through all entry cohorts (by 2018-19) and, combined with the cessation of the NSP in 2015-16, this inflates the proportion allocated to outreach for the next couple of years; once steady state is reached, a largely equal split will be restored. The outreach allocation supports direct costs of programme delivery, core staffing within our Learning and Participation department, and expenditure on evaluation and research into the impact of the work. Outreach work is funded from a variety of funding sources and we do not anticipate any reduction in overall activity and investment, although the contribution from additional fee income under the Access Agreement may vary.

31. We have in place plans for more in depth evaluation of the impact of financial aid in promoting wider access and supporting success among students from under-represented groups which will be taken forward over the 2015-2016 academic year. This work will inform decisions about the future range of activities and measures under our Access Agreement and, in particular, an assessment of the most effective deployment of investment across outreach and student support.
32. We have not chosen to apply additional fee income to further student success measures beyond the financial support offered to students. Total WP expenditure monitoring attributed £506,594 of our 2013-2014 spend on academic support, student services and careers advice to WP on a pro-rated basis, excluding disability support. We have not included this element of expenditure in our figures in para.23 as it is not explicitly funded from UG tuition fee income.

### **Assessment of our access and student success performance**

#### Access

33. In the period since merger and the subsequent introduction of the first Trinity Laban Access Agreement in 2006-2007, steady progress has been made against the majority of hard access targets included in our Agreements as summarised in the following table (the green shading shows where current performance is an improvement on baseline):

Target Group	Baseline (2005-06)	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15 (where known)
Entrants from low income households	16.2% of home UGs on full bursary	22.7%	26.2%	29.1%	26.4%	26.5%	27.9% <i>(end of year position tbc)</i>
Entrants from lower socio-economic groups (HE PIs)	15.3% of home UG entrants	34.5%	30.8%	26.8%	32.0%	34.2%	-
Entrants from low participation neighbourhoods (HE PIs) (POLAR 3)	4.8% of home UG entrants (2009-10)	4.8%	5.4%	3.7%	6.7%	4.8%	-
Entrants from UK state maintained sector (HE PIs)	75% of home UG entrants	84.6%	83.2%	80.1%	79.6%	81.3%	-
UG students with a disability	8.8% of home UGs on DSA	11.0%	11.9%	11.1%	16.6%	12.1%	-
Applicants from BAME groups	7.6% of home applicants	10.3%	11.7%	11.8%	12.5%	9.9%	-
Male applicants for UG dance	14.0% of UG applicants	13.3%	15.5%	16.6%	16.4%	16.7%	-

34. There has been consistently strong performance on recruitment from lower socio-economic classes, these entrants comprising over one third of the total 2013-2014 UK UG entry, a figure well ahead of our HESA benchmark. The percentage of entrants from the lowest household income category has also held steady, despite concern that higher undergraduate fee levels would deter prospective students from economically disadvantaged backgrounds.
35. Challenges remain in achieving targeted improvement in the percentage of entrants from the state sector, although we significantly out-performed other English conservatoires (latest comparative figures put us 12 percentage points ahead of the nearest comparator among those offering Music). The wider educational context is increasingly difficult for arts subjects in state schools. As well as severe resource constraints, we have seen some negative political messages conveyed about the value of our subjects in preparing young people for successful career outcomes, a view which we would strongly dispute but which has gained unhelpful publicity as well as influencing policy decisions; such messages are likely to carry particular force among under-represented groups that may already have a greater concern about the return on investment from the now substantial cost of HE study. Equally, latest figures from the Arts Council/DCMS 'Taking Part' survey show a worrying declining trend in out-of-school participation in the arts.
36. Given our small entry cohorts, percentage movements can be exaggerated by very small changes in underlying data, and we have therefore articulated some targets in this Agreement as three-year rolling averages.
37. Our approach to outreach, with long-term progression programmes targeted from pre-school through to primary and secondary levels, has been commended by OFFA. We are convinced that such on-going interventions are the most effective means to broaden participation in specialist performance training but clearly the impact of this work on our own recruitment will not be felt for some years.
38. Trinity Laban's WP strategy and investment also looks to promote wider access and progression in our art forms, thereby opening up a range of opportunities and benefits to those we reach. However, it is challenging to capture hard data on outcomes of our WP programmes that extend beyond recruitment to our own institution. We know that students in our own Centres of Advanced Training, across all economic circumstances and social backgrounds, have a virtually 100% progression rate to higher education, but information is less easily available to assess the impact of work undertaken in schools and the community. To address this, Trinity Laban is developing approaches to evaluation that assess 'intermediate' impacts on progression by young people within specialist arts learning - rather than on direct progression to HE – because only those who progress to the highest levels of learning will be able to access a selective institution such as Trinity Laban.

