

TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE

EQUALITY INFORMATION: JUNE 2022

Introduction

1. Our Commitment to Equality & Diversity

Trinity Laban believes in principles of social justice, acknowledges that discrimination affects people adversely, and is committed to challenge all forms of inequality. To meet this objective, Trinity Laban will aim to ensure that:

- Individuals are treated fairly, with dignity and respect regardless of their age, disability, sex, gender reassignment, pregnancy, maternity, race (which includes colour, nationality and ethnic or national origins), sexual orientation, religion or belief, or because someone is married or in a civil partnership. These are known as "protected characteristics";
- everyone is given the opportunity to fulfil their potential;
- it promotes an inclusive and supportive environment for staff, students and visitors; and
- it recognises the various contributions to the achievement of Trinity Laban's mission made by individuals from diverse backgrounds and with a wide range of experiences.

The Institution celebrates diversity in all of its forms, and seeks to build on its long history of engaging with diverse groups and working with a broad range of artists. Through its Equality Objectives and related action plans significant strides will be made in the understanding, embedding and celebrating of Equality and Diversity throughout the institution and its wider community.

2. Responsibilities

Board

The Institution's Board of Governors has formal responsibility for ensuring that the Institution meets both statutory and institutional requirements and objectives in respect of equality and diversity; and for achieving adherence to the equality and diversity policy across its institutional community.

Equality and Diversity Board

The Equality and Diversity Board ('the EDB') is responsible for promoting the development, implementation and evaluation of institutional equality and diversity policies and practices.

Leaders and managers

Senior members of the Institution are responsible for:

- Promoting commitment to the implementation of the Equality Objectives and the Equality and Diversity Policy across their departments;
- Ensuring that staff and students are encouraged, supported and enabled to reach their full potential;
- Identifying appropriate staff development for themselves and their staff to meet the needs of their respective areas.

Staff and students

Individual members of the Institution are responsible for:

- Supporting and implementing the aims of Equality Objectives and the Equality and Diversity Policy;
- Promoting equality of opportunity;
- Contributing to an environment free of fear and intimidation and which celebrates diversity;
- Ensuring that their behaviour and actions do not involve discrimination, harassment, bullying or victimisation in any way.

3. Equality and Diversity Objectives 2021 - 2025

Following consultation at the newly formed Equality & Diversity Board and in smaller discrete groups, a set of Equality Objectives for 2021-2025 were approved by the Board of Governors in April 2021. These Equality Objectives are designed to focus on areas where the Institution has identified internal issues or which are significant to the wider social context in which it operates.

We have identified both qualitative and quantitative measures and targets for how we assess progress against the Equality Objectives. In addition, each Equality Objective falls within an action plan designed to ensure that the institution meets its targets. In setting these Equality Objectives we also comply with our legal responsibility to set and publicise at least one Equality Objective for the four-year period.

The Institution's Equality Objectives for the period 2021-2025 are:

- ❖ To promote an inclusive culture in which equality & diversity is supported, showcased, celebrated & championed throughout the institution;
- ❖ To increase the institution's understanding of the differences in challenges and barriers to BAME and Disabled student attainment and progression and work to eliminate those gaps;
- ❖ To increase the number of BAME students and staff;
- ❖ To develop the Institution's understanding of issues faced by trans and/or non-binary students and staff and work to address those issues.

4. Legal context

The Equality Act 2010 protects people from discrimination on the basis of protected characteristics. The Act provides protection against direct and indirect discrimination, harassment (including third party harassment) and victimisation in, among other things services and public functions, premises, and education.

In addition, the Institution must meet the 'public sector equality duty' requirements set out in the Act, which requires the Institution to:

- take an active and vigorous approach to promoting equality;
- treat people differently where this is necessary to treat them fairly; and
- take positive action (as distinct from positively discriminating, which remains illegal) to
- ensure that people from protected groups are involved in the governance and other statutory activities of the Institution.

This general duty is also underpinned by specific duties to:-

- Publish information to show compliance with the equality duty
- Set and publish equality objectives, at least every four years.

The Institution is committed to going beyond statutory compliance and embracing Equality and Diversity in all of its forms.

