

TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE



Access Agreement 2018-2019
(Approved by OFFA, July 2017)

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INTRODUCTION

Access Agreement

1. This 2018-2019 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. Trinity Laban is a leading international conservatoire of music and contemporary dance, offering higher education programmes from undergraduate to doctoral level in contemporary dance, music and musical theatre. Our HE 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 a global stage.
3. We have an HE student population of around 1100, of whom 70% are undergraduates. We also train a large number of 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 (CAT) 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. Over 300 students are enrolled in Junior Trinity and the Dance CAT while each year more than 11,000 children and young people engage with our wider participatory programme.
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 operate two public performance venues, Blackheath Halls and the Laban Theatre, and perform to annual audiences of c.80,000. We are also at the forefront of community engagement work in Music and Dance, with strands focusing on children and young people, older people and those with disability. Our work with professional artists and members of the public forms a continuum with our higher education training and research activities: our holistic approach ranges from providing children with their first experience of the arts to developing the work of professional artists and establishing best practice in music and dance.

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 the arts as a force for both personal fulfilment and social good, and seek to place music and dance at the centre of civic life. We promote to our students an ethos that esteems the active contribution of the artist in society, which we exemplify as an organisation that always looks outward and deploys its expertise and resources for the public benefit.
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 long-term 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 and 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 therefore 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 CAT sit 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. The institutional history of Trinity Laban invokes the idea of democratic and participatory education practices. Trinity Laban aspires to foster a culture that values and encourages students and staff as a community dedicated to pushing boundaries in the areas of learning and teaching and associated research activities, and to create an environment that values creativity, individuality and diversity, and originality in thought and practice, wherever it may be found. Our Learning and Teaching Plan is underscored by a guiding precept of integration between different contexts for Learning and Teaching that occur within Trinity Laban and in particular promotes the sharing of practice between pre/non-Higher Education, delivery of Continuing Professional Development activity for the music and dance sectors, and the core-HE provision. We seek to develop curricula that promote diversity and inclusion; that challenge traditional narrow definitions of artistic excellence; and that reflect contemporary thinking in the arts to attract a broad constituency of able students.
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. While this partnership is due to end in March 2018, we have applied to Arts Council England for direct NPO funding, to include both dance and music activity, which will support the continuance of broad range of partnership with the arts industry.

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. At the time of writing these include delivery the National Collaborative Outreach Programme in London, and collaboration on the AccessHE Creative Network which is developing coordinated strategies to support under-represented young people in London to:

- develop their skills, knowledge base and cultural capital;
- learn about the range of creative qualifications on offer and employment opportunities within the creative industries;
- have the confidence to choose a creative pathway;
- submit strong applications to creative higher education courses.

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 association has been supplemented by a further partnership, LINKED, 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 and are developing a website to highlight opportunities for disabled young people and their families.

National Dance Centres for Advanced Training (CATs)

The Trinity Laban Dance CAT is part of a national network of nine Dance CAT's, 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 are building 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.

COVERAGE OF THE AGREEMENT

19. This agreement applies to home and EU undergraduate students entering Trinity Laban in the 2018-2019 academic year and its terms will pertain for the duration of their studies on the undergraduate programme they commence in 2018-19.
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 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>).
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.

FEES, STUDENT NUMBERS AND FEE INCOME

22. Trinity Laban entered the Teaching Excellence Framework (TEF2), and is therefore able to apply any inflationary increase approved by Government to regulated undergraduate fees for 2018-2019. Trinity Laban will charge the maximum permitted fee to home and European Union students in 2018-19 of £9,250 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)

23. Trinity Laban also offers a part-time, blended learning programme at undergraduate level (60 credits at level 6) – the Certificate: The Practice of Music Making. The programme fee in 2018-2019 will be £3,475.

24. Fees will be subject to an inflationary increase each year in line with the permitted rises prescribed in government regulations. Fee increases will apply to both new entrants and continuing students.