Progression and student success

39. Retention and student success are areas where Trinity Laban has regularly outperformed both its own benchmarks and wider sector averages and, as with access measures, there has been a generally upward trend in performance (see table below).

Measure	Baseline	2009-10	2010-11	2011-12	2012-13	2013-14
Non-continuation after year of entry (all first degree entrants)	6.6%	11.3%	3.6%	4.8%	7.9%	6.1%
Projected learning outcomes (% of entrants projected to qualify)	73.8%	78.9%	84.9%	84%	81.8%	82.9%
Projected neither to qualify nor transfer	18.6%	11.4%	12.0%	8.7%	13.9%	8.5%
Graduate employment rate	94.6%	95.8%	97.6%	97.7%	98.9%	98.8%

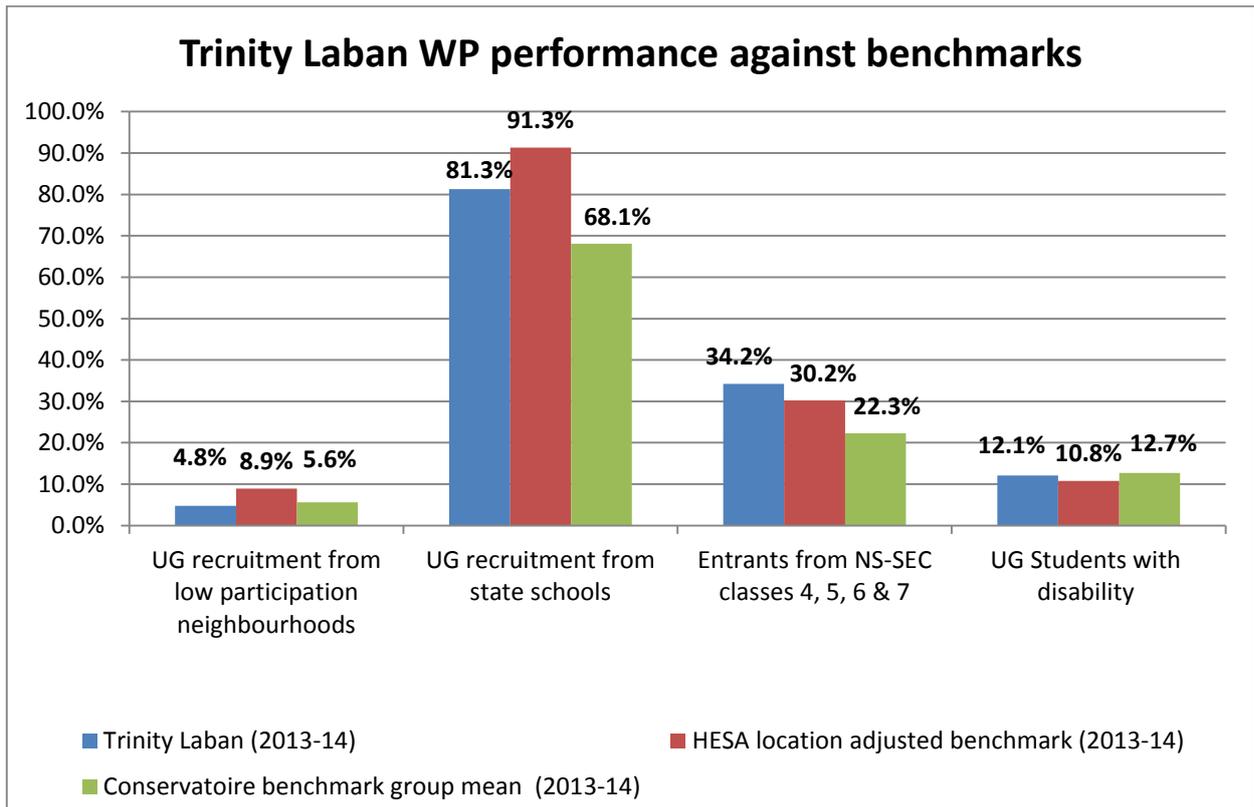
We did see a small dip in performance in 2012-2013 but latest results reconfirm our assessment that student retention is an institutional strength. Similarly, graduate employment is exceptionally high among all cohorts. Our latest graduate employment indicator of 98.8% was the second highest result in the UK HE sector, and we have consistently figured in the top ten performers on this measure.

