

TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE

EQUALITY INFORMATION: JANUARY 2019

Introduction

1. Equality information

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

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

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

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

2. Our Commitment to Equality & Diversity

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

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

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

3. Responsibilities

Board

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

Equality, Diversity and Access Committee

The Equality, Diversity and Access Committee ("the EDA") is responsible for promoting the development, implementation and evaluation of institutional equality and diversity policies and practices.

Leaders and managers

Senior members of the Institution are responsible for:

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

Staff and students

Individual members of the Institution are responsible for:

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

4. Equality and Diversity Objectives 2017-2021

Following extensive consultation and facilitation by the Equality Challenge Unit, the Institution has adopted the following Equality & Diversity Objectives for the period 2017-2021:

- 1) Build awareness, understanding and behaviour change to support Equality & Diversity throughout the Conservatoire;
- 2) Embed principles of Equality & Diversity in all aspects of widening participation and student recruitment activity;
- 3) Showcase, celebrate & champion diversity; in Equality & Diversity work; in the staff and student body, the Institution's Board of Governors, audiences and artists, participants; partnerships; and programmes;
- 4) Increase the Institution's understanding of differences in the challenges and barriers to student success and attainment;
- 5) Advocate for diversity in music, dance and musical theatre within the wider arts and higher education sector.

The Equality Objectives are targeted to cover all elements of the Institution's higher education, learning and participation, outreach and audience communities. By setting these Equality Objectives, we also comply with our legal responsibility to set and publicise at least one Equality Objective for the four year period.

5. Legal context

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

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

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

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

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

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

6. Geographic context

The Equality Objectives have been set within the local context which is as follows:

- The Institution is set in the Greenwich and Lewisham areas of South-East London. Greenwich is the 78th and Lewisham the 36th most deprived of 326 English boroughs; both have pockets of extreme socio-economic disadvantage.
- People from BAME backgrounds make up nearly half the population of both boroughs
- The proportion of school-age children from BAME backgrounds is significantly higher: 72% across Greenwich and Lewisham.
- In relation to our community work and performances, the majority of the Institution's participants & audience members come from Greenwich and Lewisham.
- In relation to our higher education programmes, recruitment is national and international in scope. One third of our students are from outside of the UK.

The Institution receives funding from Lewisham Council to widen access to the arts and address barriers for those less able to engage.

Our participatory programmes respond to the local high levels of diversity. In academic year 2017-2018 the institution engaged with: 5,750 CYP from BAME backgrounds; 485 disabled CYP; 536 older people (60+). We work within some of the most deprived areas in our boroughs.

7. Equality framework

Trinity Laban has put in place a framework to support the achievement of its equality goals which, in 2017-2018, included our:

- Equality and Diversity Policy
- Equality Objectives
- Equality Action Plan

Equality monitoring data and activities: 2017-2018

8. Equality monitoring: protected characteristics

In the main body of this report, we present information about the equality profile of our staff, student and applicant populations, using the most recent annual monitoring data relating to the 2017-2018 academic year. Trinity Laban has collected and published data on race, sex and disability for many years, and has incorporated age into this reporting since 2011. Since 2014, we have also requested information on the following protected characteristics:

- Gender Reassignment
- Pregnancy and Maternity
- Marriage and Civil Partnership
- Religion or belief
- Sexual Orientation

