TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

2020-2025 Access and Participation Plan

[Update submitted July 2022 for approval of Director of Fair Access and Participation]

Trinity Laban Conservatoire of Music and Dance
Access and participation plan: 2020-21 – 2024-25

Trinity Laban Conservatoire of Music and Dance has a mission to reach out to all sections of society as force for cultural and social progress. Our Board of Governors has made the achievement of the greater diversity and inclusion a foremost priority for the Institution on the grounds that:

- Inclusion is essential to artistic and educational excellence, and a diverse population of students and staff will sustain the innovation and creativity that has, and will, allow Trinity Laban and its students to flourish.
- Our local community is richly varied which we should reflect and celebrate.
- We must open up opportunities for performers and creators of diverse and outstanding talent who may be overlooked to the detriment of individuals and our art forms.
- We have global reach and ambitions and the world is diverse.

Our ambition in this Access and Participation Plan is for meaningful change to the Institution, to specialist arts education, to the arts industry and to wider society. It sets out how we intend to remove barriers to engagement with the Conservatoire; to close gaps in participation and achievement between groups; and to foster a positive learning culture that challenges inequity and meets the needs of all our students.

1. Assessment of performance

1.1. Higher education participation, household income, or socioeconomic status

1.1.1. Introduction: measures of social disadvantage

The graphs and commentary below set out Trinity Laban's performance in recruiting students from disadvantaged socio-economic backgrounds and supporting the success of those students on their programmes through to graduation and progression to employment or further study. In line with sector practice, we have used the POLAR classification of low higher education participation neighbourhoods (LPNs) as a proxy for socio-economic status of entrants from those areas, and we track and target reduction of the gaps in participation and success between students from different POLAR quintiles.

To enhance our analysis, we have chosen additionally to assess performance in reference to the Index of Multiple Deprivation and to students' household income to gain fuller evidence of our progress in achieving equality of opportunity across socio-economic groups. There are well-recognised limitations in using POLAR as the sole measure of disadvantage for London-based institutions such as Trinity Laban. The mixed social demographic of neighbourhoods and the success of the London education sector in progressing students from disadvantaged backgrounds to higher study mean that very few postcode areas in the capital fall into POLAR 4 quintile 1, even those otherwise ranked among the most deprived in the UK.

1.1.2. Access

a. *Low participation neighbourhoods (POLAR)*

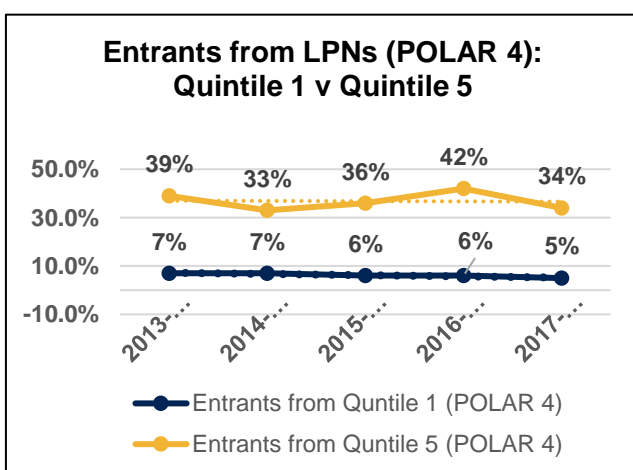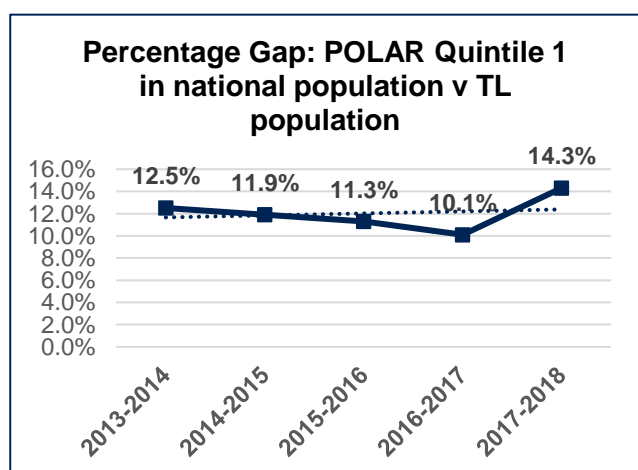*Chart 1 (APP Data Set)*   *Chart 2 (APP Data Set)*

Charts 1 and 2 show outcomes for POLAR quintile 1 compared to quintile 5 and to national prevalence. Trend is slightly downward for both quintile 1 and quintile 5 such that the gap in proportional representation within our student population over the past five years has fluctuated between 26 and 36 points but is broadly static overall. There is statistically significant under-representation of quintile 1 students compared to the national 18-year-old population and that gap has not changed materially over this period. We would note that entry from quintile 2 has increased over five years from 7% to 13% which may reflect the predominantly local targeting of our outreach activity in areas of relative deprivation in London where, as noted, there are few if any POLAR quintile 1 areas.

b. *Deprived areas (IMD)*

The IMD measure shows a higher proportion of entrants from socially disadvantaged areas than POLAR, and more consistent progress in reducing the difference in proportions between the least and most deprived constituencies: 14 points in the most recent reporting year, a statistically significant fall of -13pp over five years. There remains, however, material under-representation of students from IMD quintile 1 compared to the national prevalence among the 18-year-old population, albeit the 2017-18 gap of 9.9 percentage points is -6.5 pp lower than in 2013-14.
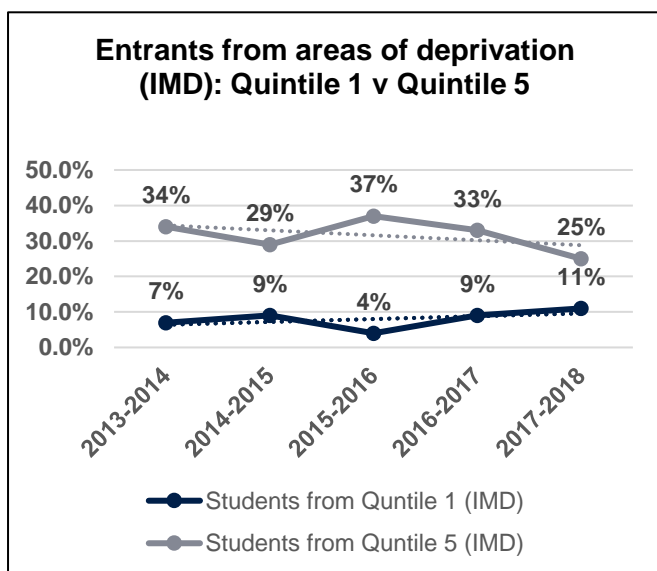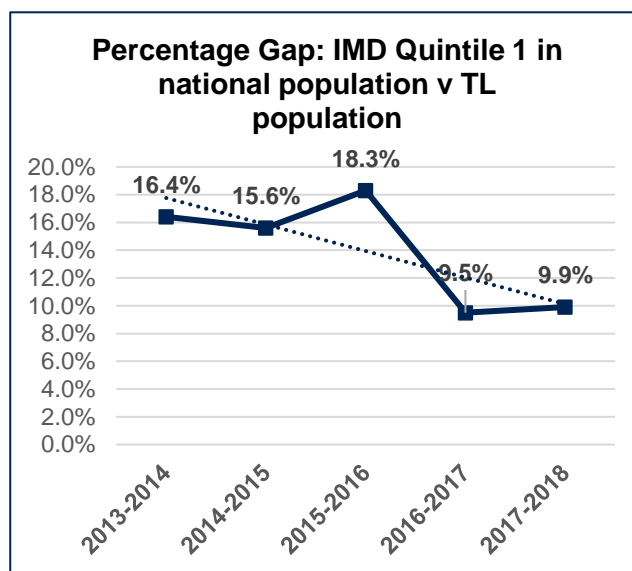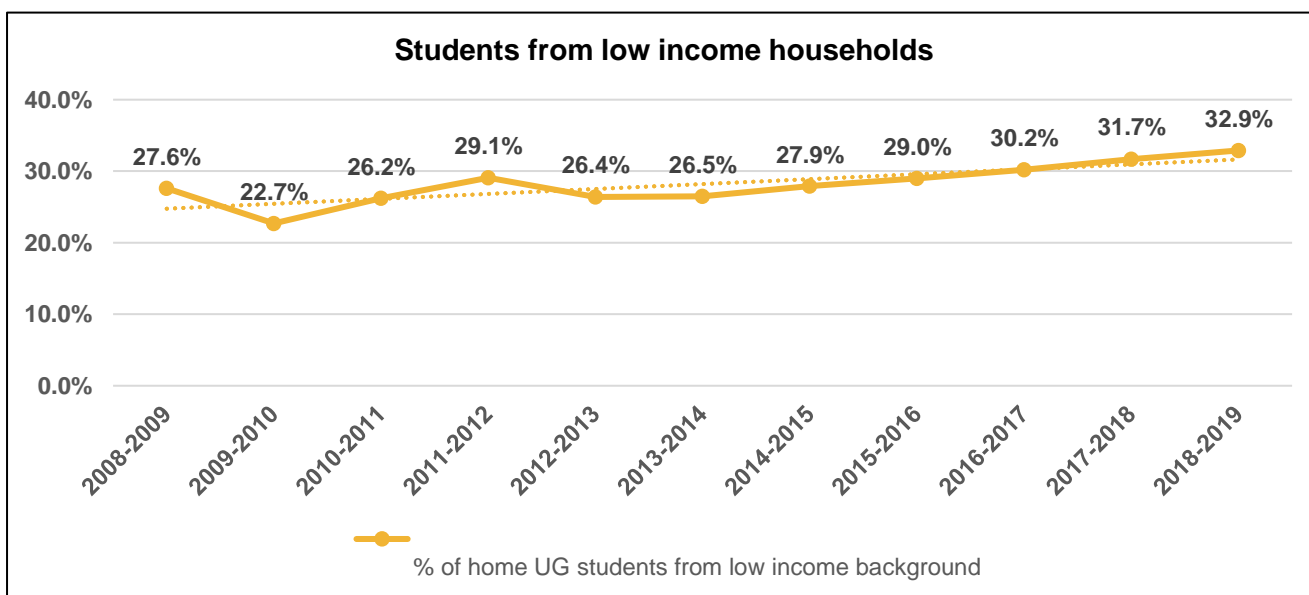
Chart 3 (APP Data Set)   *Chart 4 (APP Data Set)*

c. *Household income*

Chart 5 (HEBSS date from SLC)

We have tracked a long-term rising trend in the percentage of UK domiciled undergraduate students receiving an income-contingent award under our bursary scheme, with eligibility based on a household income of less than £30,000 [noting that The Greater London Authority estimated the median household income in London in 2013-14 to be £39,100]. Most recent performance shows one third of students qualifying for such an award. While we have no comparator or benchmark data for a representative level of low-income students, these outcomes indicate that we are reaching students from poorer backgrounds and addressing economic inequalities that may be a barrier to access. We aspire to use free school meal qualification and/or pupil premium as another income-related access indicator as this data becomes more readily available, and have already targeted outreach work on this basis. At present, however, numbers are too low within the APP data set to allow publication and hence inclusion in this assessment.

1.1.3. Success

a. *Continuation*

Alongside limited data available in the APP data set, our TEF metrics show that continuation rates of students from lower POLAR quintiles are comparable to, and in some years have exceeded, those of their peers. Continuation of IMD lower quintile students is more volatile, recognising that the results of one or two individuals can distort percentage outcomes within such small samples, but again exceed other student groups in several cases as well as whole sector averages for this group.

Continuation (TEF metrics)

	TEF2	TEF3	TEF4
Students from Quintiles 1 & 2 (POLAR3/4)	90.5%	94.9%	95.7%
Students from Quintiles 3, 4 & 5 (POLAR3/4)	94.0%	94.4%	94.4%
Students from Quintiles 1 & 2 (IMD)	NA	93.9%	-
Students from Quintiles 3, 4 & 5 (IMD)	NA	94.8%	94.5%

Continuation (APP Data Set)[1]

	2012-13	2013-14	2014-15	2015-16	2016-17
Students from Quintiles 1 & 2 (POLAR 4)	-	-	90.0%	-	-
Students from Quintiles 3, 4 & 5 (POLAR 4)	95.0%	93.0%	91.0%	93.0%	93.0%
Students from Quintiles 1 & 2 (IMD)	-	85.0%	95.0%	93.9%[2]	90.0%
Students from Quintiles 3, 4 & 5 (IMD)	94.0%	94.0%	91.0%	93.0%	95.0%

[1] *Quintiles 1&2 aggregated to achieve reportable results*

[2] *From TEF metrics as APP data not published for this year*

The comparison of IMD Q1 to IMD Q5 gives limited data because of non-reportable small population sizes:

Continuation (APP Data Set)

	2012-13	2013-14	2014-15	2015-16	2016-17
Gap: Quintile 1 v Quintile 5 (IMD)	-	-	1.1 pp	-	10.7 pp

While the gap is highest in the most recent year, it is not statistically significant and relates to a very small absolute variation in performance of the two quintile groups: in both cases, the rounded figures show 100% continuation for both quintile groups (55/55 for Q5 and 15/15 for Q1).

Internal statistical analysis of continuation among bursary holders, undertaken as part of evaluation of our financial support, has also demonstrated that low income students are no more likely to withdraw from their studies than the general student body.

b. *Attainment*

There is no published data for the Institution on degree attainment among lower POLAR and IMD quintile groups except for 2017-18 when 85% of POLAR 1&2 students received a good degree compared to 91% for quintiles 3-5. We have not yet been able to map POLAR or IMD classifications for enrolled students due our limited data capability and capacity which we address elsewhere. We do not currently, therefore, have enough evidence to draw any meaningful conclusions about our performance on this measure in respect of socio-economic groups but will look to improve our information over the course of this Plan.

