

# TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE



## 2019-20 Access and Participation Plan

[Submitted April 2018 for approval of Director of Fair Access and Participation]

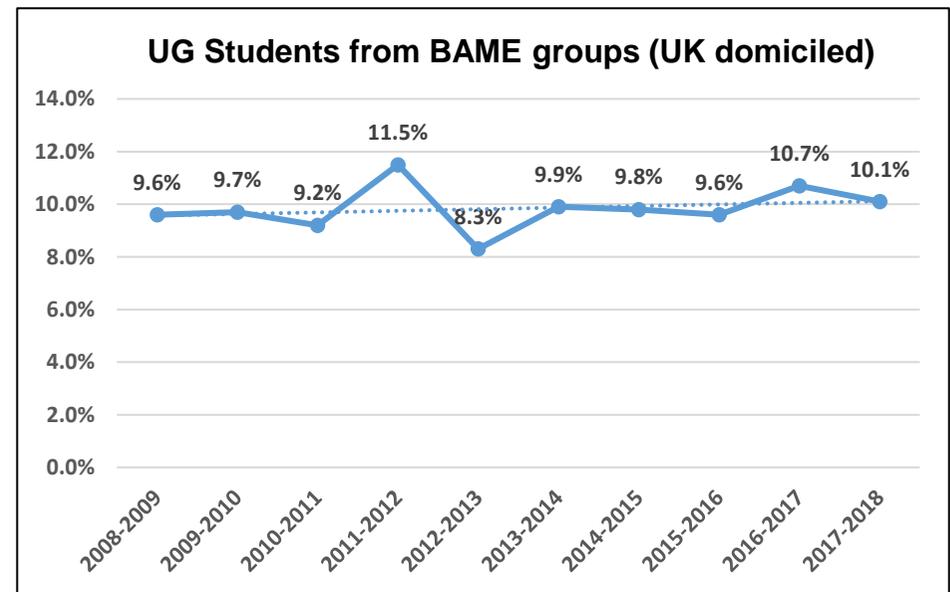
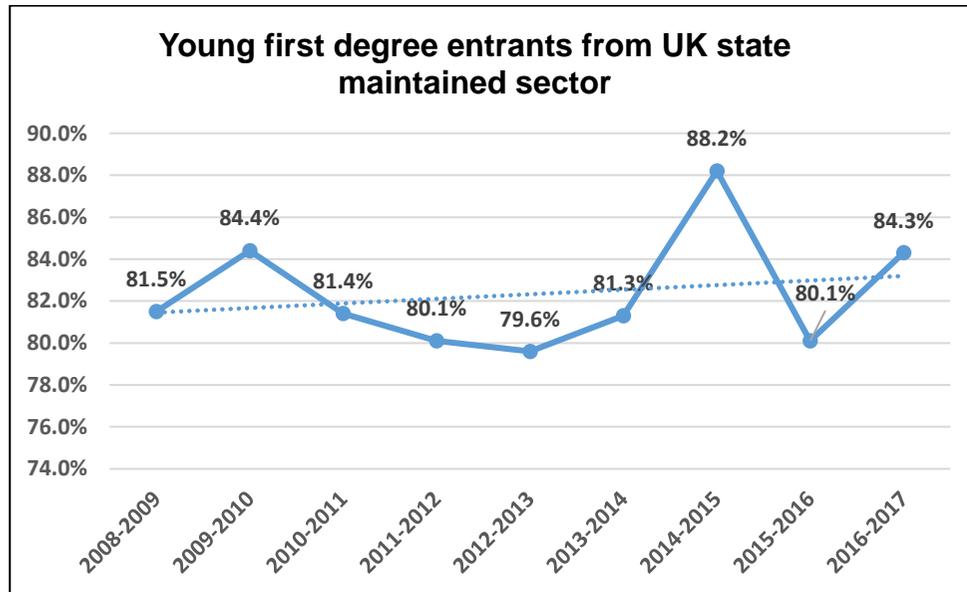
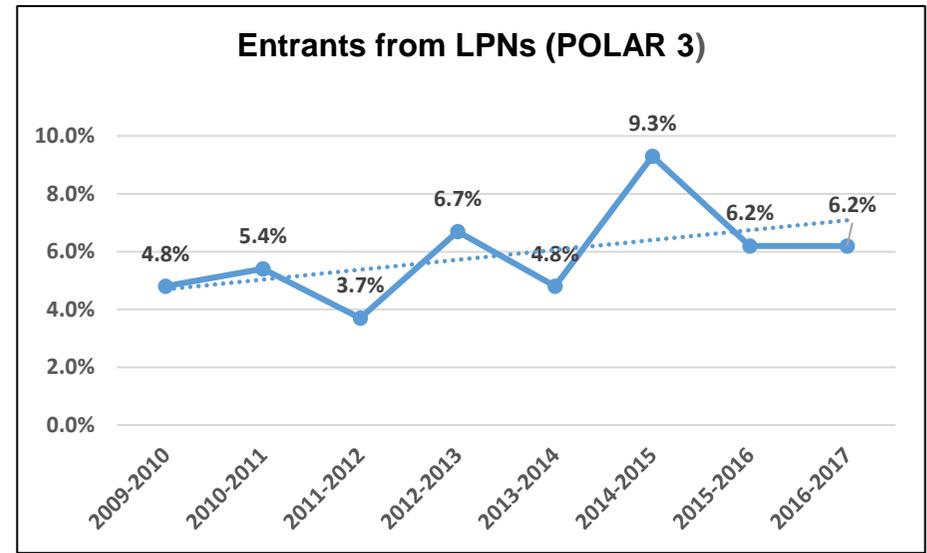
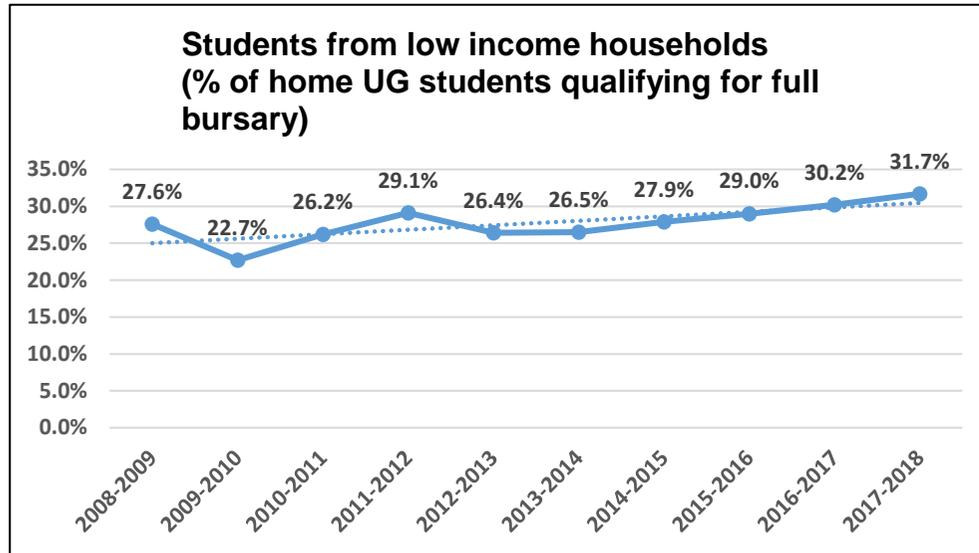
## **Introduction: Trinity Laban Conservatoire of Music and Dance**