5. Equality framework

Trinity Laban has put in place a framework to support the achievement of its equality goals which includes our:

- Equality and Diversity Policy
- Equality Objectives
- Black Lives Matter Action Plan
- 2020-2025 Access and Participation Plan

6. Equality information

The Equality Act 2010 requires that, as a listed body, we publish information to demonstrate our compliance with the general equality duty. This must include information relating to people who share a relevant protected characteristic who are:

- employees
- people affected by our policies and practices; in Trinity Laban's case, this primarily means our students

This report constitutes our equality information under the Act, and is designed to give all interested parties (including our staff, students and the general public) accessible information on our equality performance, the issues and priorities highlighted by data, and activity we have undertaken in order to fulfil our general duty to:

- eliminate discrimination, harassment and victimisation and any other conduct that is prohibited by or under the Act;
- advance equality of opportunity between people who share a relevant protected characteristic and people who do not share it;
- foster good relations between people who share a relevant protected characteristic and those who do not share it.

The report presents performance against each of our equality objectives over the past year including data outcomes and equality and diversity initiatives and plans.


7. Internal Audit of Diversity and Inclusion

In order to assess the effectiveness of its approaches and inform next steps, the Conservatoire commissioned an internal audit of Diversity and Inclusion which reported back in February 2022. It found that the control framework over the management of Diversity and Inclusion provides satisfactory assurance that associated risks material to the achievement of the Conservatoire's objectives are adequately managed and controlled. It identified areas of good practice in the preparation and publication of a Black Lives Matter action plan, the role of the Equality and Diversity Board in driving change, the provision of anti-racism training and the revised staff charter. Five recommendations were made and accepted, which have either been actioned or are in progress covering review of the impact of the Higher Education (Freedom of Speech) Bill and of the legal and regulatory framework for matters of sex and gender, improvement of equality statistics, and reinforcing compliance with staff training requirements.

Equality Objective 1: To promote an inclusive culture in which equality & diversity is supported, showcased, celebrated & championed throughout the Institution

Desired Outcome: All students, staff, and other stakeholders are aware of and understand the Institution's values and aims in relation to equality and diversity. The Institution works to support and promote the interests and successes of its students and staff, especially those coming from traditionally underrepresented groups.

1.1 Metric

Target group or measure	Baseline Data	Target	Previous Actual	Latest Actual	Commentary	Trajectory	Status
Number/percentage of new staff undertaking equality, diversity and inclusion e-learning course	2018/2019: 84 new staff, 31 completed (37%)	100% completion	2020/2021: 51 new staff, 20 completed (39%)	2021/2022: 43 new staff, 34 completed (79%)	Significant year on year increase in completion rates and well above baseline		G

1.2 Equality and Diversity activities

Promoting and celebrating diversity

Each year Trinity Laban runs a number of events aligned to national awareness raising days, including Black History Month, International Women's Day and Pride Month. Black History Month has been a springboard for embedding a year-round programme celebrating Black, Asian and Ethnically Diverse creativity in our artforms of music, dance and musical theatre under the banner of Black Culture 365. Events over the past year have included:

- British premieres of original compositions and new realizations of music by Joseph Bologne, Chevalier de Saint-Georges presented by Composer and recitalist Althea Talbot-Howard
- A concert of works by pioneering composers Margaret Bonds, Robert Owens, Florence Price, and William Grant. Interspersed with narratives of these composers' relationships, triumphs, and trials, the programme highlighted the profound impact that black Americans have made to art song and black culture at large.
- An intimate trio project by The Harrison Dolphin Trio exploring the music of the great and overlooked jazz pianist and composer, Elmo Hope.

An important aspect of this work has been to recognise and honour leading black artists throughout history. In collaboration with the Nubian Jak Community Trust, Trinity Laban has hosted black plaques commemorating Fela Kuti, a Trinity Laban alumnus and hugely influential founder of Afrobeat, and 16th Century court trumpeter John Blanke, the first Black Briton for whom we have both an image and a record; he was amongst the highest-paid musicians working at Greenwich Palace on the site now occupied by our King Charles Court building.

Diversity and inclusion training

The eLearning course *Equality, Diversity and Inclusion in the Workplace* is provided to all new employees as part of their induction; this has recently been made mandatory and line managers are required to ensure staff complete the programme. The Conservatoire has also committed in its Black Lives Matter action plan to provide bespoke anti-racism training to all salaried and hourly paid staff. This training is monitored for engagement levels and impact and reported on regularly to the Principal's Management Group and Equality and Diversity Board. *'Five Pillars' - An Introduction to Anti-Racism* has so far been rolled out to 130 staff across 29 departments including the Executive team. *Five Pillars* is a 3-hour workshop that introduces racism as a system of oppression and contextualises this both in the workplace and in wider society.