#### Relative performance

40. A full assessment of our success in promoting WP and fair access depends on consideration of relative as well as absolute performance. One way of measuring this is to look at progress against our HESA benchmarks, which relate to WP outcomes in our disciplines across the HE sector, adjusted for location. The 2015 HE Performance Indicators show that we out-performed our benchmark on two of the four WP measures: proportion of UG students in receipt of Disabled Student Allowance and recruitment from NS-SEC 4-7. Recruitment from low participation neighbourhoods was within a standard deviation of the benchmark, as defined by HESA. It was only in recruitment from the state-maintained sector that we fell significantly (in statistical terms) short of the expected figure.
41. While we accept the HESA benchmarks as a valuable reference point against which to judge our access performance, they are not sensitive to the differences in university and conservatoire study in Music and Dance, especially the more particular and demanding requirements for entry to advanced professional training as offered in a conservatoire. The long-term, specialist preparation needed to reach the required performance standard and gain a place through a highly competitive audition process is not consistently available within the state system, and the barriers to talented students from disadvantaged groups are often greater and more complex than those to entry even to highly selective universities.
42. Trinity Laban has therefore identified a further benchmark group of specialist performing arts conservatoires<sup>2</sup> whose characteristics closely reflect our own, against which to track and judge our progress on WP and fair access. Here, comparison of most recent HE PIs reveals that we exceeded the conservatoire benchmark group mean in all WP measures in 2013-2014 except for recruitment from low participation neighbourhoods, and led on recruitment from lower socio-economic classes. Relative performance against other wholly London-based peers is especially strong; for example, we are +16.5 percentage points ahead of the next best performer in recruitment from the state sector, and +10 on recruitment from NS-SEC 4-7.
43. The chart below presents comparative outcomes for Trinity Laban and the conservatoire group alongside our HESA location-adjusted benchmarks:

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<sup>2</sup> We have identified a conservatoire benchmark group consisting of the following HEIs: Conservatoire for Dance and Drama, Guildhall School of Music and Drama, Royal Academy of Music, Royal College of Music, Royal Northern College of Music, Royal Conservatoire of Scotland and Trinity Laban Conservatoire of Music and Dance.



44. In summary:

- we have seen material improvement in absolute performance on access measures against baseline;
- relative performance against our direct comparator institutions remains notably strong, especially among London-based institutions;
- movement towards wider HESA benchmarks has been inconsistent across key measures, and matching figures that conflate academic study and specialist professional training in our disciplines remains a challenging task, not only for Trinity Laban but for the conservatoire sector.

In our judgement, we have maintained a leading position among our peers in increasing access to conservatoire education in music and dance through an embedded commitment, strategic and financial, to widening participation. We recognise, however, that there is still work to be done to sustain and build on this position and achieve a fully representative student and applicant body in increasingly testing external conditions. The level of additional investment committed under this agreement reflects our assessment of what, from our current base, is appropriate and necessary to maintain progress.

## **ACCESS MEASURES**

45. In viewing WP as a process extending through the student lifecycle from initial aspiration to admission to graduation and employment, some or all activity across the following areas contributes to the achievement of our WP goals:

- Learning and Participation outreach/in reach: projects to improve access to high quality education and pre-vocational training in dance and music, raise aspiration, improve preparedness for advanced study, mentoring
- Junior and Youth programmes, encompassing talent identification and development

- Student recruitment: open days, marketing, information, advice and guidance
- Admissions
- Curriculum development
- Learning, teaching and assessment practice
- Student support: academic, pastoral and financial
- Careers guidance
- Partnership working with schools, FE, HE and industry networks
- Professional development for both teachers in secondary schools and practitioners/artists working with young people in both formal and informal education sectors

Most recent monitoring data showed a total annual expenditure on WP across these areas in excess of £2.5 million (around 11% of Trinity Laban's turnover). Spend from tuition fee income under our Access Agreement is concentrated on outreach work and financial support measures.