1.1.4. Progression to employment or further study

While progression to employment or further study is consistent, and consistently high, among all demographic groups within Trinity Laban's graduate population, TEF metrics reveal some disparities in progression to highly skilled employment:

Low participation neighbourhoods (POLAR 3/4)	TEF2	TEF3	TEF4
Students from Quintiles 1 & 2	77.3%	71.1%	71.7%
Students from Quintiles 3, 4 & 5	81.8%	79.6%	81.2%
Areas of high deprivation (IMD)			
Students from Quintiles 1 & 2	NA	64.6%	68.7%
Students from Quintiles 3, 4 & 5	NA	79.3%	79.3%

Within the APP data set, the gap between LPN Q1 and Q5 is only reportable in the most recent year, and while it stands at 20.5 pp, this is not statistically significant for the population sizes (<18 total for Q1) so adds very limited further evidence to the aggregated figures above.

We believe these outcomes reflect long-term structural issues and factors within the performing arts industry and wider society which are discussed under paragraph 1.8.1 below. We are committed to working with educational and industry partners to address under-representation of certain groups in the arts sector, and this forms an important strand of our intended work programme.

1.2. Black, Asian and minority ethnic students

1.2.1. Access

a. Trinity Laban has had some success against its long-term target to increase BAME representation within its home student population. The percentage of UK domiciled undergraduate entrants from BAME backgrounds shows an upward trend and stands at 13%, close to national prevalence of 14% although well below the London figure of 40%.

Chart 6 (APP Data Set plus internal data for 2018-19)
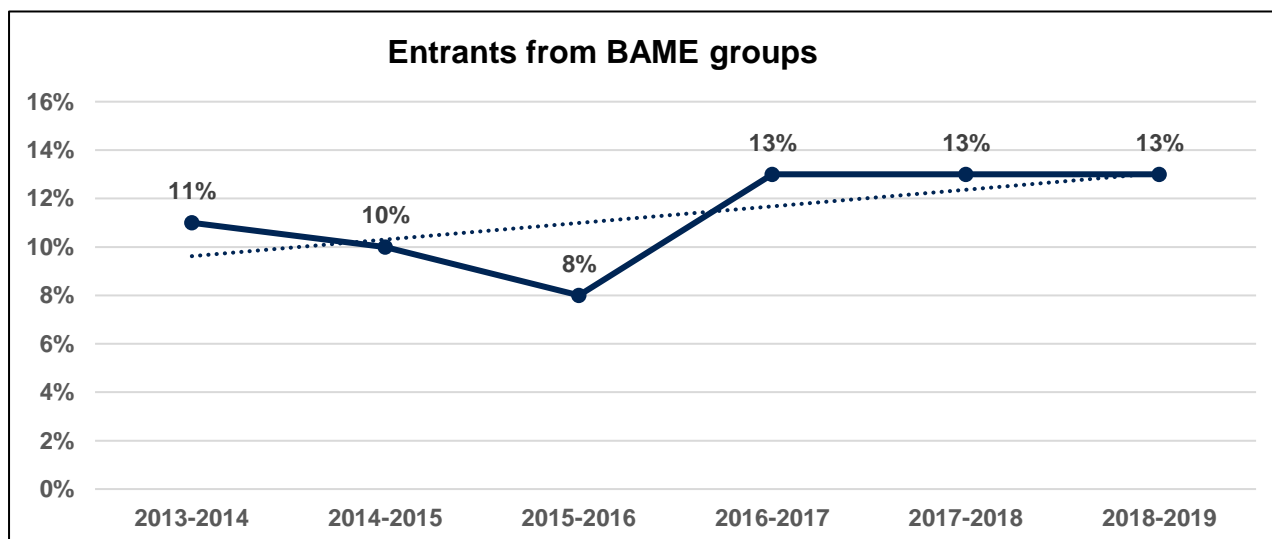
b. We have set and met demanding targets for BAME participation in our outreach activities (minimum 50%). Importantly, we have also increased to 30% the percentage studying on our flagship progression programmes, Junior Trinity and the Trinity Laban Dance Centre for Advanced Training. Since virtually all students on these programmes go on to higher education at Trinity Laban or elsewhere, these are among the most effective routes we have to increase diversity in specialist higher education in the arts.

c. When considering figures for disaggregated groups in relation to the UK 18-year-old population, entrants from Asian backgrounds are most under-represented while students classifying as 'mixed' show higher than average prevalence at Trinity Laban.

Chart 7 (APP Data Set)
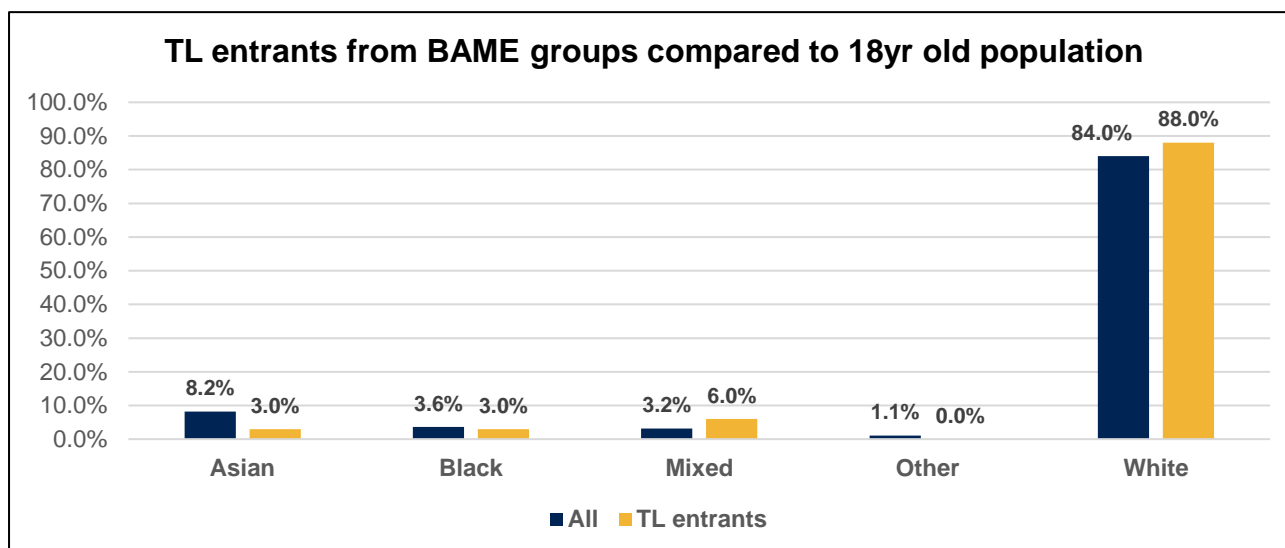
1.2.2. Success

a. *Continuation*
   There are indications of poorer continuation among BAME students at an aggregate level within TEF metrics, and BAME continuation was negatively flagged in the latest TEF4 figures which was not the case for Trinity Laban's overall metric.

Continuation	TEF2	TEF3	TEF4
BAME	87.5%	82.7%	-
White	94.7%	96.1%	95.5%

Disaggregated numbers in most recent TEF4 metrics are supressed but differences from benchmark are given, which suggest under-performance is concentrated on the 'other' group, as was the case in TEF3.
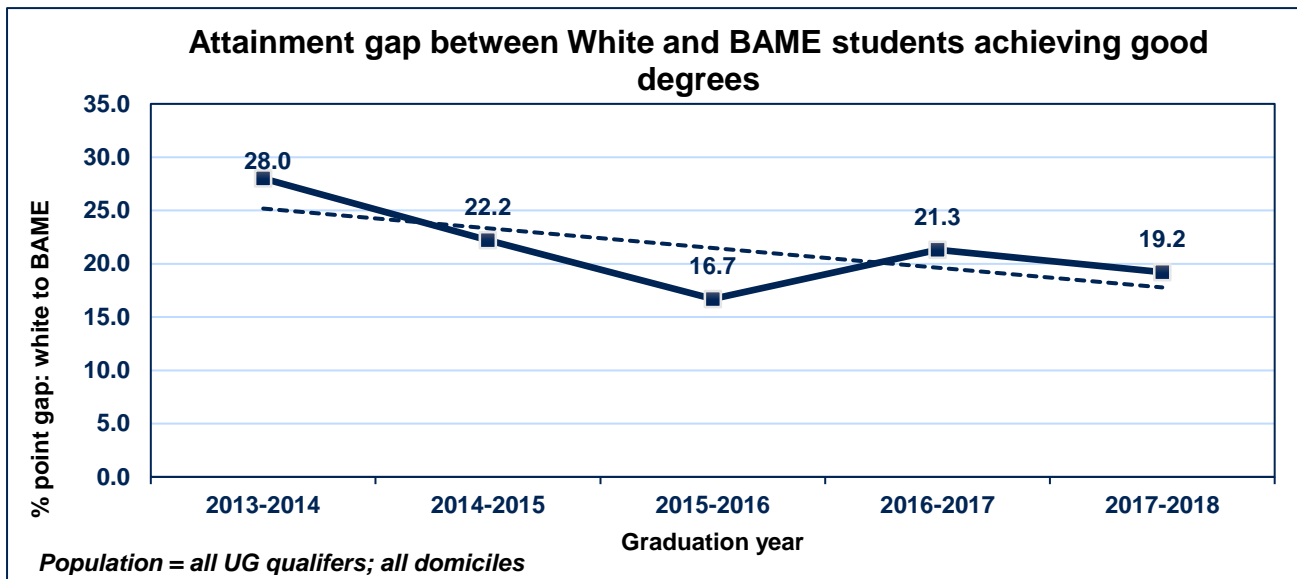
No APP data set figures are reportable, even at the aggregate level. We have not to date compiled internal data on continuation disaggregated by ethnic group due to lack of capacity which we are addressing through a new appointment, as outlined in 1.8.3 below.

b. *Attainment*
   We have observed but not yet fully analysed an attainment gap in the achievement of good degrees between white students and students from minority ethnic groups: this data is shown in table 8 below which includes both UK and international students. We have not disaggregated results by domicile and ethnic group for reasons of capacity articulated elsewhere, but will do so from 2019-20. The trend is downward over the last five years and the gap is below the latest whole sector result of 23.1pp *(2017-18)* but it remains significant. We are exploring this issue further within our targeted student success initiatives to 2020-21. In particular, we need to better understand:

   • Student-related intersecting factors which may be influencing outcomes such as prior preparation; English language ability among non-native speakers; and 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 the performance and creative skills assessed within conservatoire degrees.

   • Relevant institutional features which may include staff demographic, curricular content and delivery, and institutional culture, policies and practices.

Chart 8 (Internal Data)

Attainment gap between White and BAME students achieving good degrees

Population = all UG qualifers; all domiciles

1.2.3. Progression to employment or further study

Our TEF metrics show excellent outcomes for BAME graduates in respect of progression to employment and further study, and progression to highly skilled employment or further study. These are better even than the very strong results among White graduates:

Graduate outcomes	TEF2	TEF3	TEF4
In employment or further study			
BAME	100.0%	100.0%	100.0%
White	98.1%	97.5%	96.9%
In highly skilled employment or further study			
BAME	94.4%	88.5%	83.3%
White	79.6%	77.6%	78.5%

While the most recent figure remains significantly above benchmark, there has been a decline in performance on the highly skilled employment measure for BAME graduates which has contributed to a progressive closing of the gap to White graduates. Such levelling down is not desirable; however, it is a short period to evidence any long-term trend which will become more apparent as further years of data are released.

1.3. Mature students

1.3.1. Access

Chart 9 (APP Data Set)

TL mature entrants

Mature (Sector 5-year average)
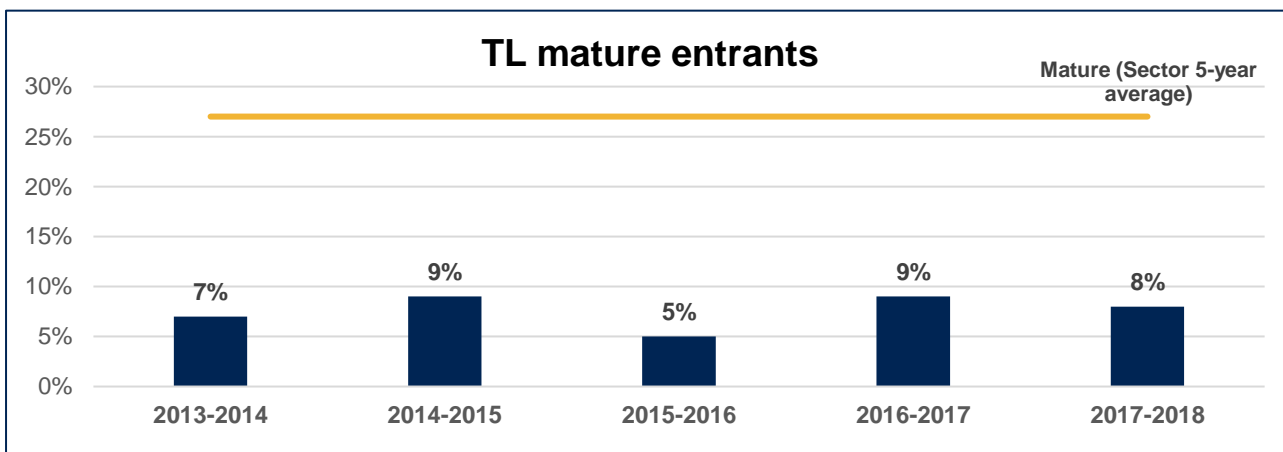
Trinity Laban has a lower than sector average proportion of mature entrants to bachelor degree programmes. This is partly due to the nature of vocational pathways in music and (especially) dance performance, with a traditional route directly from school into professional training and then practice. Undergraduate performance degree programmes are also necessarily full-time to accommodate the demands of intensive professional training and associated high contact hours, which can be a barrier for older students with work and family commitments.