Training is also run for all first-year undergraduates by Student Services. The workshop *'The value of equality and diversity'* covers the following:

- To consider how equality and diversity issues may impact on you as students
- To understand how Trinity Laban deals with incidents of bullying, harassment and unacceptable behaviour
- Principles for respectful enquiry
- What is equality and diversity?
- Accommodating, respecting and celebrating difference
- Respect the inherent dignity and value of every human being
- Removing barriers that limit access
- Everyone being able to participate fully in society
- Everyone contributing to a supportive environment
- Stereotypes and prejudices
- Flaws in how our brain processes information
- Unconscious bias
- In groups and out groups
- Confirmation bias
- Active bystanders

Cultural change

The Conservatoire has sought external help and guidance in implementing its anti-racism policies. Two key partnerships have been formed with Black Lives in Music and Black Artists in Dance to help improve African and Caribbean heritage students' voice, staff representation, recruitment and progression of staff, curriculum design and performance programmes. A microaggressions reporting portal was introduced during 2021 which enables staff and students to report instances of 'micro aggression' anonymously to further our understanding of the experiences of our student, alumni, and staff communities, and help identify patterns of unconscious or implicit bias in our community. The data is compiled and reviewed by the EDB each term; the data is confidential, and all names are removed before the report is compiled.

Equality Objective 2: To increase the institution's understanding of the differences in challenges and barriers to Black, Asian and Minority Ethnic (BAME) and Disabled student attainment and progression and work to eliminate those gaps

Desired Outcome: The Institution has a clear understanding of how to successfully remove barriers and address challenges so that students, regardless of background and experience, succeed.

2.1 Metrics

Target group or measure	Baseline Data	2020-2021 Target	Previous Actual	Latest Actual	Commentary	Trajectory	Status
Reduce percentage difference in continuation rate of white students and BAME students	13.4 pp	10 pp	5 pp (3yr aggregate 16-17 to 18-19 entrants)	5 pp (3yr aggregate 17-18 to 19-20 entrants)	Performance above baseline and target	↑	G
Reduce percentage difference in degree attainment (1st and 2:1) between white and BAME students.	19.2 pp	17 pp	9 pp (19-20 3yr aggregate)	5 pp (20-21 3yr aggregate)	Performance improved year on year and above baseline and target	↑	G
Reduce percentage difference in degree attainment (1st and 2:1) between students not known to be disabled and students with a disability	11 pp	8 pp	15 pp (19-20)	-2 pp (20-21)	Performance improved significantly year on year and above baseline and target	↑	G

2.2 Equality and Diversity activities

Understanding differential attainment

Responding to analyses highlighted within our Access and Participation Plan, we commenced in 2020-21 a long-term research study, *Understanding and Addressing Variations in BAME Student Success*, to explore variations between White and Black, Asian and Minority Ethnic students' academic success at Trinity Laban. The study is using a range of qualitative methods to explore student experiences across different ethnic and social groups, with a focus on variations in students' sense of belonging within the institutional and disciplinary learning community. On the basis of project findings, some practical changes to institutional practice and policy are already being made and developed. This project is the first in the conservatoire sector to address differential success between students. It is directly engaging students and recent alumni as co-researchers and via smaller and complementary student projects.

Research findings have highlighted the importance of student induction and transition in shaping variations in student belonging and success, leading to the creation of a new cross-institutional working group tasked with improving student induction. This activity will harness plans for a new transition experience,

co-designed with student representatives and key staff, in order to socialise all students into critical pedagogy and inclusive learning and build links within and between different student groups.

Curriculum and pedagogy

The Conservatoire is engaged in intensive reflection and renewal with a view to diversifying and decolonising its curricula and pedagogic practices. Access and inclusion was a significant theme of the BMus revalidation. The revalidation submission reflected a desire to decolonise the curriculum, particularly in relation to music history and, importantly, to also include underrepresented composers in the final year repertoire lists. BA Music Industry and Performance featured a wide range of musical genres this past year which would have appealed to students from diverse backgrounds. Within the Faculty of Dance, the undergraduate technique curriculum has also been updated with an aim to diversify and decolonise the content. Hip Hop is taught across all years in the BACD and BSc programmes and this will be introduced at Foundation level in 2023. BA2 Repertory Project and BA3 Commissioned Works include works created by makers from the global majority and other underrepresented groups. Lecture-based components and Independent Research Projects are focusing on previously hidden voices and examining why their narratives have not been heard before. Technique classes now include Hip Hop, Cunningham, Contact Improvisation, Release, Ballet, an additional technique, and a Gaga intensive. A blended delivery model is now firmly established for MSc/MFA Dance Science which has had a positive impact on accessibility.

