

# TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE



**Access Agreement 2017-2018**  
**(Approved by OFFA, July 16)**

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## **INTRODUCTION**

### ***Access Agreement***

1. This 2017-2018 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.
3. We have an HE student population of around 1000, of whom two thirds are undergraduates. 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 occupies a distinctive position at the intersection of education and the arts; of training, research, performance and professional practice; of local, regional and international communities; and of pre-HE, higher education and CPD. We look to connect our activities in these realms, providing a valued resource for the dance and music professions and acting as a catalyst for partnership building and working between public sector, arts industry and voluntary organisations. We place a particular emphasis on public engagement and knowledge exchange, and 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, with objectives in our Strategic Plan 2014-2019 including:
  - To offer exceptional learning opportunities and pathways in dance and music that enable participants, from early years to professional practice, to realise their individual potential and aspirations
  - To provide cutting edge cultural and community engagement programmes and projects which facilitate sustained participation and progression in music and dance, promoting transformational social, educational and economic outcomes.

6. 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.
7. 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.
8. 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 (including Musical Theatre).
9. 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.
10. 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, 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.

11. One of our goals is to influence national and international arts policy and practice through participation in sector bodies and initiatives, and dissemination of our own research and practice. 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.
12. 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.
13. 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.
14. 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 diverse performers and creators of 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.
15. 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***

16. 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.
17. 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 Royal 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. A recent project saw the launch of *Dance Directions*, a primary school professional development and outreach programme.

#### *AccessHE*

Trinity Laban is a member of AccessHE, the largest regional network in England engaging with over 300 higher education institutions, schools, colleges working in London to widen access to HE. Being part of AccessHE enables us to develop strong, reciprocal collaborative relationships with other HEIs in London and also participate in joint activities with shared goals. In 2017-18, AccessHE will be convening action forums across a range of outreach areas including working with Black and Minority Ethnic (BAME) learners and those with disabilities and facilitating joint projects to raise attainment/improve knowledge of HE via 'AccessHE Online' and evaluate outreach work through 'Impact London'. We anticipate engaging in a range of these activities as they link to the specific priorities of Trinity Laban. AccessHE will also be supporting its members to work together in the area of retention, success and progression in 2017-18 and we will be exploring how that can strengthen our work.

#### *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. This

grouping, working with Linked, has recently produced a film highlighting the achievements of young people with disabilities.

*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.

18. We have recently started to grow our network of 'feeder' organisations for Junior Trinity, forming recruitment links with London Music Masters and In Harmony Lambeth, initiatives that provide whole school, long term instrumental learning schemes as an entitlement for young people in areas of high economic deprivation. Further Education Colleges are another 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.
19. 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 and operation 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.

## **COVERAGE OF THE AGREEMENT**

20. This agreement applies to home and EU undergraduate students entering Trinity Laban in the 2017-2018 academic year and its terms will pertain for the duration of their studies on the undergraduate programme they commence in 2017-18.
21. 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 our website (<http://www.trinitylaban.ac.uk/about-us/policies-and-freedom-information>) and that of the Office for Fair Access (<http://www.offa.org.uk/access-agreements>).
22. 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.

## FEES, STUDENT NUMBERS AND FEE INCOME

23. Trinity Laban will charge the maximum permitted fee of £9,250 to home and European Union new entrants in 2017-18 for all its full-time undergraduate degree programmes, which at the time of writing comprise:

- BA (Hons) Contemporary Dance
- BA (Hons) Musical Theatre Performance
- BMus (Hons) (Performance; Composition; Jazz)

24. Trinity Laban has recently validated a part-time, blended learning programme at undergraduate level (60 credits at level 6) - Certificate: The Practice of Music Making. The programme fee in 2017-2018 will be £3,380.

25. Fees will be subject to an inflationary increase each year in line with the permitted rises prescribed in government regulations.