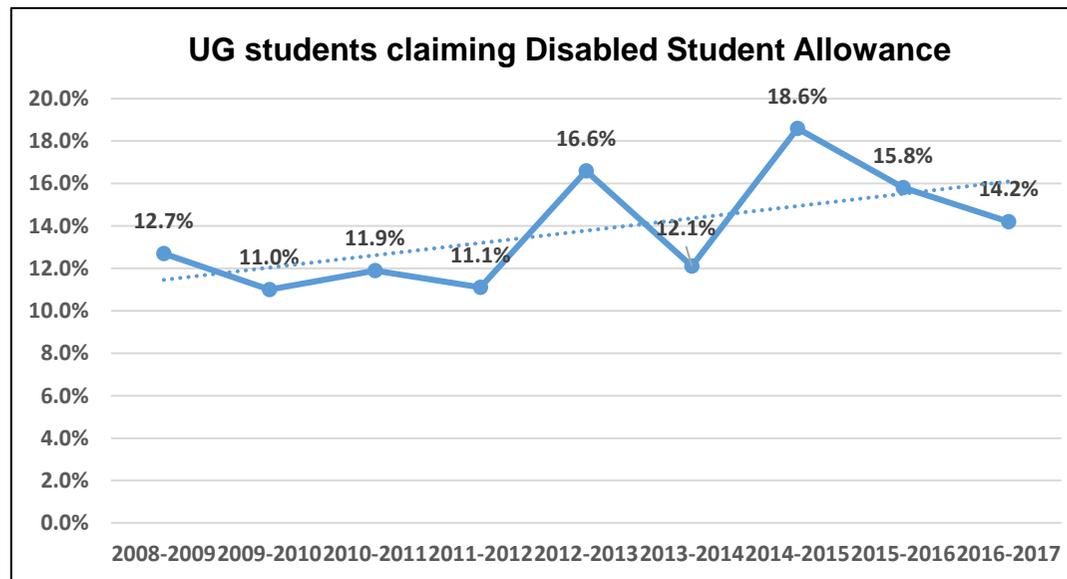
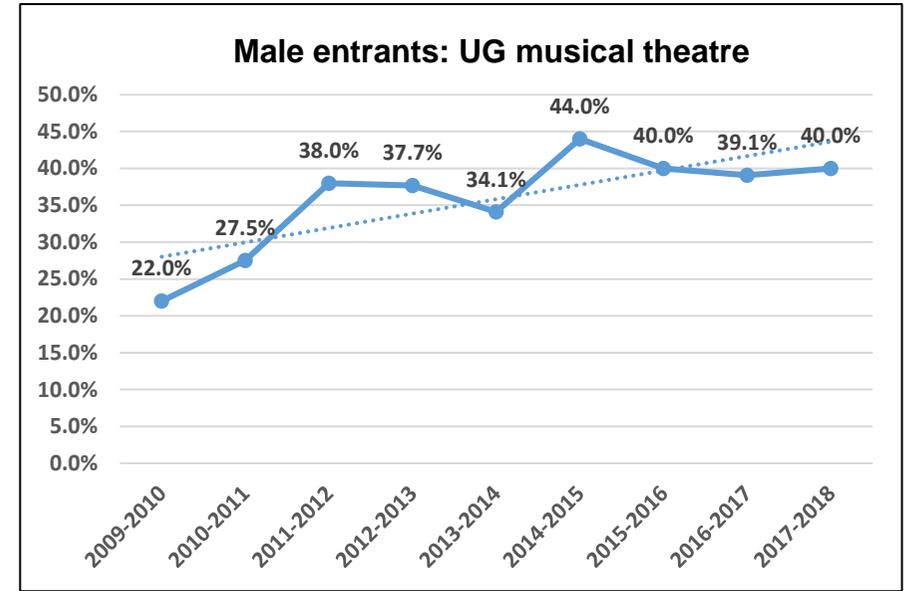
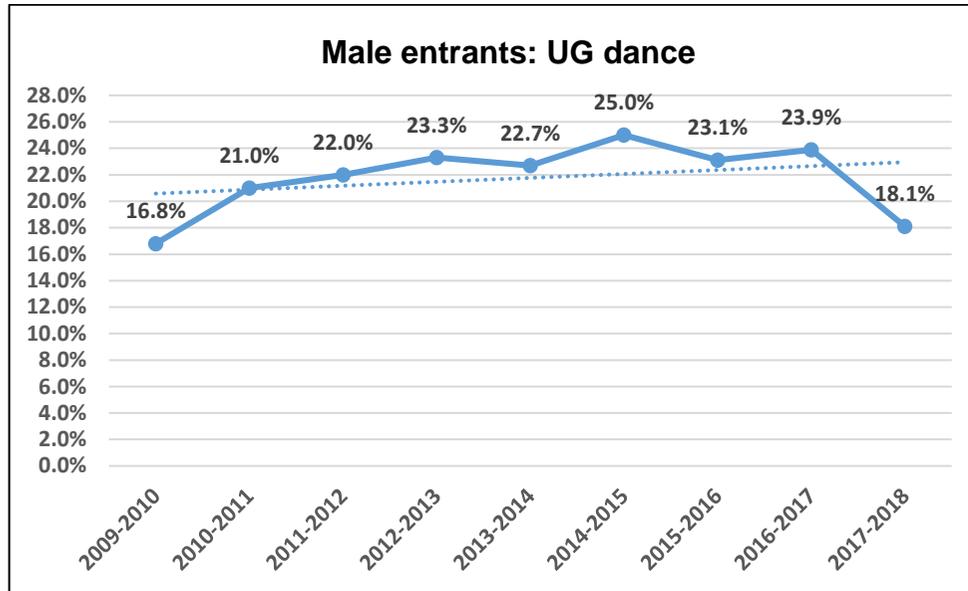
1. Trinity Laban is a leading international conservatoire of music and contemporary dance, offering higher education programmes from undergraduate to doctoral level in contemporary dance, music and musical theatre. Our HE programmes aim to instil artistic excellence, stimulate originality and support our students to become innovators and leaders in advancing the art forms of Music and Dance on a global stage. 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.
2. We have an HE student population of 1175, of whom 73% 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.
3. Trinity Laban is 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.

## **Assessment of current performance**

### **Performance trend: Access**

4. In the period since Trinity Laban's formation through merger in 2005 and the subsequent introduction of the first Trinity Laban Access Agreement in 2006-2007, steady progress has been made against the majority of hard access targets. The following graphs set out the ten year performance trend in relation to our identified target groups which for this full period have been:
  - Students and applicants from low income households and lower socio-economic groups
  - Students and applicants from neighbourhoods with low levels of HE participation
  - Students and applicants from the UK state-maintained school/FE sector
  - Black and minority ethnic students and applicants among the home population (i.e. UK resident)
  - Male students and applicants for dance and musical theatre programmes
5. Figures are also presented for UG students claiming Disabled Student Allowance, although we have not identified students with disabilities as a specific target group in our widening participation strategy. Students with disabilities are well represented at Trinity Laban: 14% of UG students receive DSA, significantly above benchmark and exceeding prevalence in UK HE by a large margin (noting that government changes to eligibility criteria have led to a decline in DSA qualification which is not matched in self-declarations). Internal monitoring and TEF metrics show that disabled students consistently perform at least as well as students without a disability in measures of retention, progression and final attainment.