Accessibility

In 2021-22, the Student and Staff Accessibility Working Group was tasked by the Equality and Diversity Board with reviewing access to the Conservatoire's buildings and working on improving access for disabled staff and students, especially for King Charles Court, which is over 300 years old and has accessibility problems. Other areas of activity include reviewing braille signage and exploring the options for disability awareness training. Outcomes of the Accessibility Working group included:

- Disability Awareness training for Facilities and Reception staff
- Renovation of lift to basement at King Charles Court and change of lift servicing provider changed.
- Timetable block to prevent timetabling in inaccessible rooms.
- Use of alternative sites to address access issues
- Proxy loans from Library available if access is an issue
- Portable roller ramp installed at Blackheath Halls for stage access

Equality Objective 3: To increase the number of BAME students and staff

Desired Outcome: We see rich and diverse student and staff bodies across all programmes, departments and levels of engagement with the institution.

3.1 Metrics

Target group or measure	Baseline Data	Target	Previous Actual	Latest Actual	Commentary	Trajectory	Status
Number (%) of UK domiciled BAME students	97 students (11.5%) (2019-20 students)	Exceed conservatoire average % (2020-21 = UG - 14.3%) (2020-21 = PG - 12.6%)	94 students (11.8%) (2020-21 students)	123 students (14.6%) (2021-22 students)	Performance improved year on year and above baseline and target	↑	G
Number (%) of UK domiciled BAME UG entrants	26 entrants (14.9%) (2020-21 entrants)	Exceed conservatoire average % (2020-21 = UG - 14.1%)	26 entrants (14.9%) (2020-21 entrants)	42 entrants (17.5%) (2021-22 entrants)	Performance improved year on year and above baseline and target	↑	G
Number (%) of BAME staff	53 BAME staff (9.1%) (2018-19 staff)	Exceed HE sector averages (2020-21 = 10.8%)	51 BAME staff (7.9%) (2020-21 staff)	65 BAME staff (11.5%) (2021-22 staff)	Performance improved year on year and above baseline and target	↑	G

3.2 Equality and Diversity activities

Student recruitment

We have established a long-term, strategic approach to increasing the diversity of our UK entrant population based on:

- Effective targeting of outreach and recruitment activity
- Coordinated partnership working with arts organisations, local authorities and schools to address inequalities of pre-HE provision in our disciplines
- Embedding of long-term programmes of work and relationships which facilitate progression in arts learning from first access to HE entry
- Work with teachers to improve both delivery of our subjects within schools and understanding of progression and career opportunities in the arts

We have set and met demanding targets for BAME participation in our outreach activities (minimum 50%). Importantly, we have also increased to 30% the percentage studying on our flagship progression programmes, Junior Trinity and the Trinity Laban Dance Centre for Advanced Training. Since virtually all

students on these programmes go on to higher education at Trinity Laban or elsewhere, they are among the most effective routes we have to increase diversity at the Conservatoire and in specialist higher education in the arts more widely.

Examples of projects in 2021-22 include:

- CPD training for P.E. staff at Deptford Green Secondary School, followed by an intensive project for 20 young dancers to develop skills and create a piece for performance. The group formed one of four dance performing forces as part of a large-scale event created and produced by Trinity Laban for Lewisham Borough of Culture. The group performed to 1400 audience members.
- 15 visits to schools in London, by three of our large musical ensembles, featuring our diverse student body as well as teachers and focussed on the direct interaction of our students with the pupils through musical improvisation as well as verbal interaction in the form of Q&A sessions, and student-led pre-concert workshops.
- Afterschool Dance provision for Addey and Stanhope Secondary School for inactive young people to develop basic skills in dance, initiating a passion for dance and offering progression routes at school and through our youth programme.

We are working with diversity-led partners including Tomorrow's Warriors, Black Lives in Music and Black Artists in Dance to increase engagement with schools and community groups with the aim of encouraging students from under-represented backgrounds to explore the possibility of a career in our art forms.