25. The following table sets out the estimated number of full-time undergraduate students in 2018-2019 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
778	£9,250	£7,196,500	£2,400,130

ACCESS, STUDENT SUCCESS AND PROGRESSION MEASURES

Assessment of our access, student success and progression performance

Performance trend: Access

26. The following table sets out our performance on access measures relating to our targeted under-represented groups since 2010-2011 (the green shading shows where current performance is an improvement on baseline):

Target Group	Baseline (2010-11)	2011-12	2012-13	2013-14	2014-15	2015-16	2016-17 (where known)
Students from low income households	26.2%	29.1%	26.4%	26.5%	27.9%	29.0%	30.2%
Entrants from LPNs (POLAR 3) (HE PIs)	5.4%	3.7%	6.7%	4.8%	9.3%	6.2%	-
Entrants from UK state maintained sector (HE PIs)	83.2%	80.1%	79.6%	81.3%	88.2%	80.1%	-
Applicants from BAME groups (UK domiciled)	11.7%	11.8%	12.5%	9.9%	11.1%	13.1%	-
Students from BAME groups (UK domiciled)	9.2%	11.5%	8.3%	9.9%	9.8%	9.2%	9.9%
Male applicants for UG dance	13.3%	16.6%	16.4%	16.7%	15.7%	14.5%	-
Male entrants for UG dance	16.8%	22.0%	23.3%	22.7%	25.0%	21.1%	19.8%
Male applicants for UG musical theatre	16.0%	18%	15.2%	17.9%	16.7%	12.5%	-
Male entrants for UG musical theatre	22.0%	38.0%	37.7%	34.1%	44.0%	40.0%	39.1%

27. Latest outcomes show an improvement against baseline on seven out of ten indicators but a year-on-year dip in some of the latest figures (POLAR, state school recruitment, male applications for Dance and Musical Theatre). We would again highlight the 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 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. The introduction of the Ebacc is having a detrimental impact on the availability of arts subjects, alongside other accountability measures in schools which reduce curricular space for our disciplines. Already, the number of students taking GCSE and A Level in arts subjects is declining. We are 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. This places more significance on out of school provision in the preparation of young people for entry to conservatoire training, which has potential to narrow the social base of entrants.

Performance trend: Student success and progression

28. Retention and student success are areas where Trinity Laban has regularly outperformed both its HESA benchmarks and wider sector averages. However, the general upward trend in performance was not been sustained in the past year when we slipped below HESA benchmark on projected outcomes, albeit not to a statistically significant extent:

Measure	Baseline 2010-11	2011-12	2012-13	2013-14	2014-15	2015-16
Non-continuation after year of entry (all first degree entrants)	3.6%	4.8%	7.9%	6.1%	4.5%	6.1%
Projected learning outcomes (% of entrants projected to qualify)	84.9%	84%	81.8%	82.9%	84.1%	80.6%
Projected neither to qualify nor transfer	12.0%	8.7%	13.9%	8.5%	10.4%	11.3%
Graduate employment rate	97.6%	97.7%	98.9%	98.8%	99.1%	Not published

This could be a random variation and we have no evidence of differential performance among WP students. Nevertheless, we are concerned continually to improve our understanding of the factors influencing on-course success and to enhance support for students at key points in their learning journey. Responsiveness to the needs of diverse student cohorts through an awareness of transition issues is a key aim of our Learning and Teaching Plan.