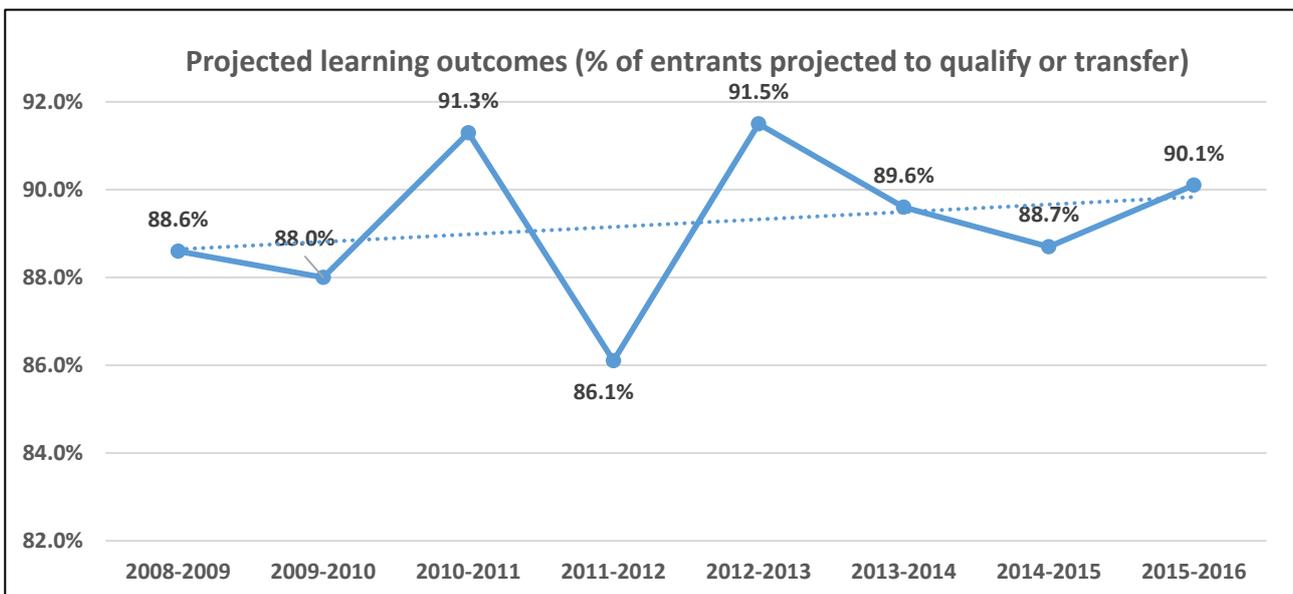
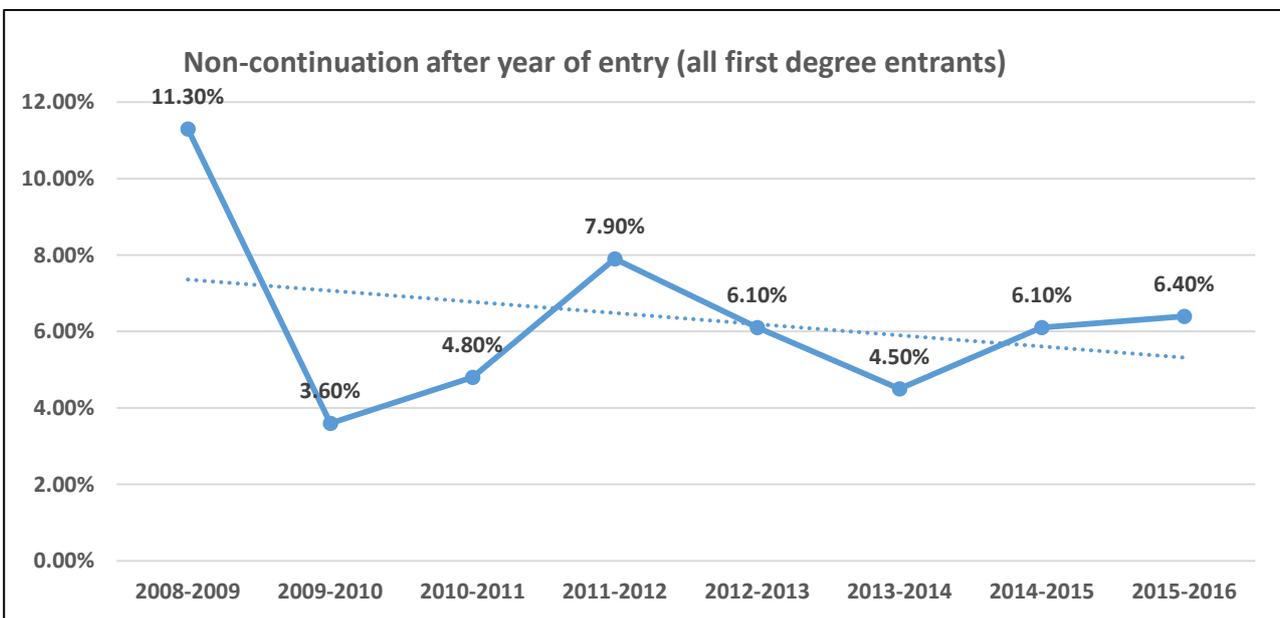


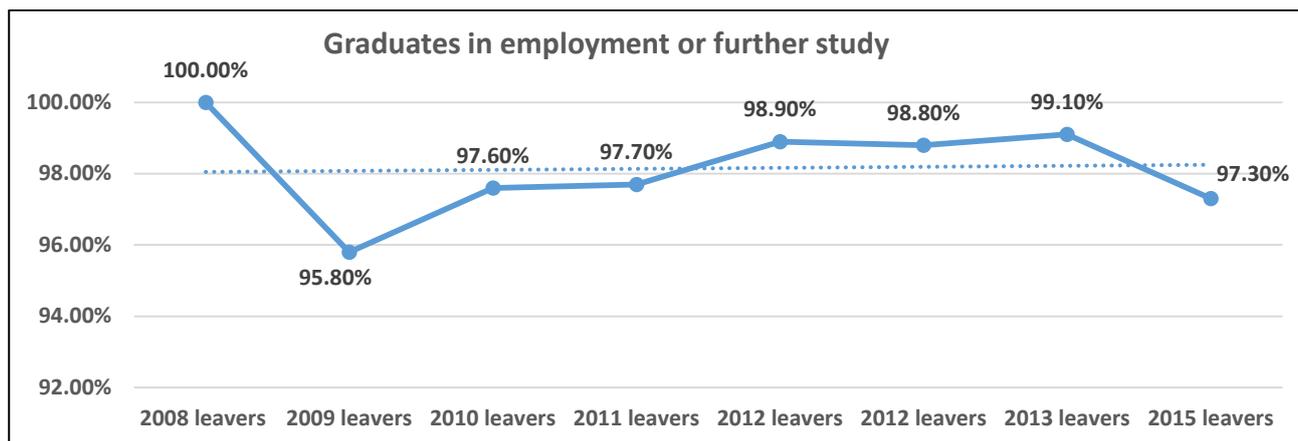


6. As can be seen, and acknowledging some fluctuation in year on year performance, the trend line is upwards in all cases except for recruitment of students from black and minority ethnic backgrounds where performance is static.
7. Most recent results show that yearly milestones under our 2017-2018 Access Agreement have been met for enrolment of students from lower income backgrounds, LPNs and state schools. Male participation is ahead of target in musical theatre but has declined in Dance. The percentage of BAME undergraduates fell slightly, although absolute numbers were identical.