26. The following table sets out the estimated number of undergraduate students in 2017-18 and associated fee income, based on current student number forecasts:

UG student headcount	Annual tuition fee	Projected total UG fee	Projected additional fee income
751	£9,250	£6,946,750	£2,316,835

## ACCESS, STUDENT SUCCESS AND PROGRESSION MEASURES

### Assessment of our access, student success and progression performance

#### Performance trend: Access

27. The following table sets out our performance on access measures relating to our targeted under-represented groups since 2009-2010 (the green shading shows where current performance is an improvement on baseline):

Target Group	Baseline (2009-10)	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16 (where known)
Students from low income households	22.7%	26.2%	29.1%	26.4%	26.5%	27.9%	<b>29.0%</b> (year end position tbc)
Entrants from lower socio-economic groups (HE PIs)	34.5%	30.8%	26.8%	32.0%	34.2%	<b>25.4%</b>	-
Entrants from LPNs (POLAR 3) (HE PIs)	4.8%	5.4%	3.7%	6.7%	4.8%	<b>9.3%</b>	-
Entrants from UK state maintained sector (HE PIs)	84.6%	83.2%	80.1%	79.6%	81.3%	<b>88.2%</b>	-
Applicants from BAME groups (UK domiciled)	10.3%	11.7%	11.8%	12.5%	9.9%	<b>11.1%</b>	-
Students from BAME groups (UK domiciled)	9.2%	9.5%	11.5%	8.3%	9.9%	9.8%	<b>9.2%</b>
Male applicants for UG dance	13.3%	15.5%	16.6%	16.4%	16.7%	<b>15.7%</b>	-
Male entrants for UG dance	16.8%	21.0%	22.0%	23.3%	22.7%	25.0%	<b>21.1%</b>
Male applicants for UG musical theatre	16.0%	23.7%	18%	15.2%	17.9%	<b>16.7%</b>	-
Male entrants for UG musical theatre	22.0%	27.5%	38.0%	37.7%	34.1%	44.0%	<b>40.0%</b>



28. Latest outcomes show an improvement against baseline on eight out of ten indicators. Although the most recent year shows a dip in recruitment from NS-SEC groups 4-7, we have seen strong performance on this measure over a sustained period from an original baseline at merger (2005-06) of just over 15%. This leaves only BAME representation among enrolled students as static over this period.
29. We would note a pattern whereby, after some large initial improvements under our earlier Access Agreements, progress has been steady but rarely linear. Year on year fluctuations are partly attributable to small absolute entrant numbers, meaning that minor numerical changes produce significant percentage variations. However, this pattern could also reflect a ceiling placed on performance in some areas by external factors. We have noted in recent monitoring reports to OFFA the challenges presented by, among other things, developments to the national curriculum in schools which threaten opportunity for young people and readiness for progression in arts disciplines, and cultural influences that mitigate against male participation in the performing arts. We are already seeing dance teaching entirely withdrawn in partner schools, which has a particular impact on male participation and recruitment to our pre-HE provision, with potential to restrict the pipeline to HE study in the discipline.

Performance trend: Student success and progression

30. Retention and student success are areas where Trinity Laban has regularly outperformed both its own benchmarks and wider sector averages and there has been a generally upward trend in performance:

Measure	Baseline (2009-10)	2010-11	2011-12	2012-13	2013-14	2014-15
Non-continuation after year of entry (all first degree entrants)	11.3%	3.6%	4.8%	7.9%	6.1%	4.5%
Projected learning outcomes (% of entrants projected to qualify)	78.9%	84.9%	84%	81.8%	82.9%	84.1%
Projected neither to qualify nor transfer	11.4%	12.0%	8.7%	13.9%	8.5%	10.4%
Graduate employment rate	95.8%	97.6%	97.7%	98.9%	98.8%	99.1%