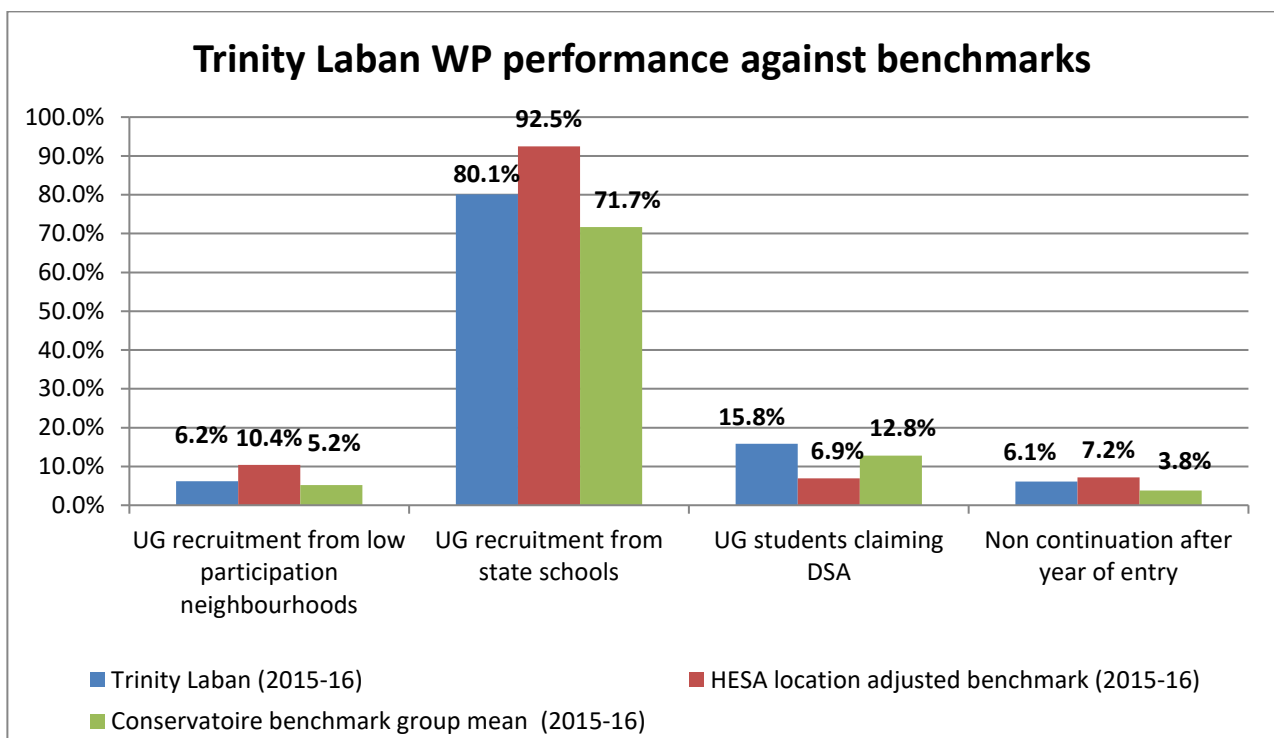
Graduate success across all demographic groups remains exceptional. *[The DLHE response rate fell below the publishable threshold for the 2015-2016 Performance Indicator but data released as part of the TEF metrics show a similar level of high performance to previous years].* Over the period reported above, 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. TEF metrics also reveal well above benchmark entry into highly skilled employment for all graduate constituencies. 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

29. 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 conservatoires¹ 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.

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



Trinity Laban continues to outperform its conservatoire peers on national WP indicators, although the removal of the NS-SEC measure now restricts the number of PIs for which comparative data are available. Our level of recruitment from the state sector, in particular, far outstrips comparators offering Music: among London-based institutions, we admitted a greater absolute number of state educated UK undergraduates (140) than the Royal Academy of Music (30), Royal College of Music (30) and the Guildhall School of Music and Drama (75) combined². Achievement of HESA benchmarks is more inconsistent. Having narrowed the gap in 2014-2015 to the point of no statistically significant shortfall against HESA benchmarks, this year recruitment from state schools is again materially below benchmark.

¹ 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.

² HESA Performance Indicators: Table T1a - Participation of under-represented groups in higher education: UK domiciled young full-time first degree entrants 2015/16

Evaluation findings

31. 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.
32. 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.
 - 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 and collaboration with Music Hubs, Local Authorities, schools and specific Opportunity Areas identified by DfE and Cultural Education Challenge areas e.g. Barking and Dagenham supported by Arts Council England (ACE), to ensure that inconsistencies in provision are reduced and we are able to target resources effectively.
 - 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 those from BAME groups, on free school meals, in receipt of pupil premium and, in the case of dance, boys.
 - 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.

We have also completed an 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. In 2017, we are taking forward this analysis using the OFFA-recommended evaluation toolkit, on the basis of which we shall determine our future approach.