### ***WP infrastructure***

46. Trinity Laban does not operate a discrete WP unit as activity and related staffing is embedded within a range of departments. However, our Learning and Participation department has the critical role in the coordination and delivery of outreach programmes to young people, schools and the community. It operates within a mixed funding economy combining recurrent income strands (HEIF, HEFCE WP funding, local authority grant) and funds raised for specific projects from public, philanthropic and corporate sources. Many of these income streams are vulnerable in the current financial climate, and the allocation for outreach under this Agreement provides important underpinning of staff capacity, maintaining long-standing expertise and supporting income generation from other sources.

### ***Outreach***

47. Trinity Laban maintains an extensive, long-term programme of outreach and in reach activities to support its WP and fair access objectives that target participants from early years (0-5) through to adult learners in Further Education Colleges and the informal/non-formal learning sector. Our programmes reach over 10,000 children and young people per year and we work in collaboration with 80 primary and secondary schools as well as partner FECs and other industry and community partners.
48. In determining how we should develop our outreach and in reach programmes through the deployment of additional fee income, we have been mindful that the continuity of the WP process in Music and Dance is such that each category of activity (outreach to promote initial participation; progression opportunities to facilitate longer-term engagement and develop ability; advanced training within the CATs) carries its own importance and contributes to the overall outcome.
49. Outreach activities include one-off workshops, longer term creative projects and live performances, curriculum based projects raising achievement of pupils and supporting and enriching the school's cultural offer, presentations and information for parents and carers, and regular after hours and holiday provision in music and dance. In the planning and delivery of outreach programmes, we recognise that successful widening participation in professional performance training at HE level is reliant on creating and maintaining ladders of opportunity from first access to on-going learning programmes to (for classical music and jazz especially) sustained periods of specialist preparation. At all points, we look to signpost progression routes for participants, whether directly into our own provision or to appropriate training and performing options in other institutions and partner organisations.

50. Examples of established outreach programmes include:

**Animate Orchestra**, a young person's orchestra for the 21st Century, a partnership between Trinity Laban Conservatoire of Music and Dance, the London Philharmonic Orchestra and the music hubs of participating local authorities: Greenwich, Lambeth, Lewisham and Southwark. It provides a creative musical learning pathway for young people (predominantly Years 5-8) through the provision of a series of holiday courses and performance projects. The project aims to provide a local progression route for motivated and talented young musicians to support continued instrumental learning and to provide learning pathways to aid continued learning across school transition and into Junior Trinity

**Trinity Laban Young Dance Ambassadors** programme. Young Dance Ambassadors, aged 15-19, participate in weekly sessions focusing on arts project management, teaching and leading skills and how to produce arts events. Working with Learning and Participation (Dance) they develop knowledge and practical skills before putting them into practice with their peers to produce your own dance event or project. All Young Dance Ambassadors work towards the Silver Arts Award, a qualification which teaches them to work independently and prepares them for further education and employment in the arts.

**Super Sonics** music performance workshops for primary school classes. These interactive sessions are designed to introduce Key Stage 2 pupils to the world of live musical performance. Workshops can link into a school's Wider Opportunities / KS2 Whole Class Instrumental Learning and are designed to complement the National Curriculum, helping children to hone skills in listening and appraising music and to encourage instrumental learning.

**Dance Taster Days**, for school groups comprising of A level, AS level and GCSE dance students, who are considering full time training in contemporary dance or those who would like to know more about Higher Education and careers in the dance sector. Young people are able to watch resident Transitions Dance Company in rehearsal or other professional dance training activities, and take part in contemporary technique and creative sessions led by a member of our faculty.