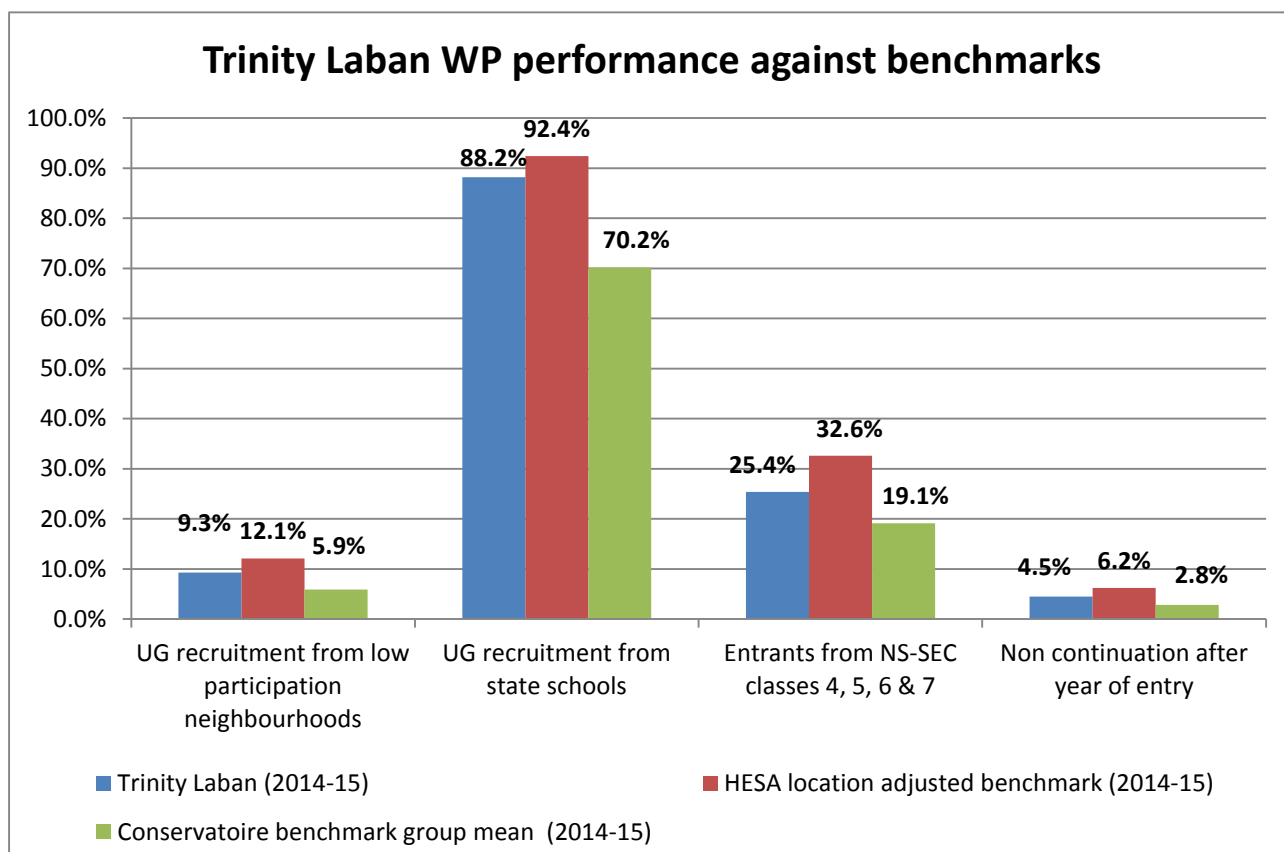
Graduate success across all demographic groups is exceptional. For the past three years, Trinity Laban has achieved the second highest result among all UK HEIs for the graduate employment indicator with virtually all graduates in employment or further study six months after graduation. Our own surveys of longer-term alumni destinations confirm that the large majority of graduates enjoy sustained careers within the music and dance industries.

Performance against benchmarks

31. As set out in previous Access Agreements, assessment of our success in promoting WP and fair access is based on consideration of both absolute and relative performance. We make reference to two sets of benchmarks, against which to track and judge our progress on WP and fair access:
- HESA benchmarks, which relate to WP outcomes in our disciplines across the HE sector, adjusted for location.

- A further benchmark group of specialist performing arts conservatoires<sup>1</sup> whose characteristics closely reflect our own. This allows us to take account of 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.

32. The chart below presents most recent comparative outcomes for Trinity Laban and the conservatoire group alongside our HESA location-adjusted benchmarks:



### Evaluation findings

33. Alongside consideration of quantitative measures, qualitative findings from the academic research and evaluation programme that we have attached to our participatory and public engagement work since 2011 have informed our choices about the design, delivery and targeting of access activities.

34. Our evaluation strategy and most recent activities are set out in more detail below (paras. 64-68). We would particularly highlight here the initial wide-ranging and independent strategic review which helped to move forward our approach to WP and establish how best Trinity Laban could 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.

<sup>1</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.

- 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.

35. We have also completed some initial evaluation of our financial aid scheme through analysis of patterns of retention and requests for hardship funds among bursary holders compared to other students. Findings show that bursary holders are no more or less likely than their peers to either drop-out of their programmes or seek hardship payments. Although we cannot make a conclusive link at this stage, this suggests the receipt of a bursary is helping to redress any negative effects of economic disadvantage on student success and well-being. We intend to test this further through survey and focus groups of bursary holders.