**Performance trend: Student Success and Progression to Employment**

8. Long-term performance on student success and progression to employment indicators also show positive trends, and retention and student success are areas where Trinity Laban has regularly outperformed both its HESA benchmarks and wider sector averages.





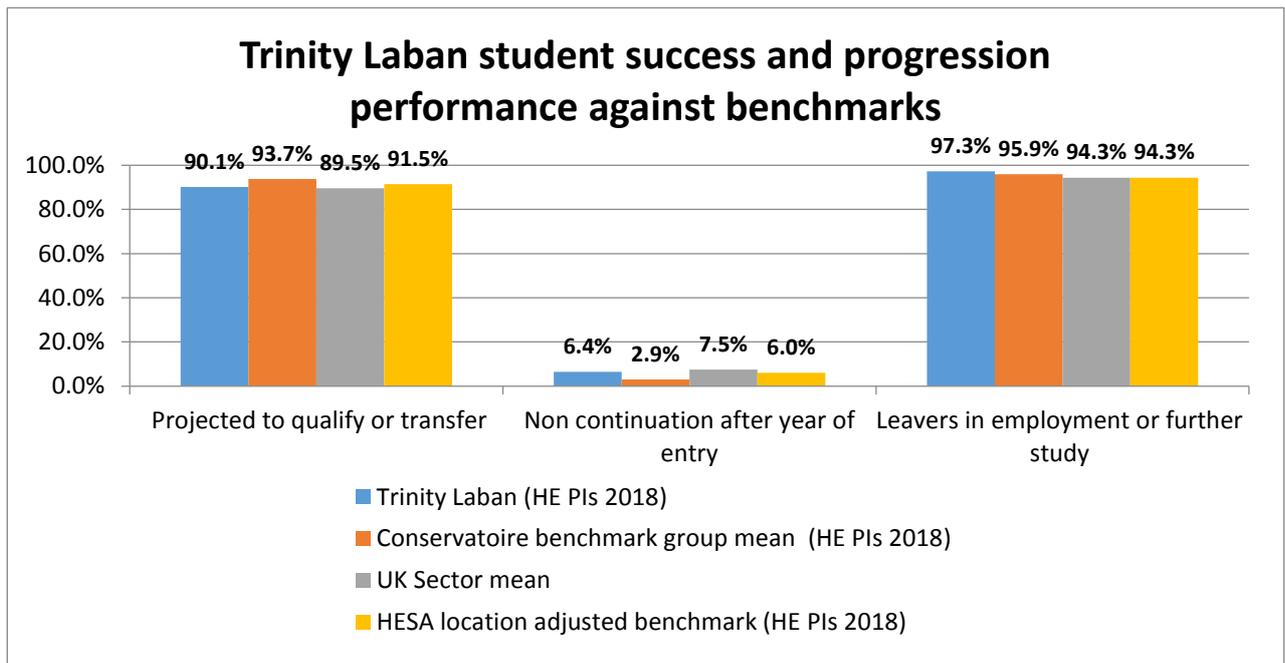
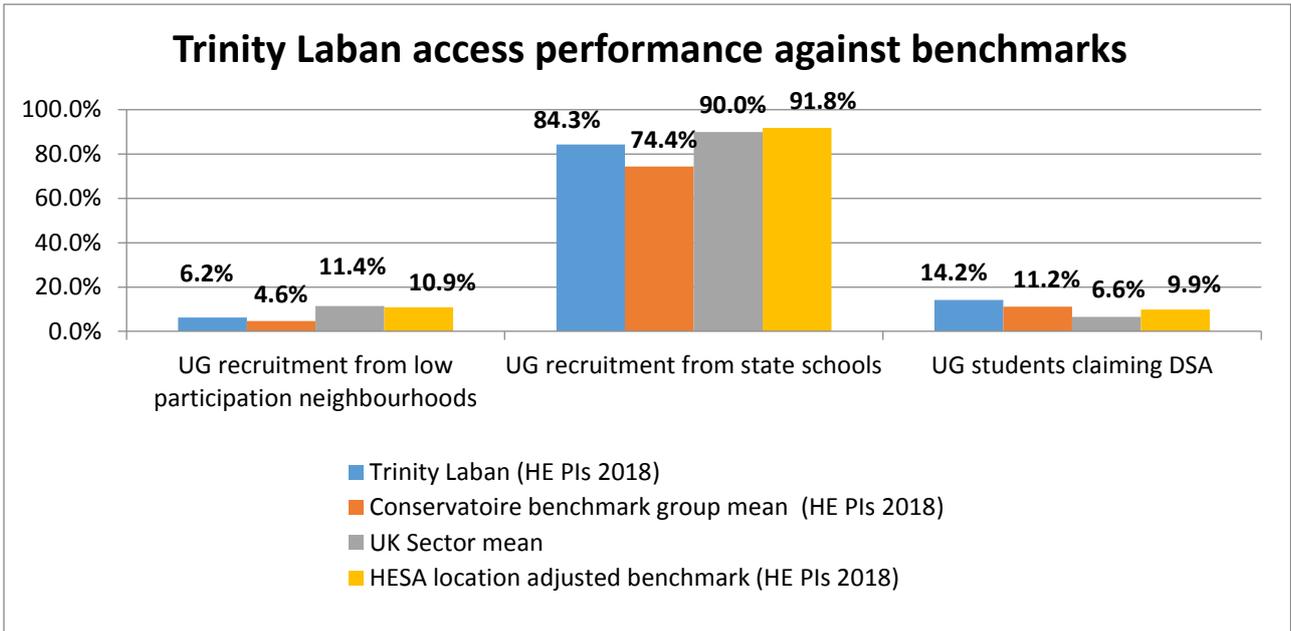
9. Our TEF metrics show strong and uniform outcomes for students from different groups (gender, age, ethnic background, disability, POLAR, IMD) on continuation, entry into employment or further study and entry into skilled employment. The single exception under TEF3 was a negative flag for continuation of students of 'other' ethnicity within the BAME population (black students out-perform the benchmark for continuation). This result, which was only seen in one year's metrics, could be influenced by institutional scale whereby the results of very small numbers of students can lead to disproportionate percentage changes.
10. We have observed but not yet fully analysed an attainment gap in the achievement of good degrees between white British students and students from minority ethnic groups, which we intend to explore further within our targeted student success initiatives over the next three years. In particular, we need to normalise results in terms of starting position and learning gain, which is not easily quantified in the conservatoire context as academic entry qualifications commonly used to establish attainment on entry are not analogous to performance and creative skills assessed within conservatoire degrees. Our latest institutional equality objectives include *to increase our understanding of differences in the challenges and barriers to student success and attainment*.
11. Graduate success across all demographic groups remains exceptional. Our TEF metric values for employment or further study are in the top 10% of absolute performance across all providers, and entry to highly skilled employment is similarly flagged as very significantly above expectation.