**Trinity Laban Dance Centre for Advanced Training outreach.** We undertake an extensive programme of activities to identify gifted and talented young people in Dance from WP groups and encourage them to audition for the CAT or our other access activities. Our outreach activities in London and the South East receive additional funding from the DfE Music and Dance Scheme and include:

- In London, linking with a range of partners including the Royal Ballet School's PrimarySTEPS Programme, Greenwich Dance, local schools and local authorities including Hackney and Tower Hamlets to offer outreach workshops and projects to secondary school Key Stage 3 pupils
- A 3- year outreach programme in Lambeth, working with schools, the local authority and other arts organisations to make contact with more potential CAT students funded through Walcot Foundation.
- Working with regional partners, dance agencies and companies including South East Dance and Loop Dance Company to offer activities that target young people in Kent and the South East.
- A regular programme of Pre-CAT projects and classes at our Laban Building in Deptford, which recruits children and young people from local schools who have potential in dance and provides them with the training and opportunities to develop the skills needed for progression.

- Days of dance, Blaze! and Explode!, to target girls and boys separately, who would not otherwise be involved in formal dance activities, increase awareness of the CAT scheme and encourage applications.

51. Trinity Laban's CATs provide the most concentrated opportunity for gifted young people to develop the skills needed for further progression in their art form. Junior Trinity in music and the Trinity Laban CAT in dance recruit by audition and provide intensive music and dance training for young people with exceptional talent. The CATs receive funding under the Department for Education's Music and Dance Scheme, which, along with bursaries, currently supports outreach to promote access and inclusion of young people from diverse backgrounds.

### ***Student Success: Financial support for students***

52. Trinity Laban has a range of financial support measures in place for students at all levels of study, including pre-HE learners in our CATs; these encompass both means-related bursary and hardship payments, and merit-based scholarships and awards. Applicants or students with concerns about financing their studies are encouraged to contact us from the earliest stage for detailed information about institutional provision and advice on potential external sources of support (for example, charitable trusts).

#### Trinity Laban undergraduate bursary scheme

53. With the discontinuation of the National Scholarship Scheme for undergraduate students, we reviewed the provisions of our Trinity Laban undergraduate bursary scheme from 2015-16 onwards. We have decided to provide all support as cash payments while studying; this approach is favoured by our student body and we consider such support to be of significant benefit to low-income students and their families, promoting general well-being which in turn supports retention and achievement. We have also have raised the qualifying income threshold. This is partly to align with the terms of the Music and Dance Scheme bursaries within our CATs, thereby ensuring that disadvantaged students entering through this key progression route do not lose their financial aid on undergraduate entry.

#### Eligibility

54. All home and EU students with a residual household income of up to £30,000 will qualify for financial assistance under this Agreement.

#### Benefits

55. Eligible students will receive an annual cash bursary of £1,250 for the duration of their undergraduate programme.
56. Any balance of funds remaining after meeting financial commitments to individual students and to outreach may be added to hardship funds, and allocated on application to students in financial difficulty. Where available, this provision will be open to both home and EU students with residual household incomes up to £42,600.

### ***Audition fee waivers***

57. Under the terms of our progression agreement with Lewisham Southwark College, we waive entrance audition fees for students auditioning from its BTEC Performing Arts programme for the BA Contemporary Dance. For 2016 entry, this fee stands at £50.
58. Audition fees are also waived for income-related bursary holders applying from Junior Trinity or the Trinity Laban Dance CAT.
59. All applicants remain liable for payment of a charge to UCAS for use of the Conservatoires UK Application Service (UCAS Conservatoires), currently £16.

**MILESTONES AND TARGETS**

60. The following table shows the full set of our WP milestones and targets, reflecting intended outcomes of work outlined in this document. Where targets are expressed as a three-year rolling average, forward figures have been adjusted from our 2015-2016 Access Agreement to take account of actual performance to date; otherwise, targets are unchanged but extended for a further two years. The targets represent minimum aspirations and we shall aim to exceed them.