#### Conclusions and priorities

36. In summarising our performance, we would highlight continued progress in narrowing the gap to our HESA benchmarks (there was no statistically significant under-performance in the latest HE PIs), alongside sustained leading outcomes on WP measures among our conservatoire peer group. We significantly exceed the conservatoire mean average in all cases and lead on recruitment from lower socio-economic classes, low participation neighbourhoods and, among English conservatoires, on recruitment from state schools. We recognise 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.
37. The evidence demonstrates that our largest and most immediate challenge remains the recruitment of students from under-represented groups, particularly achievement of HESA benchmarks for entrants from LPNs and state schools; the establishment of a home student population that reflects the ethnic diversity of the wider UK population; and securing a more even gender balance in dance. While we are interested in investigating more thoroughly factors around the success of such students (including differences in attainment between ethnic groups), we propose, therefore, to continue to focus investment under our Access Agreement on access and WP recruitment activity, rather than other stages of the student lifecycle.
38. Our overall record on student success and progression is very strong; in gaining a place, all students have demonstrated outstanding ability at audition and motivation towards a career in the performing arts which translates to generally high levels of attainment across cohorts. Nevertheless, we are exploring mechanisms for flagging WP students within our enrolled population and tracking their progress, student experience etc. using qualitative and quantitative methods. In doing so, we recognise that low absolute numbers in certain demographic groups distort statistical outcomes which will inhibit the efficacy of such analysis until targeted improvements in access are secured.

39. Students with disabilities are well represented at Trinity Laban: nearly 19% of UG students receive DSA, significantly above benchmark and exceeding prevalence in UK HE by a large margin. Monitoring shows that disabled students consistently perform at least as well as students without a disability in measures of retention, progression and final attainment. In this context, we have not identified students with disabilities as a specific target group in our widening participation strategy.

### **Expenditure under this Access Agreement**

40. In 2017-18, we intend to maintain a minimum investment of 25% of additional fee income on access measures (financial aid for students and outreach) i.e. £750 per new regime fee at 2016-17 prices. This level of investment reflects our assessment of what is necessary to sustain and develop successful, long-term programmes of WP work and to maintain progress against access targets, while balancing the interests of current students in a difficult and uncertain economic climate for HEIs. In practice, we have exceeded the minimum commitment under our Access Agreements in a number of recent years.
41. Taking account of continuing commitments under previous Access Agreements and assuming zero fee inflation per annum, we estimate the following overall minimum expenditure:

	<b>Estimated<sup>2</sup> expenditure on additional access measures (as at June 2016)</b>						
<b>Expenditure area</b>	<b>2014-15</b> <i>(actual)</i>	<b>2015-16</b>	<b>2016-17</b>	<b>2017-18</b>	<b>2018-19</b>	<b>2019-20</b>	<b>2020-21</b>
Financial aid to students	£235,000	£183,000	£197,250	£227,750	£241,750	£256,750	£256,750
Access	£259,890	£318,000	£330,750	£351,459	£365,995	£379,531	£379,531
<b>Total</b>	<b>£495,490</b>	<b>£501,000</b>	<b>£528,000</b>	<b>£579,209</b>	<b>£607,745</b>	<b>£636,281</b>	<b>£636,281</b>

42. Projected increases in tuition fee income from student growth will allow us to maintain our current financial support package for students from the lowest income backgrounds while increasing expenditure on outreach, in reach and other access activities. Projections show a rise in absolute spend of +28% between 2014-15 and 2020-21, with a 60:40 split between access and financial aid in steady state.
43. In retaining a component of targeted financial aid, we have taken particular account of the recent withdrawal of maintenance grants for low income students as well our own evaluation findings and the advocacy of student representatives. We are concerned that the additional loan burden will discourage students from disadvantaged backgrounds from entering HE. Even if this proves not to be the case, the student view is that direct financial support during study promotes well-being among students and their families and hence contributes to full engagement and success with their studies.
44. We have not chosen to apply additional fee income to further student success activities beyond the financial support offered to students. Total WP expenditure monitoring attributed £406,907 of our 2014-2015 spend on academic support, student services and careers advice to WP on a

<sup>2</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 2017-2018.

pro-rated basis, excluding disability support. We have not included any element of this expenditure in our figures in para.36 as it is partly covered by the HEFCE Student Opportunity Fund and the balance is not explicitly funded from UG tuition fee income.