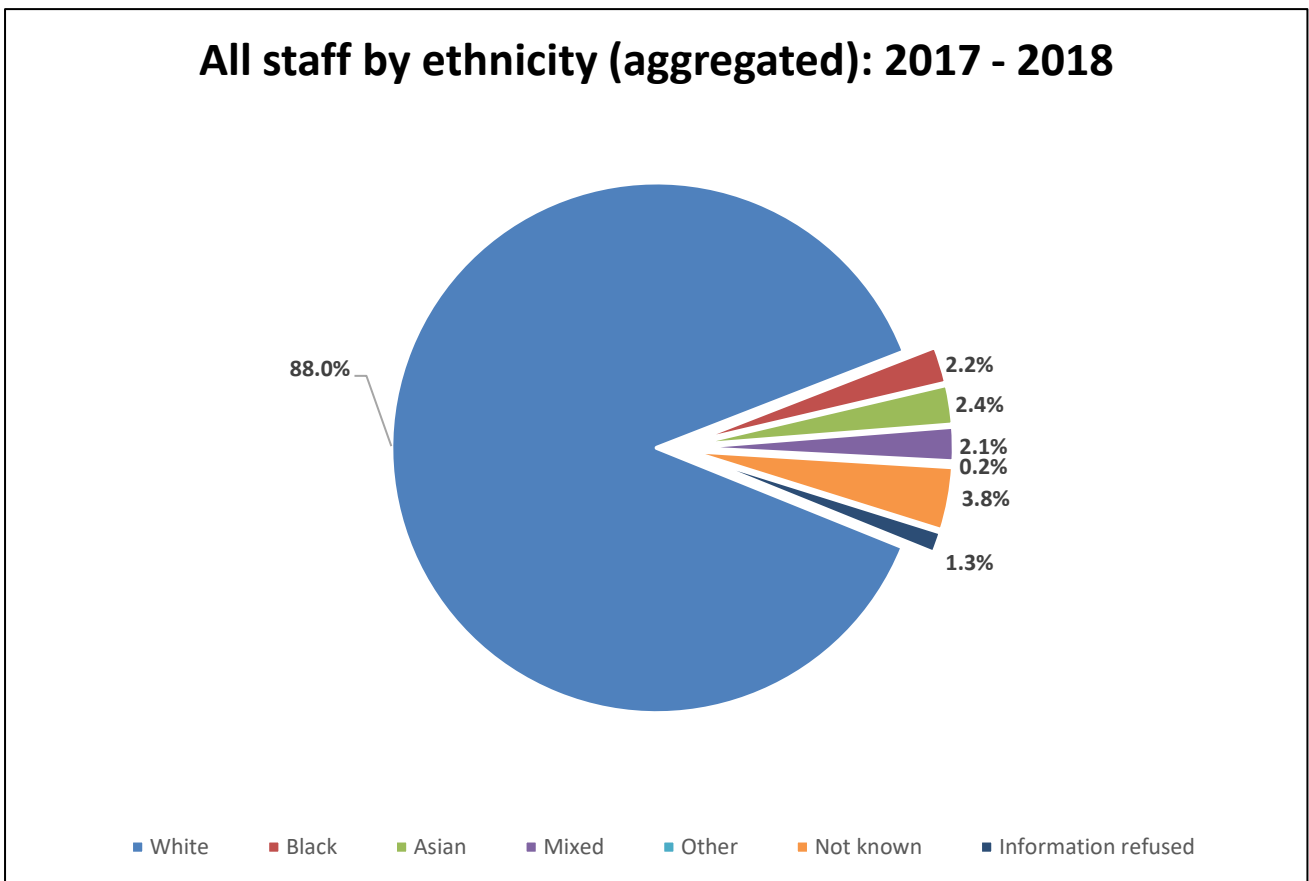
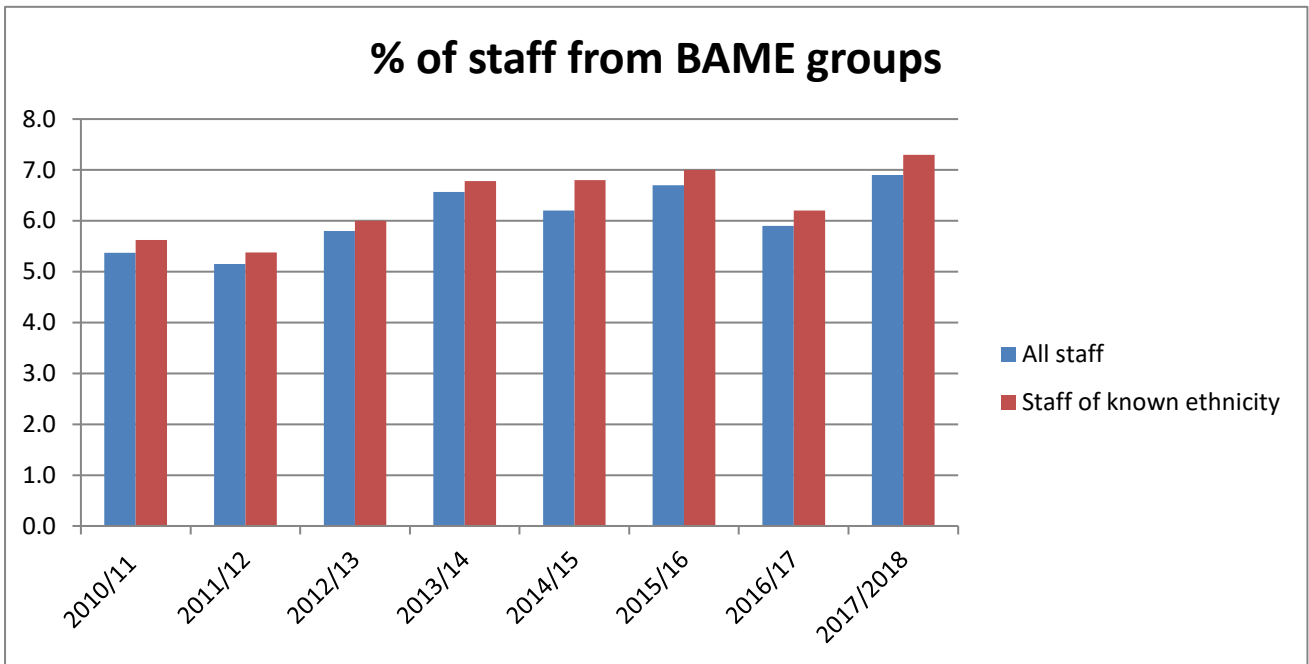
9. Staff