We have aimed to enable a more diverse population of performing artists to access conservatoire learning by broadening our programme offer and introducing more flexible delivery modes. We therefore also admit mature students to undergraduate-level study on a number of professional development programmes included the Graduate Diploma in Dance and the Certificate: The Practice of Music Making, the latter of which is a distance learning programme designed in partnership with the Open University that specifically targets mature learners. All the 40 entrants to these programmes in 2018-19 are 21 or over which, when added to our degree students, raises the proportion of mature undergraduate entrants in 2018 to 20%. We also have a number of older students taking our in-house Music 'A' level course.

1.3.2. Success

a. *Continuation*

Mature students have continued at a higher rate than young students in two of the three years covered by TEF metrics. Performance has worsened over the period but percentage variations reflect a change in outcome for only one student each year, and mature student dropout is in low single figures in all cases.

Continuation	TEF2	TEF3	TEF4
Mature students	98.0%	95.5%	92.1%
Young students	93.5%	94.5%	94.6%

b. *Attainment*

There is no publishable data in the APP data set on Trinity Laban's mature student attainment, and we have not to date broken down final degree results by age category since this has not been a focus within our previous access plans and agreements. We shall introduce monitoring of degree performance by age starting with the 2019 graduating cohort and, within resource constraints, may consider additional compilation and analysis of historic data, particularly if we identify inequalities of outcome.

1.3.3. Progression to employment or further study

We have little disaggregated data from public or internal sources on the progression of mature students into employment/highly skilled employment. Available TEF indicators for two years do show percentage gaps, particularly for progression to highly skilled employment. Again, absolute numbers of mature students within the survey populations are small (around 20 in total) which restricts the confidence with which we can draw conclusions from this statistical evidence, and more investigation is required. This will be part of the programme of data analysis and qualitative evaluation to be developed by the incoming student success researcher and is likely to be completed in the latter period of this Plan (2022 onwards).

Employment or further study	TEF2	TEF3	TEF4
Mature students	95.0%	-	90.5%
Young students	98.5%	97.9%	97.7%
Highly skilled employment or further study			
Mature students	65.0%	-	66.7%
Young students	81.4%	78.4%	79.5%

1.4. Disabled students

1.4.1. Access

a. The Institution has a record of admitting higher than sector average percentages of students with a declared disability. Although trend is shown as downward, this partly arises from an exceptionally high intake in 2014-15 and typical proportions of 15-20% have been sustained over an extended period.

Chart 10 (APP Data Set plus internal data for 2018-19)

Trinity Laban entrants declaring a disability

Year	Percentage
2013-2014	15%
2014-2015	28%
2015-2016	20%
2016-2017	18%
2017-2018	15%
2018-2019	16%

Any disability (Sector 5 year average)
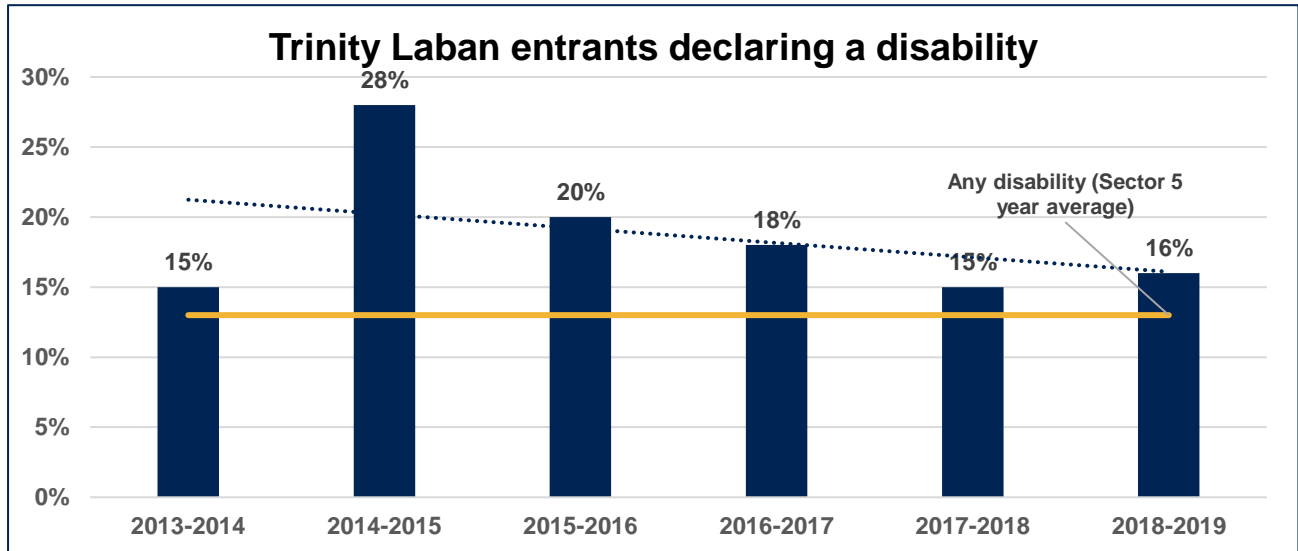
b. Around half of Trinity Laban students declaring a disability report cognitive or learning difficulties. Declaration of mental health conditions has increased substantially in recent years and now accounts for 19% of declared disabilities, although we still believe there is under-reporting in this area.

Chart 11 (internal data)

Category	Percentage
Autistic Spectrum Disorder	6%
Visual Impairment	2%
Hearing Impairment	2%
Hidden Disability	7%
Mental Health Condition	19%
SpLD (dyslexia, etc)	51%
Mobility Impairment	0%
Not listed	6%
Multiple	7%
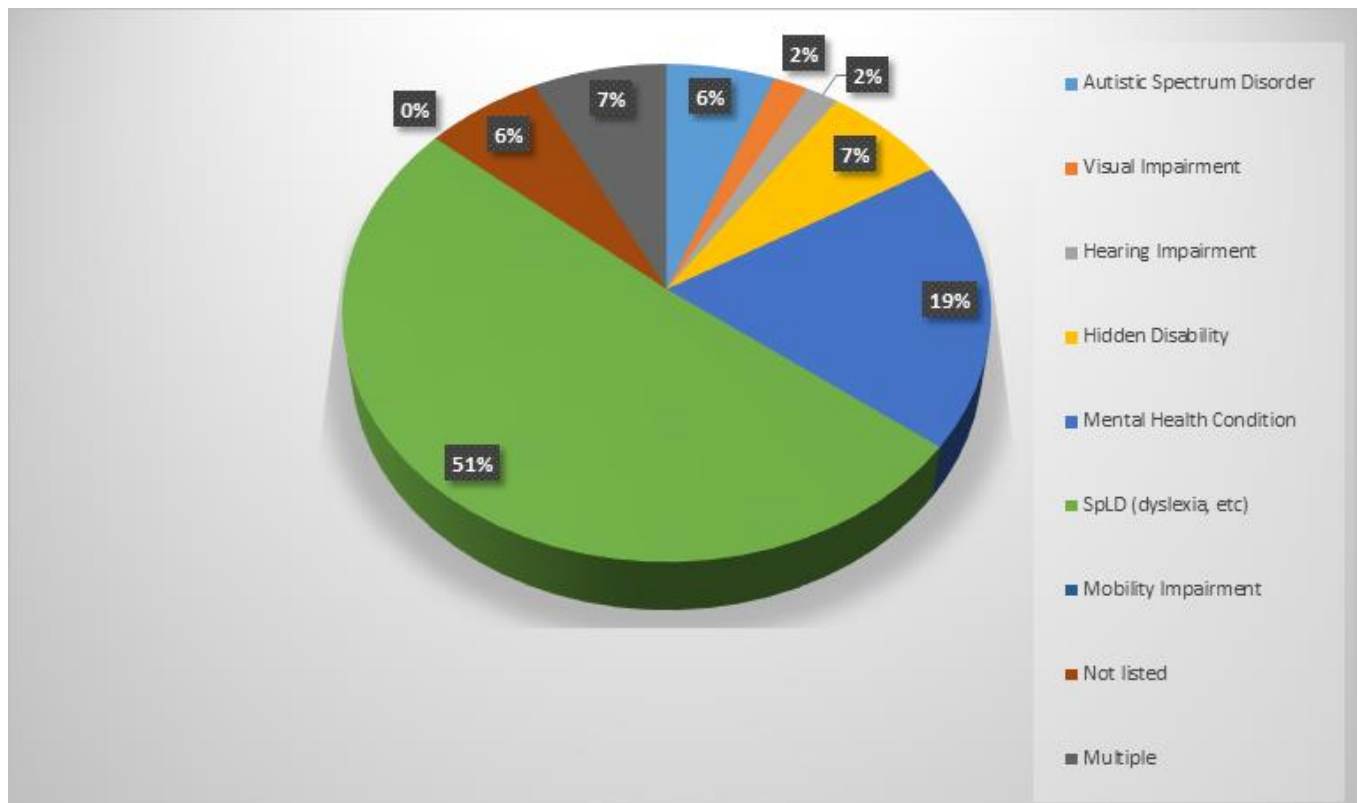
## 1.4.2. Success

a. *Continuation*

Both the APP data set and TEF metrics confirm that continuation rates of students with a declared disability are close to those of students with no disability, and performance among this group has been improving. Data disaggregated by disability type is not available from public sources and has yet to be compiled internally for capacity reasons.

Continuation (TEF)	TEF2	TEF3	TEF4		
Students with a declared disability	91.4%	93.1%	95.4%		
Students with no declared disability	94.4%	95.0%	94.2%		

Continuation (APP Data Set)	2012-13	2013-14	2014-15	2015-16	2016-17
Students with a declared disability	90.0%	-	90.0%	-	-
Students with no declared disability	94.0%	96.0%	90.0%	93.0%	93.0%

b. *Attainment*

Chart 12 (APP Data Set)
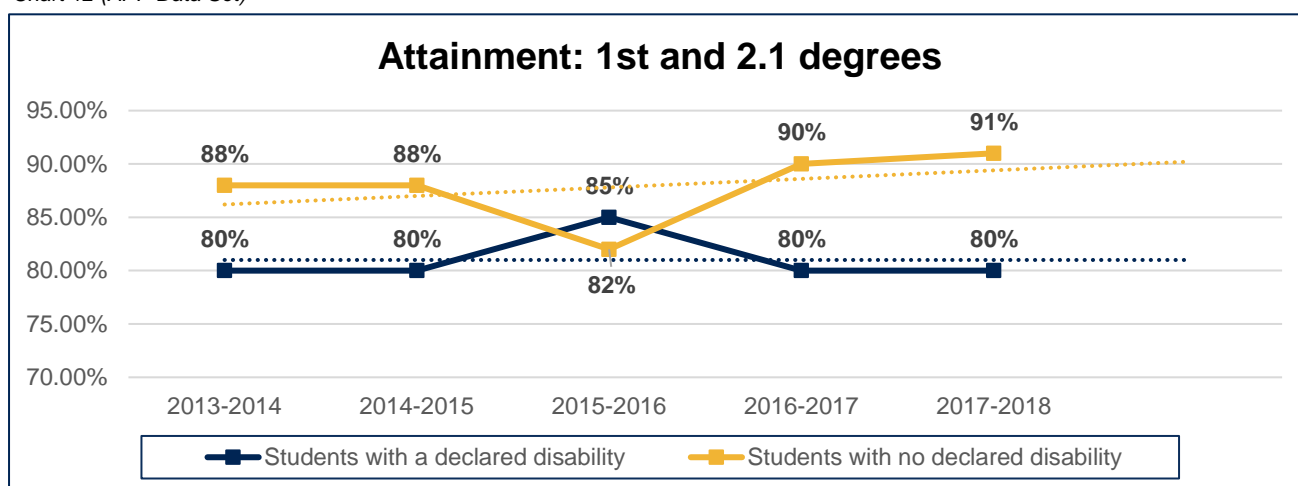
Except for 2015-16, there is a persistent percentage point gap in the attainment of good degrees between students with a disability and those with no disability, which has not reduced in past five years.   It remains to explore whether there is differential performance across different disability types which will be part of the programme of data improvement over the course of the Plan.

1.4.3. Progression to employment or further study

Progression (TEF metrics)	TEF2	TEF3	TEF4
Employment or further study			
Students with a declared disability	97.3%	97.4%	98.8%
Students with no declared disability	98.6%	97.9%	96.7%
Highly skilled employment or further study			
Students with a declared disability	77.0%	73.1%	75.6%
Students with no declared disability	81.3%	79.4%	79.8%

Highly skilled employment (APP Data Set)	2012-13	2013-14	2014-15	2015-16	2016-17
Students with a declared disability	90.0%	65.0%	-	70.0%	70.0%
Students with no declared disability	75.0%	80.0%	-	72.0%	78.0%

There is no material gap between disabled students and their peers in progression to employment and further study, and latest performance on this measure is badged as very significantly above benchmark in TEF4 metrics for students with disability.