45. We are currently assessing the financial impact of changes to the Disabled Student Allowance and implications for provision of disability services, while also awaiting confirmation of HEFCE disability grant funding for the next period. Although we are not including disability expenditure in this Agreement, we shall keep the position under review as the funding position becomes clearer.
46. Most recent monitoring data showed a total annual expenditure on WP in excess of £2.46 million, around 10.5% of Trinity Laban's turnover.

### ***Access, Student Success and Progression Activities***

#### WP infrastructure

47. 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, DfE MDS, local authority grant) and funds raised for specific projects from public, philanthropic and corporate sources. 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 and in-reach

48. 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 11,500 children and young people per year and we work in collaboration with 229 primary and secondary schools and FECs as well as other industry and community partners.
49. In determining how we should develop our outreach and in reach programmes through the deployment of additional fee income, we remain 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.
50. 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.
51. Examples of established outreach programmes include:



**Super Sonics, Schools Concerts & Tours** offer opportunities for young people at local schools to access live musical performances. Workshops and performances in schools, and live interactive workshop performances at our concert venue Blackheath Halls, are designed by expert staff, with student performers, to support national curriculum, GCSE and A Level music curricula.

**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 5-10) 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 from diverse backgrounds to support continued instrumental learning across school transition and into more advanced programmes such as Junior Trinity

**Transform Short Courses** offering young musicians holiday courses, performance projects, masterclasses and workshop days that support progression to more advanced musical study. These activities are devised with input from HE staff and aim to 'bridge the gap' between learning opportunities offered by partner music hubs and the audition requirements of selective programmes such as Junior Trinity and Conservatoire HE study.

**Distance Learning A Level Music** online offer that provides access to Music A Level study for those living in geographic areas in which there are no school or FE providers. This is increasingly a problem, with research showing the growth of subject blackspots across various subjects at GCSE and A Level that, in some instances, correlate with levels of child poverty.

**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.

**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 Primary STEPS Programme, Greenwich Dance, 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, targeting pupils on free school meals and pupil premium and from BAME groups..

- 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. Following a review, the programme has been refined and expanded for more effective targeting.
- 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.

52. 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 provide means tested bursaries. These are augmented by additional fundraising to ensure that able learners are not excluded due to economic circumstance.

#### Development of schools programme

53. We have reviewed, and are looking to implement from 2016-2017, stronger partnerships with identified secondary schools to enhance in depth and long-term engagement. Potentially, this will lead to the introduction of an associate schools programme.

#### Audition fee waivers

54. 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 2017 entry, this fee stands at £50.

55. Audition fees are also waived for income-related bursary holders applying from Junior Trinity or the Trinity Laban Dance CAT, and for other applicants from low income backgrounds who are in receipt of state benefits.

56. All applicants remain liable for payment of a charge to UCAS for use of the Conservatoires UK Application Service (UCAS Conservatoires), currently £20.

#### Curricular development and flexible delivery

57. Trinity Laban views the development of programmes and curricula which reflect changing patterns and mixes of music/dance and cultural education at both pre- and post-HE levels as critical to broadening the demographic base of our student population. We also aim to enable a more diverse population of performing artists to access conservatoire learning through flexible and blended learning delivery (at undergraduate and postgraduate level), which in turn will influence the character of our professions and the supply chain into dance and music study.

58. Programmes that take this approach include the Teaching Musician postgraduate programme, introduced in 2014, and a new Certificate: The Practice of Music Making, developed with Open University and to be introduced in 2016/17. Both programmes combine distance (online) study with intensive periods of face to face learning in order to provide access to the facilities and expertise of the conservatoire to those unable to attend on a regular basis. The Teaching

Musician has proved successful in offering experienced working musicians, often with low incomes, family and work commitments, the opportunity to study music pedagogy at postgraduate level. It has benefitted from charitable funding to provide bursaries and is to be extended to a full Masters degree in 2017. The Certificate: The Practice of Music Making opens up conservatoire study in music to learners of any ability, including older people and those otherwise excluded through disability or poor health.