**Performance against benchmarks**

12. We assess our success based on consideration of both absolute and relative performance, and make reference to several sets of benchmarks, against which to track and judge our progress:
  - 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.
  - TEF metrics which provide benchmarks for student success and progression into employment across a range of demographic groups as discussed above.

<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.

13. The charts below present latest comparative outcomes for Trinity Laban and the conservatoire group alongside our HESA location-adjusted benchmarks and national sector averages:



14. In the latest set of indicators, Trinity Laban is the leading conservatoire for recruitment from low participation neighbourhoods, and has again materially out-performed all other English music conservatoires on recruitment from the state sector; our percentage entry from the state sector (84.3%) was nearly twice that of the lowest such performer (44.1%) and +12 percentage points above the median figure (72.3%).

15. For continuation and projected outcome, we exceed national averages but fall marginally short of HESA benchmark, albeit not to a statistically significant extent (we have met continuation benchmark in previous years). However, we sit below our peer group average on continuation and success measures, although we believe this is partly accounted for by our unique disciplinary mix of Dance and Music, as well as our broader student demographic.

**Conclusion**

16. 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.
17. While progress has been made, the evidence demonstrates that our continuing and largest 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 activity and investment under our Access and Participation Plan on pre-entry access and progression measures that counter barriers to HE entry at Trinity Laban and to advanced vocational training in music, dance and musical theatre more widely.
18. Our overall record on student success and progression is strong; there are high levels of attainment and (particularly) graduate success across all cohorts as verified by TEF metrics, and HESA benchmarks have generally been met. In *Staying the Course* published by the Social Market Foundation in 2017, Trinity Laban is included on the list of institutions that are 'making the strongest progress on widening participation while also improving continuation rates'. That said, we have seen some mixed recent performance. We are committed to ensuring that all students achieve to their potential and, from 2018-2019, have allocated funds for a new strand of work in this area to explore in more depth 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.
19. We recognise also that there are data gaps which prevent full understanding of performance across all demographic groups and stages within the student lifecycle. As a small, specialist institution, internal capacity and capability in the area of data collation and analysis is limited and Trinity Laban is heavily reliant on public data sources such as the HE Performance Indicators. We have not, to date, collated information on care leavers within our applicant or student populations and, while our equality monitoring shows our student body has a balanced age profile, we have not specifically explored performance of mature students beyond noting outcomes in our TEF metrics that are consistent with their peers. We aspire to improve our use of data in this realm, but it will be a long-term project to build our data capability to point where comprehensive and granular WP data sets can be systematically produced and analysed.
20. Trinity Laban delivers far in excess of its scale, providing 2450 outreach sessions to 11,740 participants in 2016-17 as well as working with 390 schools and FE colleges and providing CPD to 487 teachers and arts educators. Given our size and specialism, however, we must be realistic about institutional capacity to address every WP agenda and target group, and concentrate our efforts where our specialist expertise can have the most impact on the largest challenges facing both Trinity Laban (as identified above) and arts education nationally.

## **Ambition and strategy**

### **Strategic aims**

21. Trinity Laban's vision, mission and core values set out its fundamental commitment to engage the widest possible range and number of people in our art forms of Music and Dance. We are 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. Our strategic aims for access and participation are:

- To promote aspiration and enable access to HE music, musical theatre and dance training for those with the potential to achieve successful careers as performing musicians, dancers, composers and choreographers
- To facilitate progression among groups currently under-represented in HE performance training and employment, ensuring proper representation from all sections of society in Trinity Laban's applicant and student population by addressing barriers to entry among currently under-represented groups
- To ensure that all students are provided with the support and learning environment to achieve to their full potential, and to identify and address any barriers to attainment that lead to differential outcomes between student groups

### **Strategic approach**

22. Our long-term strategic approach to widening participation in HE and in our art forms targets 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;
- a progressive approach to programme and curricular development that recognises the need for the Conservatoire to develop its offer in ways that respond to contemporary culture and promote widest possible inclusion of diverse talents;
- a learning environment that is purposefully constructed to respond to the personal needs of students across all demographics, and that values diversity and inclusivity;
- 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.

23. 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. Trinity Laban has therefore provided an extensive, long-term programme of outreach and in reach activities that target participants from early years (0-5) through to adult learners in Further Education Colleges and the informal/non-formal learning sector. 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.
24. At pre-HE level, we are increasingly required to address gaps in performing arts provision within formal education as well as diminishing affordable opportunity outside of schools due to constraints on local authority and other providers' budgets for arts services. 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. A report by the Education Policy Institute in September 2017<sup>2</sup> showed that both the average number of key stage four arts entries per pupil and the proportion of pupils taking at least one arts subject are at their lowest since 2007. 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.

**2018/19-2019/20 priorities**

25. Based on both the assessment of our own performance and on our understanding of the external environment, we have identified the following priorities for the next period which includes those covered by our 2018-2019 Access Agreement as well as this Plan. We have a number of new initiatives planned for the 2018-2019 academic year and shall review and refine these plans on an ongoing basis.

**26. *Open access and aspiration raising***

Widening participation at the pinnacle of specialist arts education through conservatoire entry can only be achieved by establishing a broader pool of interest, aspiration and opportunity to engage with our disciplines across all sections of society. Trinity Laban will provide 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 will in turn promote achievement and raise aspiration towards further FE and HE study with a variety of providers in related (and sometimes unrelated) disciplines. Trinity Laban occupies a prominent position within our disciplines as a recognised as a centre of expertise in the promotion and facilitation of successful participation in dance and music. We are in a position to offer information, advice and guidance to current and potential students that covers the full range of options for further training.

**27. *Progression programmes***

- a. Independent evaluation has identified the importance of intermediate and advanced progression opportunities in arts learning, particularly across the KS2-3 transition. Trinity Laban's combination of expertise and facilities mean it is well-placed to take a leading role in this stage of the widening participation journey, capitalising on and complementing arts and arts education sector partners work on first access. Key targets for these activities are young people from BAME backgrounds, on free school meals, in receipt of pupil premium and, in the case of dance, boys.

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<sup>2</sup> <https://epi.org.uk/wp-content/uploads/2018/01/EPI-Entries-to-arts-KS4-1.pdf>

- b. We have a particular focus on progression programmes that translate 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.