Progression to highly skilled employment is also at an excellent level for all Trinity Laban graduates but here there is evidence of a small disparity in outcomes for students with disability although more so for the population considered in the APP Data Set than in TEF graduate populations. In the context of strong absolute results on these measures for both groups, the extent of these gaps does not currently appear significant.

1.5. Care leavers

a. In our previous Access and Participation Plan, we noted that we had yet to collate information on care leavers within our applicant or student populations but aimed to improve our data on this constituency. Over the past year, we have focused on identifying and supporting the care leavers within our enrolled student body. In 2018-2019, we have enrolled seven care leavers (1.1% of our home UG population). While clearly this is a very small absolute number, it does show an increase in access in recent years; from records we have been able to track back to 2013-14, we registered no care leavers until 2016-2017. What comparable data we have from peer institutions' Access and Participation Plans also suggests that Trinity Laban is leading in this area among conservatoires offering music.

b. Although we are at an early stage of understanding the experience of care leavers at Trinity Laban, we can note that, to date, no identified care leaver has dropped out of their programme. We have not yet reached the point of graduation and progression so cannot yet assess performance in those areas.

1.6. Intersections of disadvantage

Trinity Laban's small student population sizes make it difficult to draw robust conclusions about interactions between characteristics of disadvantage based purely on data; most intersectional figures within the APP data set are unreportable. Our planned programme of research and evaluation will therefore explore interacting background factors that affect student outcomes through qualitative as well as quantitative methods. We aim to start reporting on intersections of disadvantage from 2020.

1.7. Other groups who experience barriers in higher education

For the purposes of preparing this plan we have concentrated on the analysis of those groups where there are most significant sector-wide gaps. At present, although we have some knowledge of students estranged from their families, we have not examined the wider set of student groups where there are indications nationally of equality gaps. Again, we expect to consider these students mainly through qualitative and intersectional evaluation methods, appropriate to our small population sizes.

1.8. Contextual factors in the assessment of access and participation performance

Our assessment of our access and participation performance is based primarily on absolute outcomes as set out above. In order to gain further insight into the effectiveness of our approaches across the student lifecycle, we have also reflected on the external context in which we are working as a specialist arts institution, and how our results compare to the sector and, in particular, to peer conservatoires who may be expected to be facing similar barriers and equality gaps.

1.8.1. External, structural factors that are influencing outcomes

a. A major structural factor affecting access performance is the marginalising of performing arts subjects and specialist teaching within state schools. We are facing severe challenges in maintaining the pipeline of suitably qualified entrants for conservatoire education with a steep decline in the availability of creative arts subjects, following introduction of the EBacc. Between 2010 to 2018 in England, there was a fall of -35% in the number of arts GCSE entries, and even larger drops in 'A' level Dance (-42%) and Music (-38%) candidates. Inevitably, financial pressures mean the state sector is affected disproportionately compared with independent schools, and this has a detrimental impact on the social and cultural diversity of the applicant pool. We have been pursuing strategies to address these gaps in pre-HE arts provision. In this context, our ability to maintain and, by some measures, increase entrants from lower socio-economic backgrounds testifies to the success of our approaches and the strength of our institutional commitment to fair access.

TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

APP 2020 – 2025

b. At the other end of the student cycle, we know our graduates are entering an industry with well-recognised equality gaps, which are reflected in destination outcomes. In a predominantly freelance workforce, informal networks are influential, which can limit opportunity for graduates lacking existing social and cultural capital and reinforce a narrow demographic base. Arts Council England monitoring shows under-representation of artists from BAME backgrounds and of those with a disability [https://www.artscouncil.org.uk/our-data/diversity-data]. Trinity Laban seeks to be a champion of inclusive practice in the arts and arts education, to advocate for change and to contribute to meeting the sector's shared obligation to eliminate barriers to creation of a diverse arts industry reflective of contemporary society, and this is reflected in our action plan.

1.8.2. Performance in relation to sector and peer institutions

Chart 13 (APP Data Set)

Trinity Laban comparative access performance: 2017-2018
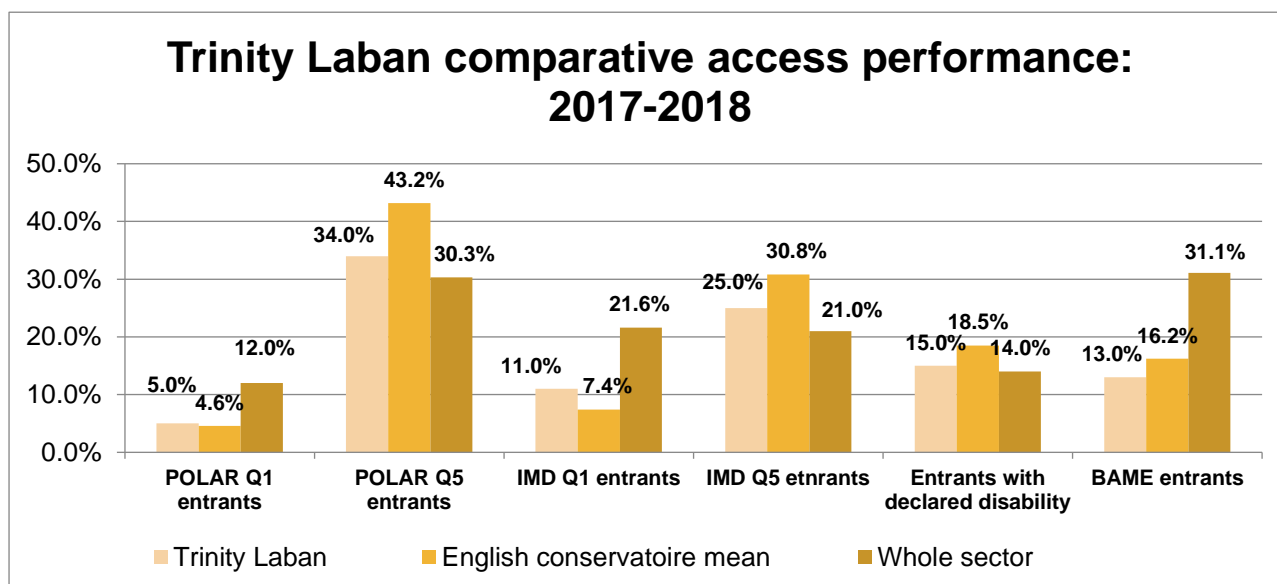
a. Among our conservatoire peer group, Trinity Laban shows leading performance on socio-economic indicators with the highest percentage of entrants from the IMD quintile 1, above average admission from POLAR quintile 1, and the lowest proportions from the most advantaged quintile 5 under both IMD and POLAR classifications.

Our results are below average on the proportion of entrants with a disability (although this result is skewed by one exceptionally high figure for the Conservatoire for Dance and Drama) and for recruitment of BAME students. When broken down, it appears that the latter arises from Trinity Laban's relative lack of entrants from Asian backgrounds compared to other music conservatoires.

b. In common with the specialist arts grouping, Trinity Laban is behind whole sector performance on access except in the case of students with disabilities.

c. On continuation, attainment and progression measures, Trinity Laban generally exceeds sector averages but figures for comparator institutions by group are not accessible because of small numbers.

1.8.3. Data analysis limitations

a. It will be apparent throughout this commentary that challenges around data availability, validity, collation and interpretation present a significant barrier to Trinity Laban's full understanding of its access and participation performance. As a small, specialist institution, the Institution currently has restricted internal capacity and capability in the area of data collection and analysis, and it is heavily reliant on public data sources such as the HE Performance Indicators, TEF metrics and, now, the Access and Participation Data Set.

b. We aim over the period of this Plan to enhance our use of data and evidence in this realm, notably by investing in a new post of Postdoctoral Researcher and Educational Futures Developer (Diversity and Student Success). This researcher will work in collaboration across various departments within the Institution including Learning and Participation, the Research Department, and relevant Faculty staff in the planning and delivery of research-informed approaches to understanding and removing barriers to student success. The focal areas for investigation will include the impact of ethnicity, disability, and socio-economic background on retention, progression, and attainment, primarily within an undergraduate context, but with reference to progression into postgraduate study and graduate employment in order to embed a whole institutional approach to this activity.

c. Even with this new post, it will be a long-term project to build our data capability to the point where comprehensive and granular WP data sets can be systematically produced and analysed. However, Access and Participation priorities set nationally and within this Plan provide a framework to direct short to medium term efforts towards areas where information is most urgently required.

1.9. Conclusions

To summarise, the available evidence shows that:

- Despite positive trends, there is still significant under-representation within our entrant population of students from areas of low HE participation and high deprivation and of students from BAME backgrounds.

- Continuation rates are consistently strong across most student constituencies but with some limited evidence of below average outcomes for BAME students, particularly those classifying as of 'other' ethnicity.

- Material attainment gaps exist for BAME students and students with a declared disability.

- Progression to employment and highly skilled employment or further study is excellent across all groups. However, most recently, graduates with a disability have done moderately less well than their peers.

- Increased access for mature students has been enabled through flexible study routes.

- Care leavers represent a very small but growing part of our community which is distinctive to Trinity Laban among music conservatoires. There is opportunity to work with our students to understand the experience of care leavers and promote greater access to specialist performing arts training.

2. Strategic aims and objectives

2.1. Target groups

a. Our target groups for this plan, based on our current performance and nationally identified objectives, are:

- Entrants from low participation neighbourhoods and areas of high deprivation in respect of access

- Entrants and students from BAME backgrounds in respect of access, continuation and attainment

- Students with a disability in respect of attainment and progression

- Care leavers in respect of access

b. Evidence on mature students does not suggest they should be a specific target group for Trinity Laban when addressing the clearest inequalities of opportunity. Nevertheless, the intersection of age with other characteristics of under-representation at sector level encourages us to give continued attention to the needs of older students as a means to support wider student diversity at the Institution. Similarly, we have consistently targeted higher male participation in Dance and Musical Theatre as an equality aim in itself, but recognising that reducing gender gaps has potential also to address other aspects of under-representation, in particular to improve BAME access.

c. We have an over-arching goal to identify and investigate any differential performance between groups about which we have limited information at present. This may give rise to further groups and/or lifecycle stages being targeted.

2.2. Aims and objectives

Trinity Laban has set four long-term aims for the delivery of equality of opportunity and outcomes for all students. These overarching aims are underpinned by ten objectives that set out the progress we wish to make through the execution of this five-year plan (with some targets extended to 2030 where we assess that the structural barriers are greatest).

Aim 1: Trinity Laban's student population is fully representative of the diversity of the UK		
1.1 To increase the proportion of home UG entrants from most disadvantaged areas: POLAR Qs 1& 2 to 40% by 2030; IMD Q1 to 20% by 2025	*1.2 To increase the proportion of home UG entrants from BAME backgrounds to 20% by 2025*	*1.3 To double the number of care leavers in our student population by 2025*

Aim 2: All our students thrive on their programmes and are enabled and facilitated to pursue a range of further studies and employment		
2.1 To eliminate any difference in the continuation rates of White and BAME students by 2025	*2.2 To eliminate the gap in progression to highly skilled employment for disabled students by 2025*	*2.3 To eliminate the gap in progression to highly skilled employment for students from LPNs Q1&2 by 2030*

Aim 3: There are no disparities in the attainment of different demographic groups		
3.1 To halve the attainment gap between White and BAME students by 2025 and eliminate it by 2030	*3.2 To eliminate the attainment gap between disabled students and those with no disability by 2025*	

Aim 4: Access and participation is respected, recognised and understood across the Institution		
4.1 To enhance our collation and analysis of data such that by 2025 we can report on all nationally identified priority groups across the student lifecycle	*4.2 To increase the diversity of our teaching staff*	*4.3 To reflect our commitment to fair access and participation in our staff development, internal and external communications*

3. Strategic measures

3.1 Whole provider strategic approach

3.1.1. Overview

a. Throughout its history, Trinity Laban and its precursor institutions have been characterised by risk-taking, creativity and a mission to reach out to all sections of society as a force for cultural and social progress. Our latest Strategic Plan looks to renew and reinvigorate our historic commitment to innovation and access, to creating and recreating a dynamic, inclusive conservatoire that embraces new means of artistic education and expression.

b. Our commitment to diversity is grounded in the belief that a diverse environment cultivates better art and deeper learning, and that diversity should be reflected not only in the make-up of our student, participant, audience and staff populations but in a broad and inclusive understanding of contemporary artistic excellence that cuts across genre, discipline and mode of presentation. For Trinity Laban, there can be no excellence without inclusion, and its realisation requires deliberative action to change any institutional practices that present barriers to engagement with the Conservatoire; to close gaps in participation and achievement between groups; and to foster a positive learning culture that challenges inequity and meets the needs of all our students.

c. We have pursued a consistent strategic approach to widening participation that has included:

  ▪ extensive, long-term outreach programmes to raise awareness of opportunities in dance and music and facilitate lifelong participation from early childhood (age 3+);

  ▪ 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 Institution 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.

d. Access and participation is core to our institutional strategy, and allocation of resources for this work is aligned to our Strategic Plan to ensure coherence and complementarity. We actively seek to fund the aims and activities of the Access and Participation Plan from all available sources to increase scale and impact. Investment includes funding from the Department for Education's Music and Dance Scheme to support young people from low-income households studying at our Centres for Advanced Training and the associated CAT outreach programme; philanthropic gifts from Trusts and individuals for access work; and grants from our from local authorities and other public bodies (e.g. Arts Council England) for particular projects around, for example, disability and the arts and arts participation for young people.

e. While we have made progress with our previous strategies, we have seen the preparation of this Plan as an opportunity to look afresh at all our long-standing assumptions and activities, and to engage a broad constituency of staff in the planning process. We engaged a consultant with expertise in arts participation and theory of change models to facilitate two half-day workshops to develop high-level content for the Plan. 25 staff members from across academic, learning and participation and professional service areas were directly involved, and outcomes were then disseminated and discussed further through Faculty Management Groups and departmental teams.

f. Our Theory of Change model is shown below. It is intended to embrace the whole organisation and to reflect Trinity Laban's position as an influential actor in the professional arts sector as well as an HE provider. It therefore looks at our wider aspirations for arts participation and its role in transforming society as well as for fair access and participation in higher education.