#### Disability support

59. Trinity Laban has considerable experience in supporting students with a range of disabilities including sensory impairment, neuro-diverse conditions, mental health problems, long-term illness and mobility difficulties. Current initiatives include provision of mental health workshops for academic and administrative staff, acknowledging the rising prevalence of mental health conditions among our student body which has also been addressed through enhancement of counselling services. The workshops are being supplemented by extended written guidance for staff and students on mental health issues. We have also instituted specialist training on autism spectrum disorders.

#### Widening participation in postgraduate study

60. Our WP Plan includes specific objectives around WP and postgraduate study, including development of flexible and non-traditional study patterns; expansion of accredited and non-accredited short courses, networking and development opportunities; and enhancement of financial support for postgraduates. We recently took part in a collaborative project under HEFCE's Postgraduate Support Scheme trialling PG mentoring schemes and are seeking to apply the learning from this programme to develop our approaches to supporting student transition at key stages of their academic and professional journey.

### **FINANCIAL SUPPORT**

61. 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

62. The Trinity Laban undergraduate bursary scheme provides means-tested financial support to 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. The qualifying income threshold is aligned 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

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

### Benefits

64. Eligible students will receive an annual cash bursary of £1,250 for the duration of their undergraduate programme.
65. Any balance of funds remaining after meeting financial commitments to individual students and to outreach may be added to the Trinity Laban Welfare Fund, 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.

### **MILESTONES AND TARGETS**

66. The following table shows the full set of our WP milestones and targets, reflecting intended outcomes of work outlined in this document. Targets are unchanged from those approved under our 2016-2017 Access Agreement but are extended by a year to 2020-2021.
67. Following discontinuation of the NS-SEC HE Performance Indicator at national level, this data will no longer be collected from students or published by HESA after March 2016. We therefore have no option but to remove this indicator from our targets. We await confirmation of any new measure of social disadvantage that would provide robust data specific to individual entrants, and allow comparison of performance across HEIs. For the present, we continue to use a combination of low income, state sector education and low participation neighbourhood indicators to identify disadvantaged students.
68. A significant majority of our outreach activities are delivered through partnerships and collaborations, notably with our local Music Hubs, industry partners such as the London Philharmonic Orchestra, and other HEIs within AccessHE. Outreach targets for participant numbers, sessions delivered and BAME participation in outreach activities are therefore identified as collaborative.

Target group or measure	2012-13 (baseline)	2013-14 (actual)	2014-15 (actual)	2015-16 (target)	2016-17 (target)	2017-18 (target)	2018-19 (target)	2019-20 (target)
Entrants from low-income households	26.4% of home UGs qualified for full bursary	26.5%	27.9%	28%	29%	29%	30%	30%
Entrants from UK state maintained sector (three-year, rolling average)	82.0% of UG entrants from state sector	80.3%	82.4%	82.8%	84%	85%	86%	87%
Entrants from low participation neighbourhoods (three-year, rolling average) (POLAR 3)	5.3% of UG entrants from low participation neighbourhoods (POLAR 3)	5.1%	5.8%	5.9%	6.7%	7.3%	8.0%	8.7%
Black, Asian and minority ethnic applicants and students	12.5% of home UG applicants from BAME groups	9.9%	11%	11%	13%	13%	14%	15%
	8.3% of home UG students from BAME groups	9.9%	9.8%	9.2% (actual)	13%	13%	14%	15%
Male applicants and students on UG dance programmes	16.64% of UG dance applicants were male	16.7%	15.7%	19%	21%	22%	23%	24%
	23.3% of UG students were male	22.7%	25%	21.1% (actual)	26%	27%	27%	28%
Male applicants and students on musical theatre programmes	15.2% of musical theatre applicants were male	17.9%	16.7%	22%	24%	25%	26%	27%
	38% of musical theatre students were male	37.7%	44%	40% (actual)	33%	35%	36%	37%