Conclusions and priorities

33. To summarise our performance, we have shown sustained leading outcomes on WP measures among our conservatoire peer group, significantly exceeding the conservatoire mean average in all cases. Performance against HESA benchmarks is less consistent, and we recognise that there is still work to be done to achieve a fully representative student and applicant body in increasingly testing external conditions.
34. The evidence demonstrates that our largest and continuing 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. We propose, therefore, to continue to focus the majority of investment under our Access Agreement on access and WP recruitment activity.

35. Our overall record on student success and progression is very strong; there are high levels of attainment and graduate success across all cohorts. That said, we have seen some less good recent performance and we fall below our peer group average on continuation and success measures, although we believe this is partly accounted for by our specific disciplinary mix of Dance and Music. We are committed to ensuring that all students achieve to their potential and have determined that we should deploy a portion of funding under this Agreement towards student success initiatives.
36. Students with disabilities are well represented at Trinity Laban: nearly 16% 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

37. In 2018-19, we intend to increase our minimum investment from 25% to 27% of additional fee income to be spent on access measures (financial aid for students, access work and student success measures). This level of investment will allow us to sustain and develop successful, long-term programmes of WP work in order to achieve access targets; to add a strand of targeted work to promote student success among WP cohorts; and to protect the interests of current students in a difficult and uncertain financial climate for HEIs. It also responds to the call to increase investment in access activity in the strategic guidance from the Director of Fair Access.
38. Taking account of continuing commitments under previous Access Agreements and assuming zero fee inflation per annum, we estimate the following overall minimum expenditure:

	Estimated³ expenditure on additional access measures (as at April 2017)						
Expenditure area	2015-16 <i>(actual)</i>	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22
Financial aid to students	£189,077	£197,250	£227,750	£230,000	£241,250	£241,250	£241,250
Access	£319,000	£330,750	£351,459	£368,035	£380,108	£383,440	£383,440
Student success	-	-	-	£50,000	£50,000	£50,000	£50,000
Total	£508,077	£528,000	£579,209	£648,035	£671,358	£674,690	£674,690

39. Higher investment and projected growth in tuition fee income from rising UG student numbers will allow us to maintain our current financial support package for students from the lowest income backgrounds while both increasing expenditure on outreach, in reach and other access activities and adding a student success strand. Projections show a rise in absolute spend of +33% between 2015-16 and 2020-21. Under this model, percentage spend on direct financial support is reduced from 40% to 36% in steady state.

³ Actual expenditure will depend on UG student recruitment (numbers and demographic) and associated additional fee income. However, it will not fall below 27% of additional fee income in 2018-2019.

40. In retaining a component of targeted financial aid, we have taken particular account of the withdrawal of maintenance grants for low income students as well our own evaluation findings and the advocacy of student representatives. We remain concerned that the additional loan burden will discourage students from disadvantaged backgrounds from entering HE. Moreover, 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.
41. Previously, we have not chosen to apply additional fee income to student success activities beyond the financial support offered to students. Based on latest outcomes, however, and to enhance our understanding of, and support for, the learning needs of different students, we are making an allocation of £50K under this Agreement. In doing so, we are also mindful of potential reduction in HEFCE grant funding for student success as the Student Opportunity Fund is replaced by the newly calculated student premium, and previously announced Government cuts to higher education T-grant work through the system. Any such loss would need to be made good from institutional fee income to maintain high levels of personalised academic support.
42. We are currently managing the financial impact of changes to the Disabled Student Allowance and the implications for provision of disability services, which include higher costs to the Institution that are only partly offset by increased HEFCE disability funding. We have not yet included disability expenditure in our Access Agreement, but we shall keep the position under review.
43. Most recent monitoring data showed a total annual expenditure on WP in excess of £1.92 million, around 8% of Trinity Laban's turnover.

Access, Student Success and Progression Activities

WP infrastructure

44. 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, Arts Council England) 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

45. 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 an average of 11,500 children and young people per year and we work in collaboration with over 200 primary and secondary schools and FECs as well as other industry and community partners.
46. 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.

47. 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.

48. 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. In 2017-18 we shall be extending this offer to out of London venues in the South West, Wales, Manchester and Birmingham.

Trinity Laban Dance Centre for Advanced Training outreach. We undertake extensive 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 Barking and Dagenham, Lambeth and Tower Hamlets to offer outreach workshops and projects to secondary school Key Stage 3 pupils
- 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.