Trinity Laban Access and Participation Theory of Change

VISION
Trinity Laban's vision is that the education and arts sectors are fully representative of the diversity of the UK and all young people in the UK can access education and the arts in a way that is relevant to them

- Children and young people (CYP) are equipped and enabled to enter specialist higher education in the performing arts
- Staff, young people and students have creative agency and are empowered to influence change
- Perceptions of music and dance are changed

ORGANISATION OUTCOMES	ACCESS OUTCOMES	STUDENT SUCCESS & PROGRESSION OUTCOMES
- Trinity Laban is an agent for change in the arts and arts education sector - Access and participation is respected, recognised and understood across the Institution - We are perceived as open, welcoming and accessible to people of all ages and backgrounds - Student and staff bodies are representative and reflective of society	- People of all ages are inspired, motivated, informed and able to access music and dance - CYP are fully supported to develop strong skills and progress in music and dance - CYP know about the range of career opportunities in the arts and creative industries and feel that they are for them - CYP are skilled and confident enough to make choices about their next steps, including progression to HE	- All our students thrive on their programmes and are enabled and facilitated to pursue a range of further studies and employment - All students feel confident to seek the support and advice they need - There are no disparities in the attainment of different demographic groups

ORGANISATION ACTIVITIES	ACCESS ACTIVITIES	STUDENT SUCCESS & PROGRESSION ACTIVITIES
- Collecting, analysing and understanding our data - Internal and external communications - Staff recruitment strategy - Professional development	- Working with schools and teachers - Talent Development programmes - Out of School settings - Partnership working - Progression support	- Increase resource for data collation and analysis - Evidence-informed decision-making regarding Success and Attainment - Interventions and activities designed to close attainment and progression gaps - Evaluation of intervention impact on attainment and progression feeding into a systematic cycle of strategy and activity implementation

PEOPLE									
Staff and teaching faculty	Partners	Children and young people (CYP) from all backgrounds	Students on our HE programmes	The wider education and arts sectors	Schools & teachers	Alumni	Staff alumni	Donors and supporters	Local authorities

PRINCIPLES AND VALUES	RESOURCES
- Everyone deserves equal opportunities and access to education - The arts / creativity should be an entitlement for all - Diversity and inclusion within education will increase the sustainability of our art forms and influence wider societal change - Our responsibility to affect change in the professional sector and society	- Staff and teaching faculty - Funding - Partnerships - Landmark buildings and highly specialist resources

3.1.2. Alignment with other strategies

a. The Access and Participation Plan is one of a set of thematic sub-strategies that constitute the delivery framework for the institutional Strategic Plan 2018-2028. All these plans articulate to the overarching vision and mission of the Conservatoire which places inclusivity at its heart.

b. There are clear points of connection and overlap with a range of other institutional policies and plans. The table below gives an indication of areas of priority within these strategies that are especially relevant to Access and Participation:

Learning and Teaching Plan	Learning and teaching culture including developing a whole institutional approach to themes including student engagement and wellbeing; development of inclusive and diverse curricula and associated quality assurance mechanisms to ensure embedded systemisation of approaches; enhanced approaches to learning, support for learning, and assessment models.
Knowledge Exchange and Public Engagement Plan	Community and public engagement programmes; partnership development; support for industry diversity.
Research Plan	Investigation of impact of outreach and community engagement programmes; research input into professional development.
Admissions Policy	Delivery of a fair, accessible and transparent admission system which addresses each individual's abilities and circumstances
Student Recruitment Plan	UK recruitment initiatives targeting regions of lower HE participation; work with partner schools and colleges.
Estates and IT Strategies	Provision of accessible learning facilities and resources; use of CIT in reaching and supporting diverse learners and learning styles (including assistive technology).
People Strategy	Staff diversity; staff development around inclusivity and institutional values.
Development Plan	Growth of bursary and other financial support for students (senior and junior); fundraising for outreach and community engagement projects
Equality Objectives and Action Plan	Equality objectives relating to WP & student recruitment and to student success & attainment; sector advocacy on diversity; embedding equality and diversity throughout institution.

c. **Learning and Teaching Plan**

The themes and activities of our Learning and Teaching Plan connect to the aims of the Access and Participation at multiple points, most notably in respect of:

Curriculum development: we aim to broaden frames of reference within curricular content and delivery such that students can identify with a wider range of role models including historical and contemporary exemplars of excellence and achievement by, in particular, BAME artists and artists with disability.

Academic portfolio: diversifying our UG programme offer is an important way in which we respond to the varied cultural and educational experiences of young people in the twenty first century, and facilitate wider and more representative participation in HE and the arts industry.

Transition pedagogy: responsiveness to the needs of diverse student cohorts through an awareness of transition issues is a key aim of our Learning and Teaching Plan. Our strategy focuses on critical points of transition into, through and out of study to identify and address where disparities in performance arise for students from target groups. 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.

Professional preparation: recognising that barriers to progression to skilled employment can arise from lack of social capital, we seek to build the professional networks of students from target groups through mentoring programmes that connect students to influential industry role models and companies. We deploy our extensive portfolio of industry partnerships and associations, which include diversity led companies such as Candoco and Tomorrow's Warriors, to build the understanding, preparedness and confidence of students in pursuing the broadest range of employment opportunities in Music, Dance and Musical Theatre. We aim to provide personalised career guidance that addresses the needs and aspirations of students and is proactive in facilitating transition into the profession for graduates.

Flexible programme pathways and delivery modes: we are developing new routes into conservatoire education such as level 0 foundation entry to undergraduate provision, through which we are able to admit talented students with potential who have had limited prior opportunities to develop their executant and creative skills to undergraduate entry level because of lack of provision within their statutory education and/or financial barriers to specialist tuition. We are also expanding access through flexible and blended learning delivery at undergraduate and postgraduate level.

Student wellbeing: this is a priority of both the Learning and Teaching Plan and the Student Engagement Plan. To date, a review of student wellbeing has constructed a logic model identifying intermediate and long-term outcomes and recommended developments to institutional practices. While beneficial for all students, this strand particularly supports those with learning differences, mental health conditions and other disabilities, and hence contributes to closing the attainment gap for students with disability.

Academic staff development: professional development will promote Trinity Laban's inclusive teaching and assessment ethos and practices, and consolidate institution-wide understanding of issues of diversity and access and how to address these most effectively.

d. **Equality Objectives and Action Plan**

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 targets, objectives and activities shared between our Equality Objectives and Action Plan 2018-2022 and Access and Participation Plan in respect of race and disability. 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

We monitor participation and progress in our access programmes by relevant protected characteristics. We also evaluate equality impacts through qualitative feedback. This evidence shows high levels of engagement among targeted equality groups and no differential or detrimental impacts have been indicated. Under our Equality Objectives and action plan 2018 - 2022, we are introducing a formal programme of consultation across 50 focus groups of students, staff and participants, using an appreciative enquiry methodology to further our understanding of equality impacts of all our policies and practices, which will then underpin design and delivery of access and inclusion work programme across the Conservatoire's operations.

3.1.3. Collaboration

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. Our strategic approach to the selection and development of partnerships focuses on their ability to:

- Enable better reach into target groups through partners that have roots and networks in constituencies under-represented at Trinity Laban

- Increase the scale of what can be delivered and the benefits to participants
- Optimise efficiency in the deployment of combined resources and expertise
- Share good practice and help Trinity Laban gain greater knowledge and understanding of barriers to access and participation

b. We undertake explicit co-ordination of activity and collaboration with Music Hubs, Local Authorities, schools and Cultural Education Challenge areas supported by Arts Council England (ACE), to ensure that inconsistencies in provision are reduced and we are able to target resources effectively.

c. We have sustained a number of substantial strategic associations for the planning and delivery of access and participation work in music and dance, notably the South Riverside Music Partnership (Greenwich, Lambeth, Lewisham and Southwark Music Hubs plus London Philharmonic Orchestra), AccessHE, Candoco Dance Company (in the area of disability) and the National Dance Centres for Advanced Training network where, as part of our DfE funded outreach activity, we are delivering in the Hastings Opportunity Area.

3.1.4. Strategic measures and evidence base

a. The following table sets out the planned measures and activities for the period of this Plan and the rationale for the areas we have prioritised to achieve our aims and objectives and associated milestones and targets.

b. Ongoing evaluation and research provides the quality benchmarks, and understanding of best practice and the needs of our participants, that enables us to continually reflect, learn and improve our work with children and young people. The Trinity Laban research and evaluation framework for participatory work (developed in 2014) is directly informed by Arts Council England's Quality Principles. Based on our underpinning values – Artistic Excellence & Authenticity; Ownership & Creative Engagement; Health, Wellbeing & Social Impact; Access & Progression – it systematises the collection/analysis of qualitative and quantitative data from across our programmes, evaluating all aspects of participatory work from setting up an activity to participant experience and impact. We have invested in long-term, high-level research and evaluation. A HEIF-funded Research Fellow is investigating the impact of our participatory work and supporting ongoing evaluation including engaging external consultants/researchers and working with others in the sector.

c. Sources of evidence we have drawn on to determine our work programme include national guidance on effective practice, intelligence from our active engagement in arts and arts education sector forums and networks, and a range of research and evaluation findings. Specific examples include:

- *A Strategic Approach to Widening Access and Fair Access*: Trinity Laban commissioned this research project to generate robust, evidence-based analysis and evaluation of the most effective practices for widening participation in Dance using the Dance Centre of Advanced Training as its focus of study

- *Animate Orchestra 2012-2014*: an external evaluation of our key progression pathway in Music which examined conditions for successful access and progression.

- *Changing Perceptions; enhancing provision and progression routes for young disabled dancers*: Dance4 commissioned Trinity Laban with funds from the Department for Education, to undertake a research project examining dance provision and progression routes for young dancers with disabilities in England.

- *Passion, Pathways and Potential in Dance*; Trinity Laban interdisciplinary longitudinal study into talent development (funded by DfE & Leverhulme Trust).

- Participation in the National Dance CATs Partnership group which work together and with the DfE, to trial varied approaches to outreach activities that are successful in reaching target groups for progression.

- Representation at Conservatoires UK Junior Forum, tasked with identifying and developing initiatives that address lack of BAME students and those from disadvantaged backgrounds progressing into HE

- Evidence from Music Hubs of issues with progression in music during and through the transition from primary to secondary school leading to the creation of Animate Orchestra for children in Years 5-8 designed to keep children engaged with music during transition.

- A pilot programme in Evelyn Grace Academy in Brixton researching barriers to young people from BAME and low-socio economic backgrounds progressing in Music, one of the findings being that crucial to the success of these programmes is increasing parental engagement

- Evidence through our own teaching of young people with Autism Spectrum Disorder, of the support required to ensure progression for students with special educational needs and disabilities.

- Learning from long-term partnership working with schools to support curriculum delivery, raise attainment in music and dance, increase numbers of students taking the subjects at GCSE, and support progression to Junior Trinity and the Dance CAT.

d. We shall use a range of measures to assess impact of our outreach and specialist skills raising programmes which will include:

- Numbers progressing onto Trinity Laban's Youth/Talent Development programmes from outreach activities, in and out of schools

- Numbers successfully auditioning for the Trinity Laban Dance CAT and Junior Trinity via outreach and talent development pathways

- Entry to higher education at Trinity Laban or elsewhere of students from our Dance Centre for Advanced Training and Junior Trinity

- Teachers' assessment of pupil achievement in Dance and Music compared to baseline expectation

- Participants' perceptions of Dance, Music and Musical Theatre as surveyed at the start and end of programmes, and their interest in pursuing our disciplines

- Evaluation of increased confidence, creativity and self-esteem and the social/cultural capital essential for progression in our art forms.

- Case studies of individuals from target groups identifying successful progression and lessons learned

3.1.5. Continuous improvement

We aim to ensure continuous improvement in our practice through systematic quality enhancement processes that will involve:

- Regular monitoring of implementation of strategic measures by the Access and Participation Steering Group

- Annual review and evaluation of impact, which will inform decisions on which programmes to continue and/or scale up and which to stop or revise

- Staff training and engagement with those delivering the APP to ensure full commitment, ongoing reflection and development of new approaches and methodologies.