9.1. Staff profile: key facts and figures

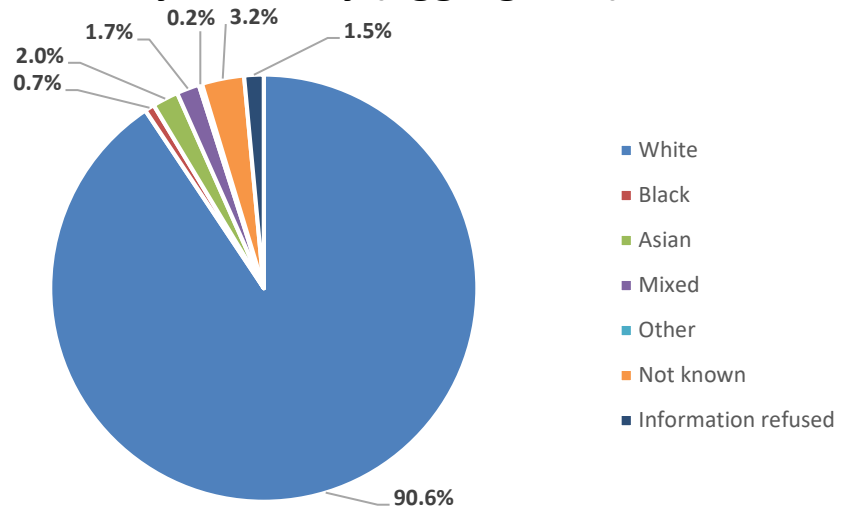
- ❖ *The proportion of staff from Black, Asian and Minority Ethnic (BAME) groups stood at 7.3% in 2017-18, a rise of 1.1 points on 2016-17.*
- ❖ *The proportion of BAME staff at Trinity Laban marginally exceeded the Conservatoire mean of 7.2% (2016-2017 figure).*
- ❖ *7.6% of appointees came from BAME backgrounds; this was a fall from 8.5% in 2016-2017, although this may partly be attributable to a sharp rise in those declining to state their ethnicity.*
- ❖ *BAME staff represented 7.7% of staff from grades 4 to 7, and 3.3% of staff at grade 8 or above.*
- ❖ *The overall staff split by sex was 51.6% female: 48.4% male, a similar even balance as the previous year. At higher grades, there was higher male (54.1%) than female representation at grade 8 and above, and within Executive the male majority increased from 56% male to 62.5%.*
- ❖ *4.6% of staff, where disability status was known, had a declared disability, a small rise of 0.2 percentage points on 2016-17. The percentage of staff whose disability status was unknown stood at 33.7%; this was an increase of one percentage point on the level of unknowns in the previous year, but still a significant improvement on the highest recorded figure of 53% in 2011-12.*
- ❖ *The age profile of staff at Trinity Laban continued to show a very even spread across age ranges: 7% of staff were 30 and under and 14% were over 65.*
- ❖ *There were further falls in the percentages of unknown values for the newer protected characteristics (-1.7 points for sexuality; -2 points for religion or belief), which now stand at or close to single figures.*
- ❖ *Of those disclosing, 10.6% of staff identified as lesbian, gay, bisexual or 'other' sexuality.*