Target group or measure	2009-10 (baseline)	2011-12 (actual)	2012-13 (actual)	2013-14 (actual)	2014-15 (target)	2015-16 (target)	2016-17 (target)	2017-18 (target)	2018-19 (target)	2019-20 (target)
<b>Entrants from low-income households</b>	22.7% of home UGs qualified for full bursary	29.1%	26.4%	26.5%	27%	28%	29%	29%	30%	30%
<b>Entrants from NS-SEC 4-7 (three-year, rolling average)</b>	27% of UG entrants from NS-SEC 4-7	30.7%	29.9%	31%	32.4%	32.4%	32.7%	33%	33%	33%
<b>Entrants from UK state maintained sector (three-year, rolling average)</b>	84.1% of UG entrants from state sector	82.6%	81.0%	80.3%	81.3%	82.8%	84%	85%	86%	87%
<b>Entrants from low participation neighbourhoods (three-year, rolling average) (POLAR 3)</b>	4.8% of UG entrants from low participation neighbourhoods(11-12)	4.8%	5.3%	5.1%	5.8%	5.9%	6.7%	7.3%	8.0%	8.7%
<b>Black, Asian and minority ethnic applicants and students</b>	10.3% of home UG applicants from BAME groups	11.8%	12.5%	9.9%	11%	11%	12%	12%	13%	13%
	9.8% of home UG students from BAME groups	11.5%	8.3%	9.9%	12%	12%	13%	13%	14%	15%
<b>Male applicants and students on UG dance programmes</b>	13.3 % of UG dance applicants were male	16.6%	16.4%	16.7%	17%	19%	21%	22%	23%	24%
	16.8% of UG students were male	22%	23.3%	22.7%	25%	26%	26%	27%	27%	28%

Target group or measure	2009-10 (baseline)	2011-12 (actual)	2012-13 (actual)	2013-14 (actual)	2014-15 (target)	2015-16 (target)	2016-17 (target)	2017-18 (target)	2018-19 (target)	2019-20 (target)
<b>Male applicants and students on musical theatre programmes</b>	16% of musical theatre applicants were male	18%	15.2%	17.9%	20%	22%	24%	25%	26%	27%
	22% of musical theatre students were male	38%	38%	37.7%	32%	33%	33%	35%	36%	37%
<b>Progression to HE of Dance CAT and Junior Trinity students</b>	90% (2010-2011)	99%	96%	97%	93%	95%	95%	95%	95%	95%
<b>Participation in outreach and in reach programmes:</b> • Total participant numbers • Total sessions	10211 participants	10,806	7646	9939	8000	10000	11000	11000	11000	11000
	1,000 sessions (13-14)	-	-	1,000	1,000	1,100	1,150	1,150	1,150	1,150
<b>BAME participation in outreach and in reach programmes</b>	54% participants from BAME groups	61%	45%	47%	At least 40%	At least 50%				
<b>WP cohort in Centres for Advanced Training:</b> • low income students • BAME students	138 CAT students qualified for bursary	163	160	165	175	175	175	175	175	175
	25% Junior Trinity and Dance CAT students from BAME groups (2010-11)	25%	27%	23%	25%	26%	26%	27%	27%	28%
<b>Student retention and success</b>	88.7% UG continuation after year of entry	95.2%	92.1%	93.9%	96%	96%	96%	96%	96%	96%
	88.6% UG entrants projected to qualify or transfer	91.3%	86.1%	91.5%	92%	93%	93%	94%	94%	94%
	Graduate employment rate= 95.8% (08/09)	97.7%	98.9%	98.8%	98%	98%	98%	98%	98%	98%

## EQUALITY AND DIVERSITY

61. Trinity Laban ensures that consideration of equality and diversity is an intrinsic part of our access and student success strategies both structurally, through joint oversight of these areas by a single Equality, Diversity and Access Committee, and in the specific targets and activities shared between our Equality and Widening Participation Plans. Thus, our published Equality Objectives include to increase BAME representation among UK resident student and applicant populations; continue to narrow the attainment gap between BAME and white undergraduate qualifiers; and reduce the gender imbalance among dance and musical theatre students and applicants by promoting greater male participation in dance and musical theatre at all levels.