- Staff training and engagement with relevant sector bodies, research and guidance

- Identification of new partnerships and links to support delivery of emerging priorities

- Feedback to senior management and Board on performance and planned next steps, and escalation of issues and resourcing requirements where necessary

Work stream	Strategic measure	Rationale	Planned activities	Timeline
1. ACCESS Relating principally to Aim 1 and its objectives although also having bearing on Aims 2 and 3 by enhancing entrants' preparedness to succeed at HE level	Work in schools and with teachers	To achieve **AIM 1**: 1.1; 1.2, 1.3 we need to: Embed work with state schools in diverse and disadvantaged areas to reach and raise aspiration and attainment of lower-income and BAME students under-represented in our applicant and student populations. Enable access to high-quality, discipline-specific preparation for CYP by enhancing specialist knowledge and expertise among state school teachers, increasing equity of access to high quality preparation for advanced study in the arts.	• Strategic relationships with schools with demographic profiles that match our target groups • Identify and embed knowledge gained from pilot partnership schools project that presented challenges (e.g. barriers of travel and parental engagement) in our work with schools. • New targeted Schools Partnership Programme developed, informed by pilot project in Brixton • School curriculum support and enhancement e.g., Key Stage-specific schools concerts programme. • Teacher development in targeted schools • In school outreach programmes such as Supersonics schools tours and concerts	Ongoing 2020 – 2022 2020 - 2022 Ongoing Ongoing
	Work in 'out of school' settings	To achieve **AIM 1**: 1.1;1.2;1.3, we need to: Provide accessible opportunities for CYP from targeted groups to participate in dance, music and musical theatre beyond those available in-school (where provision is decreasing) Working with community partners, reach in to communities where there may be economic, social and cultural barriers to engaging with the Conservatoire or our art forms	• In reach programmes and opportunities e.g. Youth Dance Programme • Projects in areas of disadvantage e.g. Bellingham Beats • Projects to address BAME and gender under-representation e.g. Boys in Dance; Young Women and Girls in Jazz • Employing diverse artists as positive role models • Developing and re-modelling Animate Orchestra to allow for young musicians with interests in other musical genres to progress in music • Devise and deliver peer advocates programme e.g. Young Dance ambassadors	Ongoing Ongoing Ongoing Ongoing Completed end 2020 Completed end 2020
	Outreach and progression activity in regions with low HE participation and minimal access to specialist music and dance provision for young people	To achieve **AIM 1**: 1.1, we need to: Extend our reach beyond our locality in London where there are few POLAR Q1 areas Address the unequal spread of specialist dance and music provision across the country	• Regional Dance Taster Days • Dance CAT outreach includes targeted London boroughs (IHD), Hastings Opportunity Area programme; Kent and South East. • Develop and increase our capacity to deliver distance learning A Level Music to meet increased demand for places • Partnership programme developed with BSO to deliver high level training at Junior Trinity to young people from disadvantaged backgrounds in the South West	Ongoing Ongoing 2023 End 2020

Work stream	Strategic measure	Rationale	Planned activities	Timeline
1. ACCESS Relating principally to Aim 1 and its objectives although also having bearing on Aims 2 and 3 by enhancing entrants' preparedness to succeed at HE level	Talent Development Programmes	To achieve **AIM 1**: 1.1; 1.2, 1.3 we need to: Create ladders of opportunity such that CYP from targeted groups can convert initial interest and potential into sustained and progressive engagement with our disciplines, building specialist skills for HE entry	• Animate and Youth Dance Company • Junior Trinity and Dance CAT • In-house 'A' level provision • Young Dance Ambassadors • Creating a Pathways Gap Year programme	Ongoing 2020-2025 2020
	Partnership working	To achieve **AIM 1**: 1.1; 1.2, 1.3 we need to: Use partners to extend networks and our reach into the communities we are targeting Complement rather than duplicate existing provision, adding value for participants, sharing resources, intelligence and artistic excellence. Draw on specific knowledge and expertise of partners in priority areas such as arts and disability, work with care leavers Plan strategically with sector partners to address structural issues around participation and progression in the performing arts	• Ongoing access programmes with existing partners: LEAN & Lewisham Live Festival, U-Dance, South Riverside Music Partnership, Bournemouth Symphony Orchestra, CandoCo • AccessHE NCOP/Outreach hub initiatives • Identify new partners and work with them to facilitate progression with target groups • Share good practice and projects within CUK Junior and Diversity forums, and national Dance CAT network • Liaison with local authorities and national interest groups to reach and support care leavers to access TL	Ongoing 2020 -21 2020-21 2020 – 2021 Ongoing
	Support for progression to HE	To achieve **AIM 1**: 1.1; 1.2, 1.3 and **AIM 2:** 2.1, we need to: Address information and advice gaps among groups lacking social and cultural capital with limited knowledge and history of conservatoire study Provide individualised mentoring and support through admission and transition to HE study at TL and elsewhere for young people from target groups in our outreach and pre-HE programmes	• IAG regarding next progression steps to FE/HE (e.g. audition prep) • Build awareness and understanding of different careers in music and dance within broader arts/creative industries, targeting CYP, parents, advisers • Identify WP potential students that need specific intervention to support transition to HE and retention (e.g. establishing relationships with senior faculty prior to audition to support transition and maintaining relationship with pre-HE teams until transition is settled.)	2021 2021 2020

TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

Work stream	Strategic measure	Rationale	Planned activities	Timeline
1. ACCESS Relating principally to Aim 1 and its objectives although also having bearing on Aims 2 and 3 by enhancing entrants' preparedness to succeed at HE level	Diversity our programme offer and develop new entry routes to our undergraduate programmes that counter educational disadvantage at earlier levels	To achieve **AIM 1**: 1.1; 1.2, 1.3 we need to: Provide Foundation level entry routes for talented students with limited prior opportunities to develop their executant and creative skills because of lack of provision within their statutory education and/or financial barriers to specialist tuition. Broaden our UG programme offer to respond to the cultural and educational experiences of young people in the twenty first century	• Expansion of Foundation entry routes • Broadening UG programme offer • Flexible UG-level study options via distance/blended learning	Ongoing introduction of planned new provision from 2018-2019 onwards
	Mitigating financial barriers to engagement with our disciplines at pre-HE level	To achieve **AIM 1**: 1.1; 1.2, 1.3 we need to: Target financial aid at pre-HE level. The significant expense associated with specialist training in the performing arts (equipment, specialist tuition etc.) exacerbates barriers to participation among disadvantaged constituencies, even where aspiration and ability in our disciplines is evident.	• Use DfE /CAT bursaries to support pre-HE progression for target groups • Targeted fee discounts and institutional bursaries • Audition fee waivers and travel costs • Consider targeted bursaries for specific groups (e.g. BAME students)	Annual 2020-2025
	Review of admission and selection processes	To achieve **AIM 1**: 1.1; 1.2, 1.3 we need to: Ensure our admissions and selection processes identify the full range of talents able to succeed on programme and in the arts industry Eliminate outdated practices, criteria and thinking which may place unnecessary and/or unevidenced limitations on who gains entry to TL	• Cross-Faculty sharing of good practice in auditions and selection • Systematic equality and diversity training for all staff involved in admissions	By 2020-2021

Work stream	Strategic measure	Rationale	Planned activities	Timeline
2. STUDENT SUCCESS AND PROGRESSION Relating principally to Aims 2 and 3 but overlapping with access when addressing curriculum and admissions and selection processes	Diversify our curriculum	To achieve **AIM 2**: 2.1; 2.2, we need to: Offer a more diverse curriculum content that enables engagement with diverse practices and individual participation that challenges assumptions regarding historical and contemporary activity within the art forms. Explore digital interventions within approaches to teaching that can aid access to learning and support different learning requirements.	• Diversify curriculum content so that students have exemplars from historical and contemporary settings pertaining to BAME, disability, and other underrepresented backgrounds. • Develop appropriate digital interventions to learning and teaching activities.	2024-2025 2023-2024
	Systematise evaluation to feed an evidence-informed cycle of enhancement initiative planning and implementation in respect of success, attainment and progression	To achieve **AIMS 3 and 4**: 3.1; 3.2; 4.1, we need to: Establish the appropriate platforms, evaluation processes, and evidence informed decision-making through the lens of access and participation to lead change practices across the Institution. This will enable us to remove barriers to the sharing of knowledge and expertise from different stakeholders in order to increase the quality of data we use to design enhancement activity.	• Develop greater cohesion between pre-HE and HE programme design and teaching through a review of governance procedures and committee structures; development of quality assurance processes that embed access and participation. • Provide systematic mechanisms for findings from access initiatives to inform HE interventions with targeted groups, curriculum design, and teaching approaches e.g. insert a requirement for all new (re)validation proposals to account for activity relating to targeted student groups. • Understand how arts-based teaching can create barriers to success (e.g. how progressive approaches to teaching can also unconsciously create barriers to participation; the potential for isolation to occur in arts programmes).	• Programme Validation documentation alterations: 2019-2020 • Review of governance 2019-2020 for 2020-2021 • Evaluation working group - 2019-2020 for Evaluation strategy implementation 2020-21

Work stream	Strategic measure	Rationale	Planned activities	Timeline
2. STUDENT SUCCESS AND PROGRESSION Relating principally to Aims 2 and 3 but overlapping with access when addressing curriculum and admissions and selection processes	Deliver interventions and activities designed to close the attainment and progression gaps	To achieve **AIMS 2 and 3**: 2.1; 2.2; 3.1; 3.2, we need to: Put students at the centre of intervention design to generate agency, which can in turn drive increased engagement and awareness of the diverse needs of peers. Create greater connections between different stakeholder groups to enable a more robust understanding of 'what works' and how this can better inform activity in other areas of the institution. Provide role models from diverse participation groups to provide clear messaging to underrepresented student groups regarding opportunities for success.	• Student-focused interventions that are evidence-informed identified through systematic evaluation and analysis. • Initiatives are designed to 'flow' from those delivered at pre-HE (e.g. encouraging BAME participation in industry). • Employ diverse practitioners within interventions, the main taught programmes and additional activities (e.g. Masterclasses) as positive role models to enable students to create links with a more diverse creative industry.	2020-2021 2020-21 for 2022 2020-21 onwards
	Student success as a planning criteria in support service management processes	To achieve **AIMS 2, 3 and 4**: 2.1; 2.2; 3.1; 3.2; 4.3, we need to: Understand the domain specific barriers to success that support services can identify and target in their planning cycles.	• The Learning Advisory Service, Student Services and academic support are developed collaboratively to design activities that target impacting factors on success in arts attainment (e.g. performance anxiety).	2020-21
	Mitigating financial barriers to student engagement, well being and success while studying	To achieve **AIMS 2 and 3**, we need to: Ensure financial hardship does not prevent students engaging fully with their studies, artistic and networking opportunities on their programmes Support the wellbeing of students by helping to balance study, work and family commitments	• Trinity Laban undergraduate bursary scheme including continued evaluation • Hardship funding • Expenditure on equipment and support for students with disability • External courses grants	2020-2025

Work stream	Strategic measure	Rationale	Planned activities	Timeline
3. ORGANISATION Cross-cutting activities relating to organisational governance, culture, character, capacity and communications which pertain to all stages of the student lifecycle and are the primary focus for achievement of Aim 4.	Increase resource for data collation and evaluation analysis	To achieve **AIMS 4:** 4.1, we need to: Secure greater capacity and expertise for data collation, analysis and evidence-informed interventions that will enable us to target more effectively the areas that need most attention.	• Appointment of diversity and student success researcher. • New student record system. • Delivery of data governance and improvement programme. • Use of UCAS modernised contextual admissions data	2019-2020 2021-2022 Ongoing 2020-2021
	Review and revise staff recruitment processes to promote greater diversity	To achieve **AIMS 1-4,** we need to: Develop a workforce that more closely matches the diversity we are targeting in our student population. Students from under-represented groups are more likely to see Trinity Laban as a place where they will be welcomed and their experience understood if they can recognise themselves among teaching and professional staff. Research increasingly suggests that all students' learning and attainment is improved by studying in a diverse community.	• Audit of staff recruitment channels and processes • Work with partners to understand and address barriers to diverse staff recruitment and progression • Annual diversity audit of all visiting staff engaged (e.g., conductors, choreographers, masterclasses) • Staff development for managers involved in staff recruitment to ensure fair and inclusive practice	By 2020-21 Ongoing 2019-2020 onwards Ongoing
	Staff development	To achieve **AIMS 1-4**, we need to: Enable all our staff to understand, reflect on and behave in ways that advance the Conservatoire's objectives in access and participation	• Staff development activities thematically identified and programmed according to evidence. • Improve staff development opportunities relating to audition and induction activities and curriculum development approaches. • All trainers embed awareness of links between development activity and key institutional strategies • Development of systematic evaluation of impact on staff activity.	2020-21 2020-21 2020-21 2021-22
	Internal and external communications	To achieve **AIMS 1-4**, we need to: Increase understanding of, and confidence in, the Conservatoire's commitment to access and participation	• Review and refresh public website copy and imagery to give stronger profile to EDI • Develop effective practice content on intranet and VLE	2020-21 2021-22
	Board engagement	To achieve **AIM 4**, we need: The Board to drive and challenge the Institution to achieve its access and participation goals	• Regular discussion of access and participation at Board-level • Formal assurance mechanisms • Regular review of Board diversity	Annually 2020-2025

3.2 Student consultation

a. Students are widely involved in discussion, delivery and evaluation of access and participation work at Trinity Laban. Student representatives are members of the Equality, Diversity and Access Committee (EDAC), Student Experience Committee and Academic Board, which oversee the preparation, approval and monitoring of Access and Participation Plans and discuss relevant aspects of its delivery. Student governors also had final sign-off of this document as full members of the Board.

b. We have offered various engagement opportunities for students and their representatives to provide input into the development of this Plan including:

- Students' Union representatives' attendance at the WP Steering Group of the EDAC, which has led preparation of the Plan, to discuss barriers to access and success and most effective communication and involvement mechanisms.