**28. Work with schools to raise attainment**

- a. We have reviewed our schools engagement strategies, and are implementing stronger partnerships with identified secondary schools and Cultural Education Partnerships to enhance in-depth and long-term engagement. Through Cultural Education Partnerships (an Arts Council England initiative), in Lewisham and Barking and Dagenham, we have been able to broaden our network of schools, and work within a strategic framework focused on school improvement and increasing cultural engagement.
- b. Trinity Laban's Faculty of Music 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).. This project is running in 2017 and 2018, calendar years. Over the next five years we plan to use our findings from the EGA project to develop more school partnerships in the South Riverside Music Partnership boroughs.
- c. Through our work as part of the DfE Music and Dance Scheme we are undertaking targeted outreach work in the Hastings Opportunity Area to support schools to raise the attainment of their pupils in dance and facilitate pupils' progression on to the Trinity Laban Dance CAT.
- d. 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. We plan to roll out Animate Orchestra to Cornwall in partnership with Cornwall Music Hub, Cornwall Music service, Bournemouth Symphony Orchestra and Open Up Music, serving rural communities in the county where access to Ensemble music making is limited for young people.
- e. We continue to place work with teachers and music and dance 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 study. By strengthening specialist subject knowledge among teachers in the state sector, we can help to tackle inequalities of provision in performing arts provision across the state maintained sector, and between state and independent schools. We are continuing our CPD provision for both primary and secondary school teachers to support the delivery of Music and Dance in the curriculum and also looking at new ways to support teachers through specific music and dance examination master class programmes for their pupils.

**29. Collaboration with other HEPs, arts organisations and community bodies**

- a. 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. We undertake explicit co-ordination of activity with Music Hubs, Local Authorities, schools and Opportunity Areas identified by DfE and Cultural Education Challenge areas supported by Arts Council England to ensure that inconsistencies in provision are reduced and we are able to target resources effectively.

- b. We have sustained 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.

*Music Education Hubs*

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

*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 of 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.

30. 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.

31. **Student success**

- a. Enhancement planning for the three years from 2018/19 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.
- b. Our 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.
- c. 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. 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.
- d. 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.

32. **Curricular development and flexible delivery**

- a. The institutional history of Trinity Laban invokes the idea of democratic and participatory education practices. Our progressive approach to conservatoire education in our art-forms is evident in curricula which explore and enable creativity, criticality, differentiation, individualisation, diversity,

inclusion and community engagement in addition to the more traditional skills required of performing artists. We seek to develop programmes and 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.

- b. We see 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.
- c. Existing programmes that take this approach include the Teaching Musician postgraduate programme, introduced in 2014, and the level 6 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 was 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.
- d. We are also introducing new programmes in 2018-19 to 2020-21 that further expand genres and entry routes, as follows:

**Integrated Foundation (Level 0) year in contemporary dance with progression to the BA Contemporary Dance (from 2018-19)**

This is Trinity Laban's first integrated level 0 offering and aims to provide an entry route for students with high potential and talent who need a period of intensive preparation and support to reach undergraduate entry standard. This is expected and intended to include students from disadvantaged backgrounds who may have been denied earlier opportunities to develop their creative skills.

- **BSc Dance Science and Performance Fitness (2019-20)**
- **BA Music Education (2019-20)**
- **BA New Music (working title) (2020-21)**

These programmes engage with areas of knowledge more commonly found within a university context, the study of which could be significantly enhanced within a conservatoire setting. Because of the nature of the subject areas, they will not require such extended specialist pre-entry preparation as for professional performance training in our existing genres and hence will expand and diversify the Conservatoire's potential applicant pool.

**Evaluation**

33. 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. 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. 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 which 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.

35. Following an overarching evaluation our access, participation and community engagement programmes with the aim of understanding which activities offered the greatest impact, and identifying new initiatives that might better meet changing stakeholder needs, we have instituted an annual programme of research studies into specific WP initiatives. To date, these have included:

- Evaluation of Animate Orchestra assessing 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, and of the learning processes and aspects of self-directed learning. This gave greater understanding of membership and retention issues and what motivates and prevents continued participation that has informed programme design.
- A multi-year research project - *Investigating Widening Participation: Recruitment and Retention of Centre of Advanced Training in Dance* – led by Dr. Angela Pickard of Canterbury Christ Church University, collaborating with Trinity Laban's research team. The research 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 supported WP students on the Dance CAT programme to progress and feel part of the programme. The research was presented at the One Dance UK conference in November 2017 and has been used to inform the Royal Ballet Company's approach to their outreach programme.

### Links to equality and diversity

36. 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, objectives and activities shared between our Equality Objectives and Action Plan 2017-2021 and Access and Participation Plan. Our updated Equality Objectives include:
- To embed principles of Equality & Diversity in all aspects of widening participation and student recruitment activity
  - To increase our understanding of differences in the challenges and barriers to student success and attainment
37. These objectives are in turn reflected in milestones included in this Plan, covering HE applications and registrations among students from targeted equality groups and participation in outreach and in reach programmes.

### Consultation and joint working with students

38. Students are heavily involved in both discussion and delivery of access and participation work at Trinity Laban. Student representatives are members of the Equality, Diversity and Access Committee, Student Experience Committee and Academic Board, which oversee the preparation, approval and monitoring of Access and Participation Plan and discuss relevant aspects of its delivery. Student governors also had final sign-off of this document as full members of the Board.
39. Students contribute to a range of in reach and outreach activities, both on a volunteer basis and as part of credit-bearing study. They have various inputs into design and/or delivery of projects. As examples:
- Dance students support the delivery of the Dance CAT on a weekly basis providing valuable expertise to support learning but also aspiration and role modelling. In return those students receive mentoring and training to develop their own teaching and facilitation skills.
  - Music students are central to our schools programmes and projects, delivering performances and workshops alongside professional artists and Trinity Laban project leaders. Students share their musical experience and learning journey and inspire interest in their instrumental disciplines.

## Access, student success and progression measures

40. We expect to deliver the following measures in 2019-2020. Examples of programmes and projects are based on established activities and are not exhaustive (see <https://www.trinitylaban.ac.uk/take-part>).

### Outreach and in-reach

41. ***Outreach programmes and projects to promote participation and aspiration***

***Super Sonics, Schools Concerts & Tours*** offering 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.

***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.

**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 successfully extended this offer to out of London venues in the South West, Wales, Manchester and Birmingham. We shall continue this programme in 2018-19, including specific audition preparation workshops that support learners from WP backgrounds.

**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. In 2016–17 we worked with 810 children and young people directly in activities to promote progression into the CAT across London but also into Kent, Sussex. From 2018- 19, we are aiming to increase our links with both the Royal Ballet School and the Royal Ballet outreach programmes which have similar aims to identify CYP with potential from under-represented groups, at an early age, in order to support their progression. We shall also continue current programmes including:

- Working with regional partners, dance agencies and companies including South East Dance and Loop Dance Company to offer activities that target young people in Kent and the South East.
- A regular programme of Pre-CAT projects and classes at our Laban Building in Deptford, which recruits children and young people from local schools who have potential in dance and provides them with the training and opportunities to develop the skills needed for progression.
- Days of dance, Blaze! and Explode!, to target girls and boys separately, who would not otherwise be involved in formal dance activities, increase awareness of the CAT scheme and encourage applications. In 2018–19, we shall be piloting a new programme Youth Exchange, involving youth dance companies in our target areas and providing additional opportunities for them to visit the Laban Building and develop their interest and skills, linking with the national UDance programme organised by One Dance UK.