62. These objectives are in turn reflected in milestones included in our WP Plan and Access Agreement, covering HE applications and registrations among students from targeted equality groups and participation in outreach and in reach programmes. Initiatives shared between Equality and WP Plans include integrated, long-term access and progression opportunities for equality groups including:

**Dance Ability**, weekly movement, play and creative dance sessions for disabled children and their siblings.

**Boys only dance classes**: three levels of boys only dance classes from ages 8 to 18 (Ignition, Accelerate and Velocity) and taster days for boys with role-modelling from male professional performers.

## MONITORING AND EVALUATION ARRANGEMENTS

63. Trinity Laban systematically monitors its compliance with this Agreement and progress against the targets and milestones it contains. WP performance is tracked using the following numerical data measures relevant to our stated targets on student recruitment, retention and success, which are received and reviewed by the Equality, Diversity and Access Committee and the Principal's Management Group for onward report to the Academic Board and Board:

- HE Performance Indicators covering recruitment from state schools, from low participation neighbourhoods and from NS-SEC classes 4 - 7 - published annually by HESA using data returned in the student record
- HE Performance Indicators on continuation and student success and our own student record data on progression and completion
- HESA benchmark data within the HE Performance Indicator publication and comparative data on our identified conservatoire benchmark group drawn from the same source
- Internal data on the proportion of black and minority ethnic applicants and students (including junior students) - collected annually via enrolment and application forms
- Data on income-contingent HE student bursaries: the number and value of awards made and the percentage of students qualifying for the highest level of support - data supplied by the Student Loan Company to whom we contract full administration of our bursary scheme under HEBSS
- Data on income-contingent Music and Dance Scheme bursaries for Junior Trinity and Trinity Laban CAT students
- Participation figures for our outreach and in reach activities: number of participants and number of attendances, broken down by age group, postcode of residence and ethnicity
- Responses to course and module monitoring questionnaires

64. We also draw on qualitative information including feedback on outreach and in reach projects from the participants, schools and voluntary groups with whom we work, and case studies covering both individuals and projects. We have progressively developed a more sophisticated, evidence-based understanding of the effects of our WP and community engagement programmes and, where possible, improved tracking of participant destinations. For this, we have employed both our own academic research capacity and external expertise in evaluation.
65. We have engaged a prominent independent evaluator with experience in the arts/arts education sector to work with us. Firstly, she conducted a full assessment of our access, participation and community engagement programmes with the aim of understanding which current activities offered the greatest impact, and identifying new initiatives that might better meet changing stakeholder needs. The evaluation was based on primary and secondary research including structured interviews with local authorities and other external stakeholders, participant observation, and surveys of local schools and parents/carers.
66. The review led to the production of a new Learning and Participation Creative Strategy, structured around a 'Reach, Transform, Model, Develop, Share' framework that allows us to prioritise and target activities more effectively. Its findings have helped to shape our approach to WP and establish how best Trinity Laban can deploy its expertise and work in complementary ways with sector partners and initiatives by:
- Shifting the balance of our efforts in Music somewhat away from first access (as other partners are leading in this area) towards intermediate and advanced progression opportunities.
  - In Dance, due to the less developed national infrastructure, continuing to target every stage of the progression path from first access, while working in partnership to identify high potential young people and support them towards audition for the Trinity Laban CAT.
  - Explicit co-ordination of activity with Music Hubs, Local Authorities and schools to ensure that inconsistencies in provision are reduced.
  - A focus on increasing progression for ordinary children, with high potential, at intermediate and advanced levels, particularly across the KS2-3 transition. Key targets are boys, those from BAME groups and on free school meals.
  - Creation, with partners, of an advanced, pre-HE training offer that complements the current music and dance CAT's, targeting those who are not yet ready for the CAT.
67. Having undertaken this wider strategic review, we have moved on to in-depth research and evaluation of specific WP initiatives as follows:

**Animate Orchestra**

An evaluation report for Animate Orchestra 2012-2014 assessed the efficacy of the Animate model in providing an inclusive learning opportunity for diverse learners, from a range of social backgrounds and of mixed age and ability. This first evaluation has given greater understanding of Animate membership and retention issues and what motivates and prevents continued participation that will inform future programme design. A further research report by the Faculty of Education and Health at University of Greenwich, due for completion 2015, will investigate learning processes and aspects of self-directed learning within Animate, and how these contribute to the engagement of learners.