- A dedicated session at the Student Experience Committee to explore the first draft of the Plan

Student feedback has emphasised the importance of early access and sustained participatory opportunities to progression in music and dance and eventual entry to specialist higher education, and also the role of peer networks in building confidence and understanding of conservatoire training as a realistic aspiration for young people from less advantaged backgrounds. These views validate long standing approaches that are reflected in the outreach, talent development and progression support strands of our planned strategic activities, and shall be incorporated into delivery planning, for example through the involvement of students who have entered through widening participation routes in access programmes. Students have also consistently advocated for financial aid in the form of cash payments while studying as a significant means to promote on-course success and well-being among low-income students and this has influenced the construction of our bursary scheme.

c. To date, we have fed back to students on our responses to their input to the Access and Participation Plan via the student representation system, Students' Union and committee structure. We are progressively augmenting this in several ways including introduction of regular focus groups; co-creation of enhancement projects between students and staff; and development of opportunities for sharing of experiences between teachers and students. We are also assessing an online student voice platform to enable more systematic and faster communication of responses to student feedback. All these mechanisms should be in place by the end of 2019-2020.

d. We recognise that we must increase focused engagement, beyond the student representative system, with students from target groups within our enrolled student population in order to refine our understanding of enablers and barriers to access and success. While sensitive to the need not to stereotype or discomfort individuals, this will include direct approaches to students from constituencies whose voices we understand to be under-heard, or whose journey into and through Trinity Laban provides particular learning for the Institution.

e. We are continuing to consult after we submit this plan in line with our planned activities under the student success work stream. We have scheduled externally facilitated workshops for student groups in June 2019, mirroring those undertaken with staff, with the aim to bring together representative groups from different backgrounds and with a variety of learning journeys into TL. This exercise will test and debate the assumptions in our Theory of Change model but also address some more specific questions about the experience of admission and study from the student perspective.

f. Students contribute to a range of in reach and outreach activities, both on a volunteer basis and as part of credit-bearing study. The numbers of students volunteering to work in the community is increasing. They have various inputs into the design and/or delivery of projects, and their feedback is part of the standard evaluation process.

g. We have recently formulated a new student engagement plan with input and oversight by the reconfigured Student Experience Committee. This is co-owned with students and is a key platform for consulting a broad range of student representatives on how we can more effectively capture the views of a diverse student body. A review of student representation mechanisms to ensure student voices from all constituencies are heard is a key activity for this plan.

h. We shall continue to involve our pre-HE students in evaluating our work with them and additionally each year set up targeted focus groups to develop further understanding of the barriers to access and consult on the effectiveness of our activities and potential other approaches.

3.3 Evaluation strategy

3.3.1. Strategic context

a. The Conservatoire has pursued continuous enhancement of its evaluation strategies, systems and skills, and has used the Evaluation self-assessment tool to increase its understanding of its current maturity in this area, and to prioritise improvements that will deliver meaningful and cost effective impact. We have identified a strong strategic commitment, and we aim to build on effective aspects of our current approach which include:

- Strong understanding of the importance of rigorous evaluation and data collection across the staff teams delivering our access programmes and regular staff development in this area including regular engagement with sector forums

- Dedicated academic research resource attached to participatory work in the form of a salaried post-doctoral researcher, and engagement of external research and evaluation expertise for particular studies

- Cross institutional ownership and oversight of evaluation with an enhanced reporting and scrutiny mechanism that develops our systematic capabilities in this area

- Use of a cross-departmental evaluation framework to promote consistent and comparable analysis

b. To date, we have focused evaluation efforts on pre-entry outreach and participatory programmes. This reflected the prioritisation of access within previous Access Agreements as the area of greatest challenge for Trinity Laban. Under this plan we intend to direct additional attention and resource to student success and progression through the appointment of a postdoctoral student success researcher in order to build an appropriate institutional evaluation framework that meets the needs of the identified work streams above. This will now be developed into a systematic cycle of institutional activity focused on a wider evaluation strategy outlined in the following model: Evaluation Design → Financial Support Evaluation → Evaluation Implementation → Learning to shape improvements → Programme Design.

3.3.2. Evaluation design

a. Evaluation is undertaken through mixed methods proportionate to the scale and duration of the programmes. Within the access work stream, we are aiming to develop an institutional typology to categorise projects and programmes and map their relationship to our change model. This will assist in determining suitable evaluation design in each case whilst also ensuring appropriate reporting mechanisms to the wider institution. Research and evaluation design for student success and progression is at an earlier stage and will be an immediate priority once capacity in this area is augmented.

b. Our Theory of Change provides an overarching framework for evaluation design. We shall look to focus our evaluation questions on the targeted outcomes of our logic model, and to identify and assess both intermediate and long-term impacts. For example, in the case of long-term access projects and programmes working with children from a young age, we might successively track and evaluate: raised interest in music and dance; progression to formal or informal study in our disciplines; raised specialist skill levels; and progression to higher education.

c. With the new student success researcher in post in Autumn 2019 alongside our existing community and participation postdoctoral researcher, we would expect review of evaluation design across access and student success activities to be undertaken over the 2019-2020 academic year and completed for the inception of this Plan in 2020.

3.3.3. Evaluation implementation

We have reliable but limited access to data sources with restrictions imposed by lack of resource, capability and latest systems. The specification for replacement of our student record system, which will take place over the next 18-24 months, has prioritised the ability to collect, store and analyse data for pre-HE participation, higher education study and graduate destinations in order that we can better track outcomes across the student lifecycle. Ethical and data protection protocols are well embedded but the self-assessment has highlighted gaps in relation to data validation and risk assessment of evaluation, which require further consideration. Linking of evaluation budgets and staffing resource at the institutional level will increase efficiency and effectiveness.

3.3.4. Financial support evaluation

In evaluating our financial support, we have deployed the sector standard survey, alongside our own annual statistical analysis of retention and financial hardship among students receiving a bursary (bursary holder numbers are insufficient for valid use of the sector statistical tool). By the end of 2019, we plan to conduct interviews using the OfS toolkit to supplement and contextualise the survey and statistical data compiled to date. Findings thus far show that bursary holders are no more likely to withdraw than other undergraduate students. A moderately higher percentage have applied for additional financial support from hardship funds than their representation in the total UG cohort suggesting that these students are under greater financial pressure than their peers. Key results of the survey included:

a) 89% judged the bursary very important or important for their ability to financially continue with their studies.

b) Without support, 71% would have to avoid or cut back on essential living costs.

c) Respondents strongly agreed or agreed that financial support helped them to balance study, work and family commitments (76%); to feel less anxious (85%) and more satisfied with their studies (91%); and to participate with their fellow students (85%).

Present evidence, therefore, suggests that financial aid is being appropriately directed and is promoting student success and wellbeing. There is strong support from students for its continuance.

We shall continue to use the toolkit to evaluate the effectiveness and targeting of our financial support package, regularly surveying and consulting bursary holders and repeating the statistical analysis annually.

3.3.5. Learning to shape improvements

We can identify good practice locally in the presentation, sharing and application of evaluation findings but, as with other aspects of evaluation, there is a need to systematise and escalate this practice to the institutional level. We plan to review our governance and committee arrangements over 2019-20 to foreground access and participation on all relevant agendas. From 2019-20, evaluation plans, practice and findings will become a standing item for the Access and Participation Steering Group. We also intend to bring together researchers with academics and practitioners from across our Faculties of Dance and Music for dedicated sharing and exploration of evaluation results to guide future practice.

We have an opportunity to develop the body of scholarly literature that reflects on widening participation in specialist arts education where there is a less advanced research base than for standard HE.

3.3.6. Programme Design

Within its disciplinary community, Trinity Laban is well connected and regarded for its access work, and programme design is informed by widespread engagement with arts and arts education sector research and practice, as well as our own evaluation findings. Targeted improvements for the period of this Plan are:

- To increase consistency in the specification of success measures that capture impact in relation to participant and student outcomes.
- Use of data including evaluation to inform evidence-based programme design processes
- Better use of benchmarks to measure and assess outcomes

3.4 Monitoring progress against delivery of the plan

a. The Equality, Diversity and Access (EDAC) Committee will have lead oversight of the delivery and monitoring of the Access and Participation Plan, supported by its standing WP Steering Group (to be renamed the Access and Participation Steering Group) which coordinates the development and implementation of the Conservatoire's strategies, policies and activities for widening participation in higher education and in our art forms. The EDAC has broad representation including: senior management; officers with relevant responsibilities from academic, student services, educational development and human resources departments; co-opted members with interest and/or experience in these areas who volunteer to serve; and student representatives.

b. The Access and Participation Steering Group brings together practitioners most directly involved in delivery of Plan including student representatives, and will be responsible for monitoring operational aspects of the Plan such as delivery against planned timelines. It will report termly to its parent EDA Committee on progress against the work programme, highlighting any slippages and actions undertaken to bring activities back on track.

c. The Board of Governors is actively engaged in supporting and monitoring access and participation delivery and outcomes. It will seek a range of assurances from management through its regular audit and strategic performance reporting mechanisms, as well as undertaking periodic self-assessment of its own engagement in this area. Board diversity champions have been identified to provide expertise and advice to managers.

d. Progress reports on performance against targets, investment and delivery commitments will be reviewed by the Principal's Management Group, the senior Executive body of the Institution, and then presented to the Board of Governors. Annual impact statements and action plans will be discussed and approved at Board-level.

4. Provision of information to students

4.1 Information and advice

a. We publish a prospectus each year with introductory information on courses, the Institution and the application process with further information available on the website.

b. All applicants to Trinity Laban are directed to 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
- Detailed course information including modules of study
- Contact information for further enquiries

c. 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.

d. 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.

e. Trinity Laban's Student Services Department provides financial information to both prospective and enrolled students. 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.

f. Our 2020-2025 Access and Participation Plan will be published on our website alongside all previous Access Agreements and Plans applying to currently enrolled students and 2019 entrants.

4.2 Financial aid

a. 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. 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.

b. We also operate a Trinity Laban Welfare Fund, allocated on application to students in financial difficulty. All students are eligible to apply to the fund (although only the projected allocation to home and EU UG students with residual household incomes up to £42,600 is included in the figures attached to this Plan). Students are required to submit information on income and expenditure, and awards are based on the assessed percentage difference between incomings and outgoings over a year.

c. 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.

Trinity Laban Conservatoire of Music and Dance
June 2019

APPENDIX: VARIATIONS FOR 2023-2024

Introduction

In February 2022, the Director for Fair Access and Participation announced refreshed priorities for access and participation and asked providers to make variations to their Access and Participation Plans for 2023-2024 to address these priorities. Trinity Laban has reviewed its 2020-2025 Access and Participation Plan in this context. We consider that priorities B and C are already central to our approach and, although less directly applicable to our specialist education, priority D is also reflected. We set out below how we are responding in each case in our current and planned activity, cross-referencing to the relevant sections of our original plan as applicable.

Priority A: Make access and participation plans more accessible in a way that prospective and current students, their parents and other stakeholders can easily understand

We have duly prepared and published a summary version of our full Access and Participation Plan, written in a way students and parents can readily understand.

Priority B: Develop, enhance and expand their partnerships with schools and other local and national organisations, to help raise the pre-16 attainment of young people from underrepresented groups across England

[See also pages 17-20 above]

Much of our work to promote access to, and progression in, our art forms is aimed at pre-16 age groups as early development of skills and creativity can be critical to achieving the necessary standard for conservatoire entry. We have also embedded long-term partnership working with schools, local authority young people's and arts services, arts organisations, informal and non-formal learning providers, and community and voluntary groups. In doing so, we have been mindful of increasing absence of arts subjects from school curricula and the challenge this presents for access to our art forms among under-represented groups.

Our Children and Young People's programmes team undertake targeted work with schools to support pupils' engagement, progression and attainment in dance and music. We concentrate our work on schools with a high proportion of Black, Asian or Minority Ethnic Students and/or in areas with high indices of multiple deprivation and low higher education participation. Since the preparation of our 2020-2025 APP, we have continued to build closer relationships with a number of local school partners, and are taking forward joint initiatives, of which the following are some examples:

a. In December 2019, we signed a formal Memorandum of Understanding with Thomas Tallis School, a secondary school in Greenwich. This collaboration allows us to intensify and focus our highly regarded work to widen participation in our art forms, and to better understand the challenges faced by secondary schools. In 2021-2022, we have together:

- launched a Dance and Social Action Project with Year 9 pupils to develop young dancers understanding of how dance and the arts can effect social change, and to refine and progress their choreographic, technical and performance skills over an 18 month project. These young dancers are taking part in GCSE Dance provision at the school, and this project will enhance and support their attainment at GCSE and beyond.

- Provided weekly support for the school orchestra, working on sustained in-school projects to raise attainment and encourage continued engagement in music. We have replicated this approach with other partners, offering an after-school music club at Plumcroft Primary Woolwich that targets ex-pupils locally to continue in music-making, and an after-school jazz ensemble at John Roan School.

b. *Back on the Map* is a planned programme involving co-design of a new Physical Education curriculum including dance education for local primary school Invicta. Curriculum ideas and designs will be developed on the basis of local people's own ideas for learning dance and will be informed by research findings. This activity includes first-of-its-kind research to explore perceptions of higher dance education among black and minority ethnic communities. The work is especially valuable in the current climate of reducing support for dance in pre-16 education and falls in the number of female students pursuing PE during GSCE study. In addition to raising the attainment of local pre-16 learners, the project will boost aspirations, build role model visibility, and foster support networks between current students, alumni and local school children and people. It will pilot ways of working together with local schools to include greater provision of dance education, thereby developing opportunities for raising the pre-16 attainment of young people from underrepresented groups in the specific subject areas of Trinity Laban.

c. We have for many years programmed a hugely popular Schools' Concerts series, which includes different concert offers targeted at KS1, KS2 and KS4. In 2021-22, we launched our new Jazz on Tour initiative, delivering 21 in-school concerts performed by our large jazz ensembles. These targeted KS3 pupils, and prioritised schools locally and across London with a high proportion of Black, Asian or Minority Ethnic Students and in areas of high deprivation. These were supported by prior resources, opportunities for pupils to join in rehearsals, and targeted workshops in three local secondary schools building further on existing relationships. Our student-led interactive workshop programme (*Supersonics*) and Musical Theatre schools' tour visited 19 Primary schools across Lewisham & Greenwich, targeting KS2 pupils with the aim of inspiring a continued engagement with music-making.

d. For the 2022 Lewisham Borough of Culture programme, we embedded mass participation at the heart of our *Hope 4 Justice* project, which allowed young people to experience being part of a hugely ambitious artistic event and call to action on the climate emergency. In Music, we worked with over 1,300 pupils from 26 Lewisham primary schools in helping them to learn a set of commissioned songs in weekly rehearsals. In Dance, we provided 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 at the event.