Target group or measure	2012-13 (baseline)	2013-14 (actual)	2014-15 (actual)	2015-16 (target)	2016-17 (target)	2017-18 (target)	2018-19 (target)	2019-20 (target)
<b>Progression to HE of Dance CAT and Junior Trinity students</b>	96% of CAT/JT leavers progressed to HE	97%	100%	96%	96%	96%	96%	96%
<b>Participation in outreach and in reach programmes:</b> <ul style="list-style-type: none"> <li>Total participant numbers</li> <li>Total sessions</li> </ul>	7,646 participants	9939	11,699	10000	12000	12000	12000	12000
	1000 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>	45% participants from BAME groups	47%	52%	At least 50%	At least 50%	At least 50%	At least 50%	At least 50%
<b>WP cohort in Centres for Advanced Training:</b> <ul style="list-style-type: none"> <li>low income students</li> <li>BAME students</li> </ul>	160 CAT students qualified for bursary	165	171	175	175	175	175	175
	27% Junior Trinity and Dance CAT students from BAME groups	23%	24.4%	26%	27%	27%	27%	28%
<b>Student retention and success</b>	92.1% UG continuation after year of entry	93.9%	95.5%	96%	96%	96%	96%	96%
	86.1% UG entrants projected to qualify or transfer	91.5%	89.6%	93%	93%	94%	94%	94%
	Graduate employment rate= 98.9%	98.8%	98%	98%	98%	98%	98%	98%

## EQUALITY AND DIVERSITY

69. 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.

70. 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

71. 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 and from low participation neighbourhoods and (until 2016) 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

72. 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.
73. We engaged a prominent independent evaluator with experience in the arts/arts education sector to work with us over a period of years. 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.
74. Having undertaken this wider strategic review, we have moved on to in-depth research and evaluation of specific WP initiatives, firstly assessing two key long-term programmes in Music and Dance respectively:

**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 investigated learning processes and aspects of self-directed learning within Animate.

**Dance CAT**

A multi-year research project - Investigating Widening Participation: Recruitment and Retention of Centre of Advanced Training Dancers – has been 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

75. As previously reported, we are now developing a new Learning and Participation Evaluation Framework to apply to our participatory and access work. The Framework seeks to systematise the collection and storage of evaluation data, using a series of shared, underpinning principles as the evaluative criteria for all participatory activity.

The evaluation framework is structured around four core values. These values draw on the Learning and Participation's Departmental strategic plan and the wider aims of the Institution, and have been influenced in part by the Arts Council's 'seven principles in improving quality'. These values allow a standard 'lens' through which all the work carried out within the department can be examined, and comprise:

- **Artistic Excellence & Authenticity**  
This explores ideas of artistic quality, finding out whether activities have been exciting and inspiring, and whether they have integrity and feel meaningful to participants.
- **Access & Progression**  
This theme explores whether participants' individual needs were addressed, examining whether activity has provided the right level of 'stretch', and also finding out if the activity has supported individuals to achieve their potential and progress on to the next steps in their work such as application to FE/HE.
- **Ownership & Creative Engagement**  
This focuses on the creative input and engagement of participants, finding out whether they have been offered appropriate artistic agency in making creative decisions within the group, and reflects the move from participation to inclusion in artistic activity.
- **Health, Well-being & Social Impact**  
This area explores how far activity supports health and well-being outcomes for participants, also examining whether activity impacts on participants' confidence and self-esteem and participants' sense of social confidence and social cohesion.

The four values have then been translated into a series of general evaluation surveys:

- A standard evaluation survey for adults/young people
- An adapted survey for older people (with a greater focus on health and well-being)
- A simplified and abbreviated survey for children under 13

Surveys similarly structured around these themes have also been devised for practitioners and project managers.

### Diversity study

76. Trinity Laban has led on the development of a research proposal, to be delivered under the auspices of Conservatoires UK, that will interrogate the cause/effect of any under-representation of Black, Asian and Minority Ethnic students and staff through detailed examination of diversity across the UK's conservatoires (all subject/discipline areas), their feeders and relevant arts professions. The study will identify and promote aspects of conservatoire activity which are not currently widely understood as contributing to UK-wide diversity initiatives and elucidate areas where future recruitment, curriculum and/or other innovation will be required to reinforce conservatoires' current activity.

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

77. All applicants to Trinity Laban are directed to financial information on the institutional website, containing:
- Audition requirements and preparatory information [In the Faculty of Music, this is currently being reviewed, with a WP lens, with plans to improve clarity of information and consolidate an audition culture that allows young musicians to demonstrate their musical abilities in diverse ways]
  - 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
78. This information is published on the institution's website from September/October preceding the relevant year (i.e. September 2016 for 2017-2018 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.
79. 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.
80. 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.
81. 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.

## **CONSULTATION WITH STUDENTS**

82. This Access Agreement has been discussed with and approved by the Trinity Laban Students' Union. 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.

## **LINKS TO OTHER DOCUMENTS**

83. 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  
June 2016**