49. 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 programmes to raise attainment in schools

50. We have reviewed our schools engagement strategies, and are implementing from 2016-2017 stronger partnerships with identified secondary schools and Cultural Education Partnerships to enhance in depth and long-term engagement. Potentially, this will lead to the introduction of an associate schools programme where we are able to work more closely with schools, raising attainment in Dance and Music through direct interventions in the classroom, and enabling higher aspirations for progression to HE. Through Cultural Education Partnerships (an Arts Council England initiative), in Lewisham and Barking and Dagenham, we have already been able to broaden our network of schools, and work within a strategic framework focused on school improvement and increasing cultural engagement.

51. In 2016, Trinity Laban's Faculty of Music began piloting more in depth work with schools, led by the Children and Young People's Programme with the longer term vision of creating schools' partnerships/champion schools. In December 2016, we received funding from Youth Music to support a project in partnership with the TL research department to look at the barriers to progression in music for children and young people living in challenging circumstances. This is a two year project with Ark Evelyn Grace Academy, Brixton through which Trinity Laban staff and students are being immersed in the school in a range of music projects supporting both curriculum teaching and out of school activities (for example Exploring Improvisation, and an after school practice club).. Over the next five years, we aim to partner with an additional three secondary schools for at least two years. In addition, we are committed to our schools' concert series which offers over 800 young people a year between the ages of 7 and 18 from across the South East to experience live music in lecture style concerts supporting the music National Curriculum and GCSE and A-level music syllabi.

52. Our flagship programme, Animate Orchestra continues to support young people to continue in their instrumental learning across the transition from primary to secondary school, and works in partnership with schools to support young people to attend courses. Over the next two years, we aim to roll out Animate Orchestra to a further two London Boroughs thereby widening its access to more young people. Junior Trinity continues to lead on targeted recruitment with hard to reach young people for whom progression to a Junior Conservatoire has significant barriers. Working in partnership with organisations such as London Music Masters, we can fully support students to transition to Junior Trinity.
53. Junior Trinity has seen an increase in the numbers of students taking A Level Music and Music Technology over the past two years, a direct result of the reduction of provision of these subjects being offered by schools. This is matched by an increase in numbers of students on our Distance Learning 'A' Level course. The numbers of students taking GCSE music with us has been maintained at a very healthy level.
54. We are increasing our CPD provision for both primary and secondary school teachers to support the delivery of Music and Dance in the curriculum. Recent changes in the national curriculum and KS4/5 examinations, have meant teachers need specialist support to ensure they are able to deliver the new courses at a high level and thus raise attainment of pupils. In Dance, we have forged partnerships with the professional dance companies featured in the GCSE Dance specification and are delivering a programme of specialist training days for GCSE Dance teachers, working with the Royal Opera House, James Cousins Dance Company and Boy Blue Entertainment among others. We are also expanding our support in schools, building on recent successes in Tower Hamlets working in Central Foundation Secondary school to raise the attainment of pupils undertaking dance examinations by providing specialist dance artists to complement the curriculum provision.

In Music, we are building on the legacy of *Teach Through Music* a major professional development programme, delivered by a partnership of HEIs and cultural organisations led by Trinity Laban, that set out to address problems of teacher isolation and enhance subject specific pedagogy in KS3 music within London schools. We continue to place work with teachers and music educators at the heart of our widening participation efforts as one of the most direct means of enhancing the knowledge, motivation, opportunity and attainment of young people from diverse backgrounds, and enabling their progression to advanced musical study. *Teach Through Music* has improved our understanding of specialist CPD needs in schools and this learning informs the design and delivery of our face-to-face and online offer, taking account of the known pressures on KS3 teachers in particular.

Audition fee waivers

55. 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 but it may be subject to uplift for 2018 entry.
56. 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.
57. All applicants remain liable for payment of a charge to UCAS for use of the Conservatoires UK Application Service (UCAS Conservatoires), currently £20.