A key aspect of our approach is to signpost young people engaged in school settings to Trinity Laban's own specialist youth programmes which allow for extended and intensive skill development to the high level required for progression to specialist higher education in our disciplines.

As a member of the AccessHE pan-London network, we are a partner in the UniConnect London Consortium. In the next phase, we shall explore ways in which our specialist expertise can be deployed within the UniConnect collaborative attainment raising programme.

Priority C: Set out how access to higher education for students from underrepresented groups leads to successful participation on high quality courses and good graduate outcomes

[See also pages 23-24 above]

Work at Trinity Laban to understand and address differential attainment among student groups is continuing. We have established, as we understand it, the first research in the conservatoire sector to explore variations in academic progression and attainment linked to student ethnicity and have begun using this research to inform practical changes to institutional practice. Our understanding of variations of success and what can be done to address inequalities is supported by in-depth data collection conducted by a postdoctoral researcher over the last two years that explores the implications of variations in student belonging in shaping student success. Emerging findings highlight the critical role that social conditions of the Institution as well as taught content and pedagogy play in the attainment and

continuation of students from different backgrounds. Relevant activity using research findings to address inequalities in student success includes:

- Stronger focus on student transition into the Institution, recognising that initial entry shapes belonging and success throughout student learning and that students withdraw in greater numbers early on in their learning.

- A newly created cross-faculty Induction Working Group that is developing initiatives to improve students' academic and social belonging through inclusive events and socialisation activities to build intercultural learning and support networks within and between different student groups

- Changes to curricula, e.g. developing inclusive content during earlier years to avoid cultural shock during student transition

- Embedding support such as library skills during transition

- Piloting changes to pedagogical practice to heighten the sense of active contribution or 'voice' students have in learning

Co-creation with students has been a key component of work to understand and address inequalities linked to student ethnicity. The next phase will extend this work to other student groups. Support for students with learning differences is currently being developed by harnessing localised research conducted by final year dance students. New research to understand the experiences of lower socio-economic status students and disabled students is planned and again will be conducted by working with students themselves.

Priority D: Seek to develop more diverse pathways into and through higher education through expansion of flexible Level 4 and 5 courses and degree apprenticeships

[See also page 17 above]

Our core undergraduate training programmes in dance, music and musical theatre require intensive, full-time, practice-based study for students to attain the artistic, technical and physical levels required for leading professional practice. However, we have looked to expand pathways into conservatoire education through flexible offers that either prepare students for progression to degree programmes, or enable those in work to access professional development to extend or update their skills and knowledge and to gain qualifications. In addition to the diploma and foundation provision mentioned in the main body of the Plan, we have recently validated a level 4 HE Certificate: Foundations of Musical Theatre for recruitment from September 2023.

The predominantly freelance nature of performing arts employment and the need for high contact hours during professional training mean that the degree apprenticeship model is unlikely to be a feasible offer for Trinity Laban.

Improve the quality and volume of evaluation of access and participation plan

[See also pages 27 – 29 above]

Through our evaluation sub-group, we have examined and refreshed our approach to evaluation of outreach programmes to include greater space for participants to communicate complex qualitative aspects of their experience, e.g. sense of belonging, trust in the discipline. We have expanded evaluation reach by developing a new survey to be used across all outreach activities. Greater focus is placed on evaluating the perceived impact of activities in shaping the likelihood of participants progressing to study at Trinity Laban, acknowledging the importance of understanding how outreach leads on to successful access and participation.

Trinity Laban Conservatoire of Music and Dance
July 2022

Provider fee information 2022-23

Provider name: Trinity Laban Conservatoire of Music and Dance
Provider UKPRN: 10008017

Summary of 2022-23 course fees

*course type not listed by the provider as available in 2022-23. This means that any such course delivered in 2022-23 would be subject to fees capped at the basic fee amount.

Table 1a - Full-time course fee levels for 2022-23 students

Full-time course type:	Additional information:	Cohort:	Course fee:
First degree	*	Fee applies to entrants/all students	£9,250
Foundation degree	*	*	*
Foundation year/Year 0	*	Fee applies to entrants/all students	£9,250
HNC/HND	*	*	*
CertHE/DipHE	*	*	*
Postgraduate ITT	*	*	*
Accelerated degree	*	*	*
Sandwich year	*	*	*
Erasmus and overseas study years	*	*	*
Other	*	*	*

Table 1b - Sub-contractual full-time course fee levels for 2022-23 students

Sub-contractual full-time course type:	Additional information:	Cohort:	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 1c - Part-time course fee levels for 2022-23 students

Part-time course type:	Additional information:	Cohort:	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	*	Fee applies to entrants/all students	£3,940

Table 1d - Sub-contractual part-time course fee levels for 2022-23 students

Sub-contractual part-time course type:	Additional information:	Cohort:	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	*	*	*

Provider fee information 2021-22

Provider name: Trinity Laban Conservatoire of Music and Dance
Provider UKPRN: 10008017

Summary of 2021-22 course fees

*course type not listed by the provider as available in 2021-22. This means that any such course delivered in 2021-22 would be subject to fees capped at the basic fee amount.

Table 1a - Full-time course fee levels for 2021-22 students

Full-time course type:	Additional information:	Cohort:	Course fee:
First degree	*	Fee applies to entrants/all students	£9,250
Foundation degree	*	*	*
Foundation year/Year 0	*	Fee applies to entrants/all students	£9,250
HNC/HND	*	*	*
CertHE/DipHE	*	*	*
Postgraduate ITT	*	*	*
Accelerated degree	*	*	*
Sandwich year	*	*	*
Erasmus and overseas study years	*	*	*
Other	*	*	*

Table 1b - Sub-contractual full-time course fee levels for 2021-22 students

Sub-contractual full-time course type:	Additional information:	Cohort:	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 1c - Part-time course fee levels for 2021-22 students

Part-time course type:	Additional information:	Cohort:	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 1d - Sub-contractual part-time course fee levels for 2021-22 students

Sub-contractual part-time course type:	Additional information:	Cohort:	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	*	*	*

Office for Students | ofs

Access and participation plan
Fee information 2020-21

Provider name: Trinity Laban Conservatoire of Music and Dance

Provider UKPRN: 10008017

Summary of 2020-21 entrant course fees

*Course type not listed by the provider as available to new entrants in 2020-21. This means that any such course delivered to new entrants in 2020-21 would be subject to fees capped at the basic fee amount.

Inflationary statement:

Subject to the maximum fee limits set out in Regulations we intend to increase fees each year using the RPI-X

Table 4a - Full-time course fee levels for 2020-21 entrants

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	*	*

Table 4b - Sub-contractual full-time course fee levels for 2020-21 students

Sub-contractual 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	*	*

Table 4c - Part-time course fee levels for 2020-21 entrants

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 4d - Sub-contractual part-time course fee levels for 2020-21

Sub-contractual 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	*	*

Targets and investment plan 2020-21 to 2024-25

Provider name: Trinity Laban Conservatoire of Music and Dance

Provider UKPRN: 10008017

Investment summary

The OfS requires providers to report on their planned investment in access, financial support and research and evaluation in their access and participation plan. The OfS does not require providers to report on investment in student success and progression in the access and participation plans and therefore investment in these areas is not recorded here.

Note about the data:
The figures in Table 4a relate to all expenditure on activities and measures that support the ambitions set out in an access and participation plan, where they relate to access to higher education. The figures in Table 4b only relate to the expenditure on activities and measures that support the ambitions set out in an access and participation plan, where they relate to access to higher education which is funded by higher fee income. The OfS does not require providers to report on investment in success and progression and therefore investment in these areas is not represented.

The figures below are not comparable to previous access and participation plans or access agreements as data published in previous years does not reflect latest provider projections on student numbers.

Table 4a - Investment summary (£)

Access and participation plan investment summary (£)	Academic year				
	2020-21	2021-22	2022-23	2023-24	2024-25
Total access activity investment (£)	£1,554,886.00	£1,585,983.00	£1,617,702.00	£1,650,056.00	£1,683,057.00
Access (pre-16)	£1,112,365.00	£1,134,612.00	£1,157,304.00	£1,180,450.00	£1,204,059.00
Access (post-16)	£411,423.00	£419,651.00	£428,044.00	£436,605.00	£445,337.00
Access (adults and the community)	£31,098.00	£31,720.00	£32,354.00	£33,001.00	£33,661.00
Access (other)	£0.00	£0.00	£0.00	£0.00	£0.00
Financial support (£)	£382,000.00	£400,750.00	£260,750.00	£283,250.00	£299,500.00
Research and evaluation (£)	£50,000.00	£50,000.00	£50,000.00	£50,000.00	£50,000.00

Table 4b - Investment summary (HFI%)

Access and participation plan investment summary (%HFI)	Academic year				
	2020-21	2021-22	2022-23	2023-24	2024-25
Higher fee income (£HFI)	£2,702,460.00	£2,828,945.00	£2,430,980.00	£2,347,685.00	£2,289,070.00
Access investment	14.8%	14.8%	18.0%	16.7%	15.6%
Financial support	13.4%	13.5%	9.9%	11.2%	12.2%
Research and evaluation	1.9%	1.8%	2.1%	2.1%	2.2%
Total investment (as %HFI)	30.0%	30.0%	30.0%	30.0%	30.0%

Office for Students

Targets and investment plan
2020-21 to 2024-25

Provider name: Trinity Laban Conservatoire of Music and Dance

Provider UKPRN: 10008017

Targets

Table 4a - Access

Aim (500 characters maximum)	Reference number	Target group	Description (500 characters maximum)	Is this target collaborative?	Data source	Baseline year	Baseline data	2020-21 milestones	2021-22 milestones	2022-23 milestones	2023-24 milestones	2024-25 milestones	Commentary on milestones/targets (500 characters maximum)
To reduce the gap in participation in HE for students from underrepresented groups	PTA_1	Low Participation Neighbourhood (LPN)	Increase percentage of entrants from POLAR 4 Quintiles 1&2	No	The access and participation dataset	2017-18	18%	20%	22%	24%	26%	29%	
To reduce the gap in participation in HE for students from underrepresented groups	PTA_2	Socio-economic	Increase percentage of entrants from IMD Quintile 1	No	The access and participation dataset	2017-18	11%	12%	14%	16%	18%	20%	
To reduce the gap in participation in HE for students from underrepresented groups	PTA_3	Care-leavers	Increase number care leavers in undergraduate student population	No	Other data source	2018-19	7	9	10	11	13	15	Data source = internal student records

Table 4b - Success

Aim (500 characters maximum)	Reference number	Target group	Description (500 characters maximum)	Is this target collaborative?	Data source	Baseline year	Baseline data	2020-21 milestones	2021-22 milestones	2022-23 milestones	2023-24 milestones	2024-25 milestones	Commentary on milestones/targets (500 characters maximum)
To reduce the non-continuation gap for students from underrepresented groups	PTS_1	Ethnicity	Percentage difference in continuation rate of white students and BAME students	No	Other data source	2016-17	13.4 pp	10 pp	8 pp	6 pp	3 pp	0	Data source = TEF metrics
To reduce the attainment gap for students from underrepresented groups	PTS_2	Ethnicity	Percentage difference in degree attainment (1st and 2:1) between white and BAME students.	No	Other data source	2017-18	19.2 pp	17 pp	15 pp	13 pp	11 pp	8 pp	Data source = internal student records
To reduce the attainment gap for students from underrepresented groups	PTS_3	Disabled	Percentage difference in degree attainment (1st and 2:1) between students not known to be disabled and students with a disability	No	The access and participation dataset	2017-18	11 pp	8 pp	6 pp	4 pp	2 pp	0	

Table 4c - Progression

Aim (500 characters maximum)	Reference number	Target group	Description (500 characters maximum)	Is this target collaborative?	Data source	Baseline year	Baseline data	2020-21 milestones	2021-22 milestones	2022-23 milestones	2023-24 milestones	2024-25 milestones	Commentary on milestones/targets (500 characters maximum)
To reduce progression to skilled employment gap for students from under-represented groups	PTP_1	Disabled	Percentage difference in progression to highly skilled employment or higher study between students not known to be disabled and students with a disability	No	The access and participation dataset	2016-17	8 pp	6 pp	4 pp	2 pp	1 pp	0 pp	
To reduce progression to skilled employment gap for students from under-represented groups	PTP_2	Low Participation Neighbourhood (LPN)	Percentage difference in progression to highly skilled employment or higher study between students from LPN Q1&2 and Q3-5	No	Other data source	2016-17	9.5 pp	8 pp	6.5 pp	5 pp	3.5 pp	2 pp	Data source = TEF metrics