#### **42. Progression opportunities to facilitate longer-term engagement and develop ability**

The Schools, Children and Young People's team (Music) delivers projects such as **Animate Orchestra**, a young person's orchestra for the 21st Century, for young people from the boroughs of Greenwich, Lambeth, Lewisham and Southwark. It provides a creative musical learning pathway for young people (predominantly Years 5-10) through 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.

**Trinity Laban 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.

**43. Advanced pre-entry training*****Junior Trinity and the Trinity Laban Dance Centre for Advanced Training (CAT)***

Junior Trinity in Music and the Trinity Laban CAT in Dance provide the most concentrated opportunity for gifted young people to develop the skills needed for further progression in their art form. They 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.

As 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. The numbers of students taking GCSE music with us has been maintained at a very healthy level.

***Distance Learning 'A' Level Music***

As well as our in-house provision, Junior Trinity offers online Music 'A' Level study that gives access to those living in geographic areas in which there are no school or FE providers of the qualification. 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.

**Equality and Diversity****44. Planned activities shared with our Equality Objective and Action Plan include:**

- Review of recruitment and selection policies and criteria to ensure they properly reflect the importance the Institution places on a diverse student community to the benefit of all
- Delivery of projects to encourage participation by males in dance and musical theatre training and to address barriers for women across all institutional disciplines, aiming at building gender equality within our art forms.
- Use of research, evaluation and consultation to increase our understanding of different groups and their needs
- Research on the impact the levels of diversity in the staff body may have on student attainment for under-represented groups

**Student success****45. Building upon work through Learning Support activities and Induction and Transition projects, a number of initiatives will be launched in the forthcoming year with a specific WP framework governing planning and implementation:**

- a. Learning Support activities will be augmented to focus on specific study skills that are traditionally, among conservatoire students, less likely to have been engaged with prior to entry to an undergraduate performance degree. These study skills will also incorporate resilience building to be targeted at 'hard to reach' students who typically are less likely to access support already provided.
- b. A transitions scoping project will be undertaken to fully analyse the undergraduate offer where students are more likely to undergo some form of critical moment that may impact on future success – this maybe through injury, loss of confidence, or other impacting factors. As is known, students from non-traditional backgrounds are more likely to cease studies, and so this project is intended to identify these moments and where they are more likely to occur in a programme of study so more impactful interventions can be developed.

- c. Finally, isolation has been reported as a significant factor affecting student engagement among those entering from non-traditional backgrounds. A new buddy system, which systematically supports those who may find the transition into an undergraduate programme of study more difficult will build on pilots run this year.

### **Curricular developments**

- 46. Alongside the delivery of the planned new programmes set out in paragraph 32d above, we shall continue to explore ways in which curricular development can encourage and enable wider access, participation and progression in and through our programmes and activities. Activity under this heading will include:
  - a. debating the relationship between knowledge creation in artistic education and practice, employability and the access agenda as a way of understanding what progression means in the context of Trinity Laban;
  - b. investigating further opportunities for blended and distance learning and increasing the use of digital platforms to offer a greater enhanced range of blended learning;
  - c. developing innovative collaborations with external partners to enable curriculum development to create diverse and inclusive platforms for engagements in arts-based education;
  - d. using our reputation to push the boundaries of how a conservatoire in higher education is defined.

### **Financial support**

- 47. Under this Plan, we shall continue the Trinity Laban undergraduate bursary scheme which provides means-tested financial support to UG home and EU students with a residual household income of up to £30,000 in the form of an annual cash bursary of £1,250. Based on student feedback and evaluation undertaken to date, we consider cash payments while studying 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 which may be a disincentive to conservatoire entry.
- 48. We also operate a Trinity Laban Welfare Fund, and allocated on application to students in financial difficulty.
- 49. We waive audition fees for candidates from low income backgrounds where these charges may present a barrier to application. Applicants from households in receipt of one of a range of state benefits are eligible as are young people in residential or foster care. Free audition is also available to income-related bursary holders applying from Junior Trinity or the Trinity Laban Dance CAT.
- 50. We have completed 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 2017-2018, we are taking forward this analysis using the OFFA-recommended evaluation toolkit, on the basis of which we shall determine our future approach.

## Investment

51. Taking account of continuing commitments under previous Access Agreements and assuming zero fee inflation per annum, we estimate the following overall minimum investment under this Plan:

Estimated <sup>3</sup> expenditure under Access and Participation Plan (as at April 2018)							
Expenditure area	2016-17 (actual)	2017-18	2018-19	2019-20	2020-21	2021-22	2022-23
Access	£330,750	£351,459	£368,035	£381,129	£382,043	£384,303	£383,930
Student success	£-	£-	£50,000	£50,000	£50,000	£50,000	£50,000
Financial support (bursary scheme)	£209,673	£227,750	£230,000	£298,750	£323,750	£340,000	£345,000
Hardship funds	£-	£-	£-	£17,000	£17,000	£17,000	£17,000
<b>Total</b>	<b>£540,423</b>	<b>£579,209</b>	<b>£648,035</b>	<b>£746,879</b>	<b>£772,793</b>	<b>£791,303</b>	<b>£795,930</b>
Forecast higher fee income	£2,058,000	£2,316,835	£2,400,130	£2,489,595	£2,575,975	£2,637,675	£2,653,100
Spend as % of higher fee income	<b>26.3%</b>	<b>25.0%</b>	<b>27.0%</b>	<b>30.0%</b>	<b>30.0%</b>	<b>30.0%</b>	<b>30.0%</b>

52. We have increased our percentage investment of higher fee income from 25% up to 2017-18 to 27% in 2018-2019 and again to 30% from 2019-20. This partly reflects the inclusion of that portion of institutional hardship funding awarded to low income home/EU undergraduates, which we have not previously included as spend under our Access Agreement. It also based on our ongoing assessment of what is necessary to us to sustain and develop successful, long-term programmes of WP work in order to achieve access targets; to take forward from 2018-19 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.

53. Because of projected growth in our home undergraduate population, and targeted increase in low income entrants (who would qualify for bursaries), the modelled cost of our bursary scheme rises through this period. We wish to maintain a broadly stable division of resources between financial support and access and student success programmes with the majority of investment targeted towards activity. To do so, we have increased overall commitment rather than offset higher bursary costs by reducing allocations for other streams.

54. Our full expenditure on access and participation activity from all sources as reported in our 2016-2017 monitoring return was c.£1.9m (excluding financial support). With inflation, we forecast the following figures from 2019 onwards:

2019-2020	2020-2021	2021-2022	2022-2023
£2 017 132	£2 056 474	£2 098 623	£2 140 595

<sup>3</sup> Actual expenditure will depend on UG student recruitment (numbers and demographic) and associated additional fee income. However, it will not fall below 30% of additional fee income in 2019-2020.

## **Provision of information to students**

55. We publish a prospectus each year with introductory information on courses, the Institution and the application process. More detailed course information including modules of study and information about tuition fees and additional costs is available on our website and this is signposted from the prospectus, which includes contact details to seek further advice. We also provide more in depth information, including course fees, on supplementary programme flyers which can be used in conjunction with, or instead of the full prospectus.
56. 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
57. Trinity Laban 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.
58. 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.
59. 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.
60. Our 2019-2020 Access and Participation Plan will be published on our website alongside all Access Agreements applying to currently enrolled students and 2018 entrants.