**Dance CAT**

A research project - Investigating Widening Participation: Recruitment and Retention of Centre of Advanced Training Dancers – commenced in 2012-13 led by Dr. Angela Pickard of Canterbury Christ Church University, collaborating with Trinity Laban's research team. The research has demonstrated the effectiveness of the Trinity Laban outreach strategies and programme in successfully identifying young people with exceptional potential in Dance and the factors that have supported WP students on the Dance CAT programme to progress and feel part of the programme:

- A learning environment and curriculum that enables the students to be able to express themselves, feeling valued and having a sense of identity as a dancer, as an individual and as part of the group and environment
- The task-involving motivational climate (Ames, 1992; Carr and Wyon, 2003; Rip, Fortin and Vallerand 2006) where there is a focus on self-improvement and effort and mistakes are seen as part of learning were identified via observations of dance classes and therefore 'intrinsic motivation' appeared to be valued.
- The personal tutor programme which gives individual support to each student.
- Family support and stability. This was viewed by the parents and the young dancers as crucial in relation to access, opportunity, motivation and retention.
- Strong dance technique training.
- Valuing Creativity: Some dancers described how they did not feel that they had time to be creative in their schools in the same ways as on the CAT.
- An enabling environment which included creating a respectful environment, an emphasis on development over time, building relationships that foster ownership and intrinsic motivation, encouraging questioning and taking risks.

### **Learning & Participation Evaluation Framework**

In 2014-15, Trinity Laban's Research Department is working with our Learning & Participation teams to develop an evaluation framework that extends across Music and Dance outreach programmes. The aim of this framework will be to identify trends and patterns across outreach/in reach projects and programme in order to draw wider conclusions relating to the needs and behaviours of specific target groups. This framework will be trialled in 2015-2016.

### **Diversity in Classical Music**

Planning is currently underway for Trinity Laban to undertake initial work with industry partners in 2015-2016 to identify barriers to increased ethnic diversity in the classical music workforce, and how these might be addressed.

68. As a member of AccessHE, Trinity Laban is also involved in the identification and long-term tracking of a London access cohort; the exercise will collate individualised data on engagement with WP programmes across London HEIs and eventual HE destinations.
69. As noted under paragraph 31 above, another focus of evaluation activity in 2015-2016 will an assessment of the impact of financial aid on widening access and promoting student success. This will include qualitative investigation with students as well as analysis of progression and success outcomes among students in receipt of bursaries.

## **PROVISION OF INFORMATION TO CURRENT AND PROSPECTIVE STUDENTS**

70. All applicants to Trinity Laban are directed to financial information on the institutional website, containing:
- Course fees, including estimates of likely increases over the duration of the programme
  - Illustrations of estimated living costs
  - Details of financial support available throughout their programme, both state and institutional
  - Contact information for further enquiries
71. This information is published on the institution's website from September/October preceding the relevant year (i.e. September 2015 for 2016-2017 academic year). Prospectuses include a summary which directs prospective students to sources of the complete information, and gives the relevant contact details to seek further advice.
72. Trinity Laban also provides information as required and on a timely basis to relevant external agencies (e.g. Student Loan Company, UCAS) to populate their applicant-facing web services.
73. Enrolled students are sent financial information annually in August with their pre-registration packs. Advice is also posted on the Student Services section of the intranet and in student handbooks, which again are issued on an annual basis at the beginning of the academic year.
74. Trinity Laban's Student Services Department can provide financial information to both prospective and enrolled students. As indicated above, e-mail and telephone contact details are publicised via the website and in prospectuses and, for current students, on the intranet and in student handbooks. Appointments can be made to talk to a student adviser in person, and applicants are also given the opportunity to raise questions and concerns on the day of audition.

## **LINKS TO OTHER DOCUMENTS**

75. This Access Agreement is one of a group of documents that sets out our approach to widening participation and fair access, which includes:
- Trinity Laban Conservatoire of Music and Dance Strategic Plan 2014-2019
  - Widening Participation Plan 2014-2017
  - Learning and Participation Creative Strategy
  - Equality and Diversity Policy, Equality Information and Equality Objectives
  - Admissions Policy

**Trinity Laban Conservatoire of Music and Dance  
July 2015**