Student success

58. Our approach to supporting students from a range of backgrounds was used as a case study by the Social Market Foundation in 2016, identifying Trinity Laban as an institution that has improved both widening participation and access performance and rates of continuation. This approach is characterised as a personalised support framework where welfare and academic trajectories are understood at the level of the student and can be identified at a much earlier point. Our strategy for supporting student success can be summarised in three levels: learning support; development of teacher understanding of intersecting issues that may be a barrier to success; enhancement planning.
59. Learning support is additional support to assist students within their chosen programme of study, or who, by reason of their learning difficulty or disability, may require specialist support beyond that normally provided by their tutors. The aim is to provide students with the tools to enable them to work to their potential and demonstrate the true level of their abilities as an undergraduate or postgraduate student. This support is provided via one-to-one tutorials, study groups, and diagnostic testing (e.g. for visual stress) by specialist learning support tutors who are members of the Dyslexia Guild and have research specialisms in psychology of learning. Our offer is intended to benefit students in such a way as to enrich them with skills, strategies and improved levels of self-confidence and self-efficacy that will serve them for the rest of their learning lives.
60. Teacher development has been focused on understanding mental health issues that may impact on student progression and our newly HEA accredited teacher recognition mentoring programme has been commended for embedding equality and diversity as a core feature.
61. Enhancement planning for the next three years will be focused on transition into, through and out of programmes, whereby the First Year Experience is understood to be the most important feature of student success and continuation, particularly for students from non-traditional backgrounds. We intend to map and evaluate those critical moments of intervention where students are most likely to be at risk of withdrawing from the programme, cross-referenced with a greater understanding of the needs of the diversifying cohorts. This will then lead to full programme mapping to ensure that transition throughout the programmes is clearly understood and support mechanisms most usefully deployed.

Curricular development and flexible delivery

62. 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.
63. 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 launched 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 2017-18. 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

64. 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

65. 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 took part in a collaborative project under HEFCE's Postgraduate Support Scheme trialling PG mentoring schemes and are applying the learning from this programme to develop our approaches to supporting student transition at key stages of their academic and professional journey.

FINANCIAL SUPPORT

66. 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

67. The Trinity Laban undergraduate bursary scheme provides means-tested financial support. 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

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

Benefits

69. Eligible students will receive an annual cash bursary of £1,250 for the duration of their undergraduate programme.

70. 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 hardship funding will be open to both home and EU students with residual household incomes up to £42,600.

MILESTONES AND TARGETS

71. 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 2017-2018 Access Agreement but are extended to 2021-2022.
72. Following discontinuation of the NS-SEC HE Performance Indicator at national level, this data is no longer collected from students or published by HESA and we therefore removed this indicator from our targets. We still 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.
73. 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 (actual)	2016-17 (target)	2017-18 (target)	2018-19 (target)	2019-20 (target)	2020-21 (target)	2021-22 (target)
Entrants from low-income households	26.4% of home UGs qualified for bursary	26.5%	27.9%	29%	29%	29%	30%	30%	31%	32%
Entrants from UK state maintained sector (three-year, rolling average)	82.0% of UG entrants from state sector	80.3%	82.4%	83%	84%	85%	86%	87%	87.7%	88%
Entrants from low participation neighbourhoods (three-year, rolling average) (POLAR 3)	5.3% of UG entrants from low participation neighbourhoods (POLAR 3)	5.1%	4.8%	6.9%	6.7%	7.3%	8.0%	8.7%	9.3%	10%
Black, Asian and minority ethnic applicants and students	12.5% of home UG applicants from BAME groups	9.9%	11.1%	13.1%	13%	13%	14%	15%	16%	17%
	8.3% of home UG students from BAME groups	9.9%	9.8%	9.6%	9.9% <i>(actual)</i>	13%	14%	15%	16%	17%
Male applicants and students on UG dance programmes	16.4% of UG dance applicants were male	16.7%	15.7%	14.5%	21%	22%	23%	24%	25%	26%
	23.3% of UG students were male	22.7%	25%	23.1%	19.8% <i>(actual)</i>	27%	27%	28%	28%	29%
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%	28%	tbc
	38% of musical theatre students were male	37.7%	44%	40%	39.1% <i>(actual)</i>	35%	36%	37%	40%	tbc