\* course type not listed.

Full-time and part-time course fee levels for 2019-20 entrants.

Please enter inflationary statement in the free text box below.

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.

Full-time course type:	Additional information:	Course fee:
First degree		£9,250
Foundation degree		*
Foundation year / Year 0		£9,250
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*
Franchise full-time course type:	Additional information:	Course fee:
First degree		*
Foundation degree		*
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*
Part-time course type:	Additional information:	Course fee:
First degree		*
Foundation degree		*
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*

**Table 8a** - Statistical targets and milestones relating to your applicants, entrants or student body

Reference number	Stage of the lifecycle (drop-down menu)	Main target type (drop-down menu)	Target type (drop-down menu)	Description (500 characters maximum)	Is this a collaborative target? (drop-down menu)	Baseline year (drop-down menu)	Baseline data	Yearly milestones (numeric where possible, however you may use text)					Commentary on your milestones/targets or textual description where numerical description is not appropriate (500 characters maximum)
								2018-19	2019-20	2020-21	2021-22	2022-23	
T16a_01	Access	State school	<b>HESA T1b</b> - State School (Young, full-time, undergraduate entrants)	Maintain current % entrants from state sector to 2014-2015 and increase towards HESA location adjusted benchmark thereafter, based on three-year rolling average	No	2012-13	81.0%	86%	87%	87.7%	88%		
T16a_02	Access	Low participation neighbourhoods (LPN)	<b>HESA T1b</b> - Low participation neighbourhoods (POLAR3) (Young, full-time, undergraduate entrants)	Increase proportion of home UG entrants from low participation neighbourhoods towards HESA benchmark, based on three year rolling average	No	2012-13	5.3%	8.0%	8.7%	9.3%	10%		
T16a_03	Access	Low income background	<b>Other statistic</b> - Low-income backgrounds (please give details in the next column)	Increase proportion of home UG entrants from low income backgrounds as measured by those in receipt of bursary	No	2012-13	26.4%	30%	30%	31%	32%		
T16a_04	Access	Ethnicity	<b>Other statistic</b> - Ethnicity (please give details in the next column)	Increase % of home UG applicants from BAME groups	No	2012-13	12.5%	14%	15%	16%	17%		
T16a_05	Access	Ethnicity	<b>Other statistic</b> - Ethnicity (please give details in the next column)	Increase % of home UG students from BAME groups	No	2012-13	8.3%	14%	15%	16%	17%		
T16a_06	Access	Gender	<b>Other statistic</b> - Gender (please give details in the next column)	Increase % of male applicants for UG Dance programme	No	2012-13	16.4%	23%	24%	25%	26%		

T16a_07	Access	Gender	<b>Other statistic</b> - Gender (please give details in the next column)	Increase % of male students on UG Dance programme	No	2012-13	23.3%	27%	28%	28%	29%		
T16a_08	Access	Gender	<b>Other statistic</b> - Gender (please give details in the next column)	Increase % of male applicants for UG Musical Theatre programme	No	2012-13	15.2%	26%	27%	28%			
T16a_09	Access	Gender	<b>Other statistic</b> - Gender (please give details in the next column)	Increase % of male students on UG Musical Theatre programme	No	2012-13	38%	36%	37%	40%			
T16a_10	Student success	Multiple	<b>HESA T3a</b> - No longer in HE after 1 year (All, full-time, first degree entrants)	Maintain % of entrants continuing after year of entry	No	2012-13	92.1%	96%	96%	96%			
T16a_11	Student success	Multiple	<b>HESA T5</b> - Projected neither award or transfer (full-time, first degree entrants)	Increase % of UG entrants projected to qualify or transfer	No	2012-13	86.1%	94%	94%	94%			
T16a_12	Progression	Multiple	<b>Other statistic</b> - Progression to employment or further study (please give details in the next column)	Maintain graduate employment or further study rate	No	2012-13	98.8%	98%	98%	98%			

**Table 8b** - Other milestones and targets.

Reference Number	Select stage of the lifecycle	Main target type (drop-down menu)	Target type (drop-down menu)	Description (500 characters maximum)	Is this a collaborative target?	Baseline year	Baseline data	Yearly milestones (numeric where possible, however you may use text)					Commentary on your milestones/targets or textual description where numerical description is not appropriate (500 characters maximum)
								2018-19	2019-20	2020-21	2021-22	2022-23	
T16b_01	Multiple	Multiple	Outreach / WP activity (other - please give details in the next column)	Maintain % of students from our Centres for Advanced Training (CATs) proceeding to HE study	No	2012-13	96%	96%	96%	97%	98%		This target reflects both increased aspiration and raised attainment
T16b_02	Access	Multiple	Outreach / WP activity (other - please give details in the next column)	Increase and then maintain participant numbers in outreach and in-reach programmes	Yes	2012-13	7646	12000	12000	12000	12000		
T16b_03	Access	Multiple	Outreach / WP activity (other - please give details in the next column)	Increase and then maintain outreach session numbers	Yes	2013-14	1000	1150	1150	1150	1150		
T16b_04	Access	Ethnicity	Outreach / WP activity (other - please give details in the next column)	Maintain high levels of BAME representation on outreach programmes	Yes	2012-13	45%	At least 50%	At least 50%	At least 50%	At least 50%		
T16b_05	Access	Ethnicity	Outreach / WP activity (other - please give details in the next column)	Maintain and then increase BAME representations in our CATs	No	2012-13	27%	27%	28%	28%	29%		

T16b_06	Access	Low income background	Outreach / WP activity (other - please give details in the next column)	Increase and then maintain number of students in our CATs from low income backgrounds, based on those in receipt of income-related bursary	No	2012-13	160	175	175	175	175		
T16b_07	Access	Attainment raising	Strategic partnerships (eg formal relationships with schools/colleges/employers)	Number of secondary school pupils whose attainment in Music or Dance has been raised through participation in a Trinity Laban schools outreach programme, as assessed by teaching staff	No	Other (please give details in Description column)	tbc	125	150	175			As this is a measure associated with new activity, baseline is to be established during first year of monitoring (2017-2018), and we shall develop longer-term targets over the next year as the schools work embeds, hence we have not confirmed a figure for 21-22 at this stage.
T16b_08	Access	Attainment raising	Strategic partnerships (eg formal relationships with schools/colleges/employers)	% of school teaching staff participating in Trinity Laban CPD programmes who assess their raised teaching skills and confidence has had a positive impact on pupil attainment in Music or Dance	No	Other (please give details in Description column)	tbc	80%	85%	90%			As this is a measure associated with new activity, baseline is to be established during first year of monitoring (2017-2018), and we shall develop longer-term targets over the next year as the schools work embeds, hence we have not confirmed a figure for 21-22 at this stage.
T16b_09	Access	Attainment raising	Other (please give details in Description column)	Increase number of pupils gaining GCSE and 'A' Level in Music through Trinity Laban	No	2015-16	40	44	46	48	50		