We have established three diversity focused awards for students of African and Caribbean heritages, two in partnership with the National Youth Jazz Orchestra NYJO and one substantial scholarship supported by the Fela Kuti estate.

Staff recruitment

Measures to encourage diverse staff recruitment have included:

- Introduction of a blind staff recruitment process removing the candidate's name and other identifying factors at the shortlisting stage
- A programme of unconscious bias training for recruitment panel members
- Posting of vacancies on targeted and more diverse job boards
- Systematic collection and regular monitoring and reporting of data on recruitment diversity
- An ongoing programme of impact assessments of our recruitment campaigns

Equality Objective 4: To develop the Institution's understanding of issues faced by trans and/or non-binary students and staff and work to address those issues

Desired Outcome: *The Institution has a clear understanding of trans and non-binary student and staff experience and has addressed any challenges or barriers to engagement identified.*

4.1 Metrics

Under this objective we aim to capture qualitative feedback from trans and non-binary students. Quantitative measures and targets may be added in a later phase on recommendation for the Trans and Non-Binary Working Group.

4.2 Equality and Diversity activities

The strand of our equality work is being taken forward by a dedicated Trans and Non-Binary Working Group. The Group was convened in 2021-2022 through an open call for members and consists of students and administrative and academic staff across dance, musical theatre and music. It includes individuals who identify as LGBTQI+ and specifically trans and non-binary. Its terms of reference are:

1. To develop a plan and methodology for consultation with relevant stakeholders, including trans and non-binary students and staff
2. To identify previous and current work undertaken in relation to the trans and non-binary student and staff experience and make recommendations for immediate action where appropriate.
3. To engage with and receive feedback from staff and students on proposals developed by the group.
4. To launch consultation and report back on findings by the end of academic year 2021/2022.
5. To review the legal and regulatory framework for matters of sex and gender and how this might impact the Conservatoire's policies and action.

The Group presented an initial report to the Equality and Diversity Board in May 2022 which identified some existing positive aspects of the trans and non-binary student experience at Trinity Laban including:

- Well-received staff workshops delivered by *genderedintelligence*
- Expanded curriculum and networking projects such as LGBTQI+ social events with book chat and dance workshops led by LGBTQI+ artists for TL students across faculty, *Queer Book Chat* with a prominent book display at the Laban library through February 22, engagement by the Musical Theatre department of a visiting lecturer for a 2-hour session to discuss trans issues within performers/performance, and the *Asking Queerer Questions* intensive professional development initiative for queer and allied creatives, facilitated by TL lecturers across dance and music faculty.
- The provision of gender neutral toilets
- The updated TL Trans student journey webpage with much clearer signposting and other student support information

However, the Group has also heard of difficult negative encounters which were shared in the group within a confidential framework, and negative experiences including the repeated incorrect use of pronouns and names (i.e., legal names rather than preferred names), intrusive questions related to trans and non-binary identities, openly dismissive statements, inappropriate jokes, difficulty in finding relevant support and issues with a curriculum content based on (often historic) binary assumptions. Despite a number of positive actions in recent years, there is agreement that a wider strategy is needed to initiate more measurable positive change in interpersonal relationships, the experience of the curriculum and studio practice, reflective pedagogy, and institutional frameworks.

The Group has produced a set of recommendations which are being overseen by the EDB. These cover:

- *Consultation* - structured research should inform the understanding of the experiences made by trans and non-binary people - students, staff, alumni, visiting artists, audiences, and L&P participants at TL - and feed into the design of activities and evaluation of their impact.
- *Training and support* - training for registry and administrative staff to support trans and non-binary students effectively and handle sensitive information competently; development of clearer support systems for trans and non-binary staff; and building trans and non-binary awareness into training for students as part of the induction process to foster empathy and respect for difference in the learning environment.
- *Policy and complaints procedure* - development of a policy with clear definitions of what constitutes harassment, drawing on best practice in the sector.
- *Curriculum* - a structured curriculum review to ensure content is inclusive of LGBTQI+ artists and supports the personal and professional development of trans and non-binary staff and students fully.
- *Networking* - further development of projects which provide high quality opportunities for professional development and networking for young LGBTQI+ artists within and beyond the institution
- *Facilities* - the creation of appropriate and easily accessible safer spaces such as gender-neutral changing rooms with clear signage, that are always available.