9.2. Staff annual monitoring data: 2017-2018

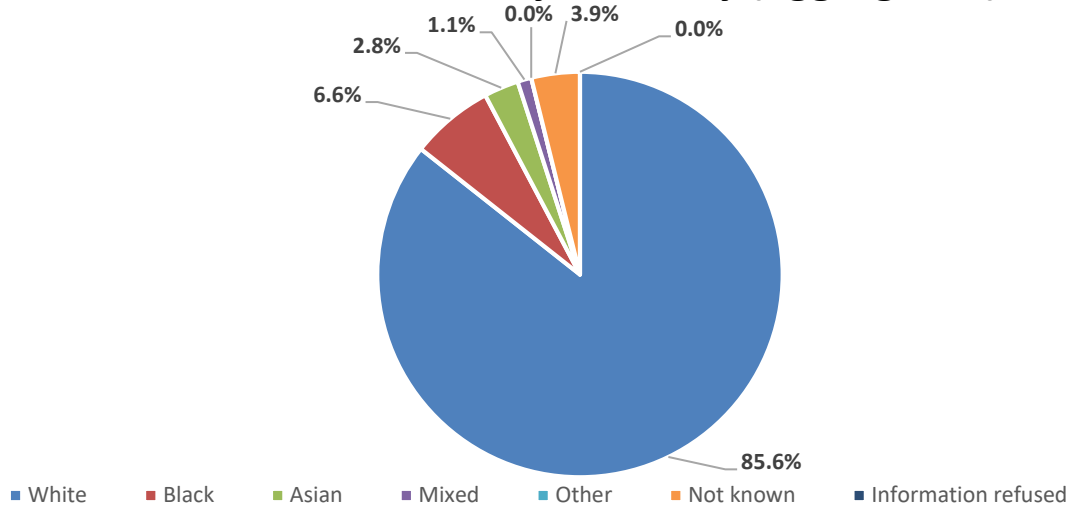
ETHNICITY



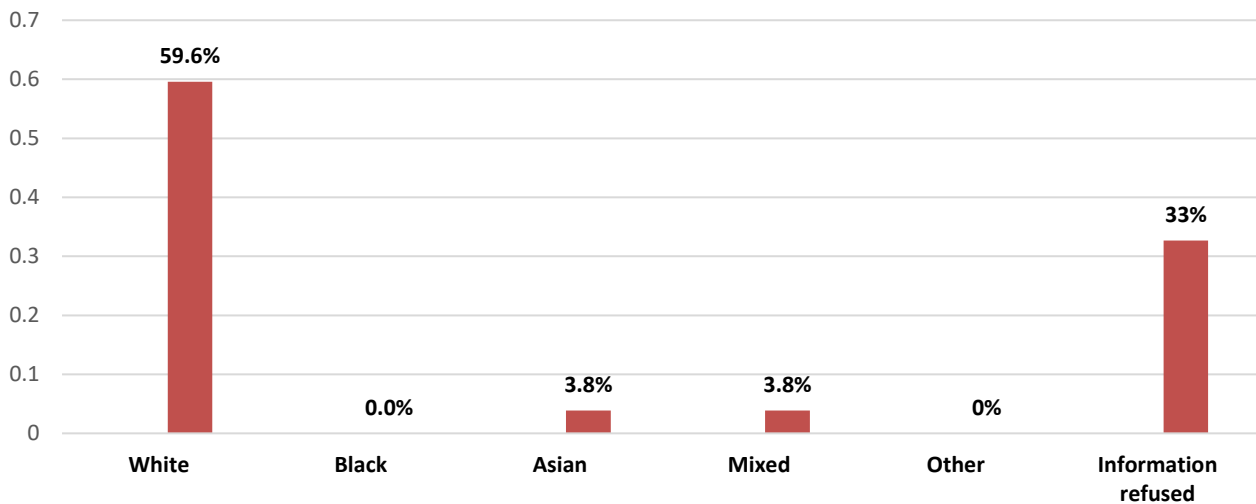
Academic staff by ethnicity (aggregated)