Target group or measure	2012-13 (baseline)	2013-14 (actual)	2014-15 (actual)	2015-16 (actual)	2016-17 (target)	2017-18 (target)	2018-19 (target)	2019-20 (target)	2020-21 (target)	2021-22 (target)
Secondary school pupils with increased attainment in Music or Dance	Baseline tbc	-	-	-	-	100	125	150	175	tbc
Impact of CPD on teacher skills and pupil attainment: % identifying positive impact	Baseline tbc	-	-	-	-	75%	80%	85%	90%	tbc
Number of pupils gaining GCSE and 'A' Level in Music through Trinity Laban	40 gaining qualification (2015-2016)	-	-	40	tbc	42	44	46	48	50
Progression to HE of Dance CAT and Junior Trinity students	96% of CAT/JT leavers progressed to HE	97%	100%	97%	96%	96%	96%	96%	96%	97%
Participation in outreach and in reach programmes:	7,646 participants	9,939	11,699	10,178	12,000	12,000	12,000	12,000	12,000	12,000
<ul style="list-style-type: none"> Total participant numbers Total sessions 	1000 sessions (13-14)	1,000	1,000	2,916	1,150	1,150	1,150	1,150	1,150	1,150
BAME participation in outreach and in reach	45% participants from BAME groups	47%	52%	55%	At least 50%	At least 50%	At least 50%	At least 50%	At least 50%	At least 50%
WP cohort in Centres for Advanced Training:	160 CAT students qualified for bursary	165	171	172	175	175	175	175	175	175
<ul style="list-style-type: none"> low income students BAME students 	27% Junior Trinity and Dance CAT students from BAME groups	23%	24.4%	26%	27%	27%	27%	28%	28%	29%
Student retention and success	92.1% UG continuation after year of entry	93.9%	95.5%	93.9%	96%	96%	96%	96%	96%	tbc
	86.1% UG entrants projected to qualify or transfer	91.5%	89.6%	88.7%	93%	94%	94%	94%	94%	tbc
	Graduate employment rate= 98.9%	98.8%	99.1%	Not published	98%	98%	98%	98%	98%	tbc

EQUALITY AND DIVERSITY

74. 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.
75. 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.

MONITORING AND EVALUATION ARRANGEMENTS

76. 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
77. 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.

78. 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.

79. 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 gave greater understanding of Animate membership and retention issues and what motivates and prevents continued participation that has informed programme design. A further research report by the Faculty of Education and Health at University of Greenwich has since 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 – is being 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.

80. In February 2017, we launched a two-year research project in partnership with Evelyn Grace Academy in Brixton. The research is being undertaken by Trinity Laban's research department and will investigate how cultural organisations can work with schools to facilitate more opportunities to access out of school musical learning for children and young people living in challenging circumstances.

The project will seek to investigate how junior conservatoires can better work together to identify and support progression for gifted and talented young people from all backgrounds by modelling effective mechanisms to remove barriers to progressing to high level music making. We will encourage cultural ownership of young people by giving them a voice in the development of work as well as a curatorial role in concert programming. The learning will be disseminated across the UK through Conservatoires UK and CUK Junior Forum, as well as via the Youth Music Network and Music Excellence London (a legacy of Trinity Laban's 'Teach Through Music' CPD programme for KS3 Music Teachers).

Learning & Participation Evaluation Framework

81. We have adopted a standard institutional 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, raise attainment 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 structured around these themes for practitioners and project managers.

Diversity study

82. 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 UKs conservatoires (all subject/discipline areas), their feeders and relevant arts professions.

External funding support is being secured for the study which will run for three years. The research 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

83. All applicants to Trinity Laban are directed to financial information on the institutional website, containing:
- Audition requirements and preparatory information
 - 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
84. This information is published on the institution's website from September preceding the relevant year (i.e. September 2017 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.
85. 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.
86. 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.
87. 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

88. This Access Agreement has been discussed with and approved by the Trinity Laban Students' Union. Student representatives have 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

89. 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 Teaching Plan 2015-2019
 - Equality and Diversity Policy, Equality Information and Equality Objectives
 - Admissions Policy

**Trinity Laban Conservatoire of Music and Dance
April 2017**