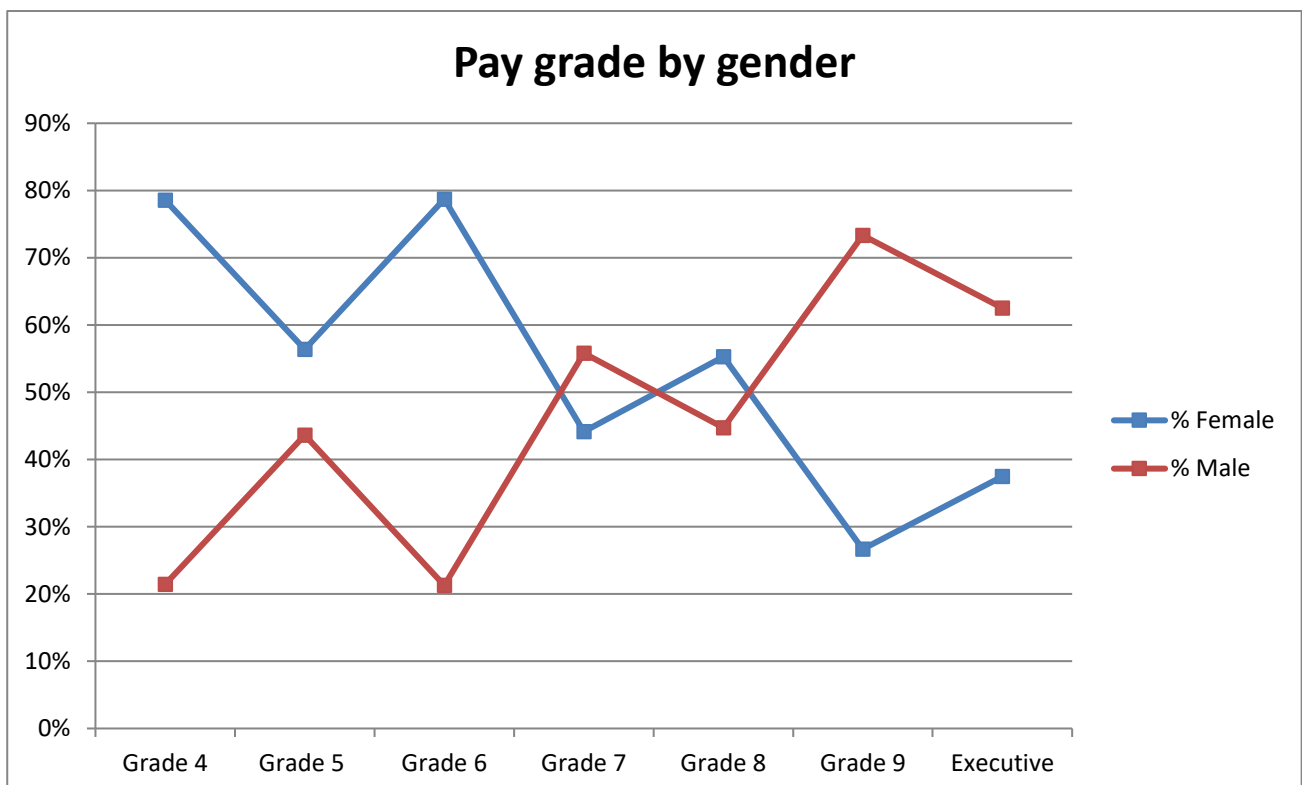
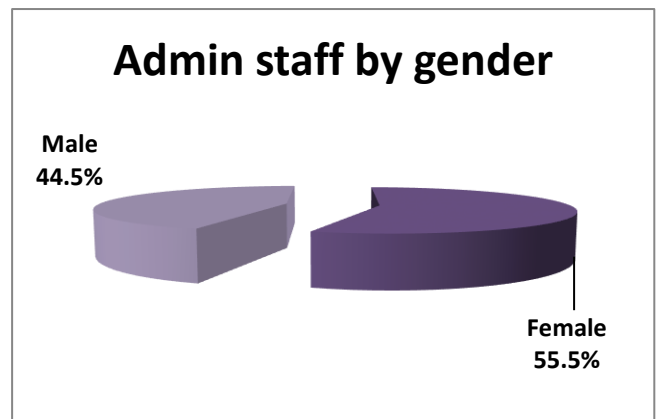
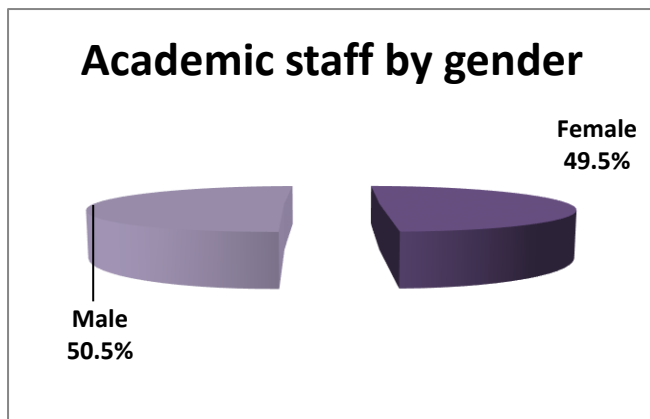
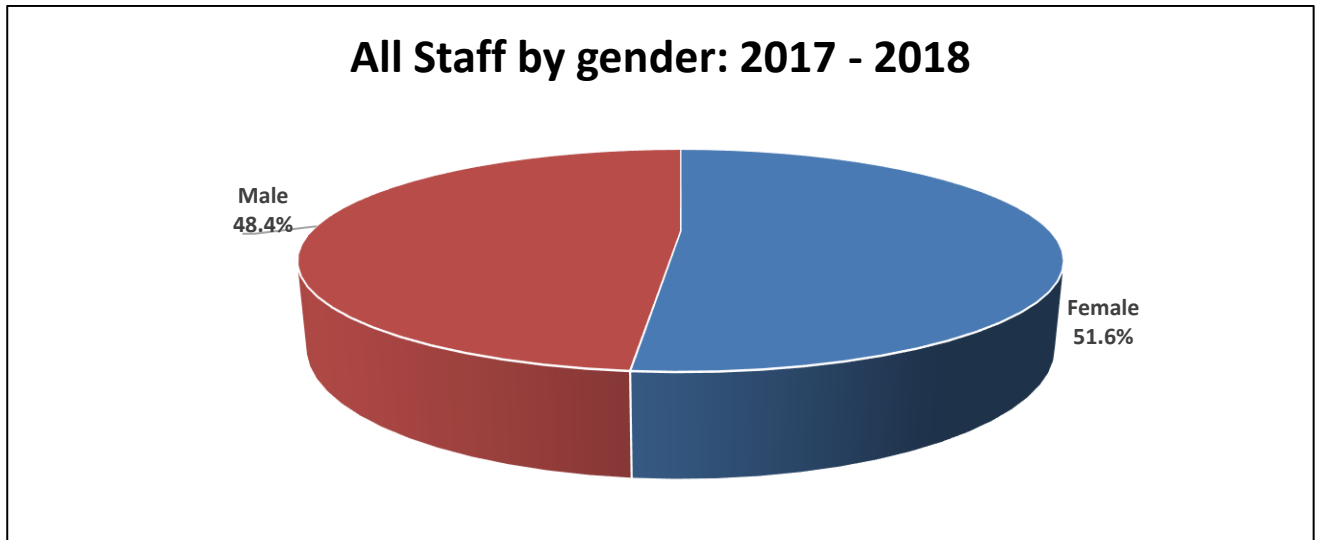
Adminstration staff by ethnicity (aggregated)



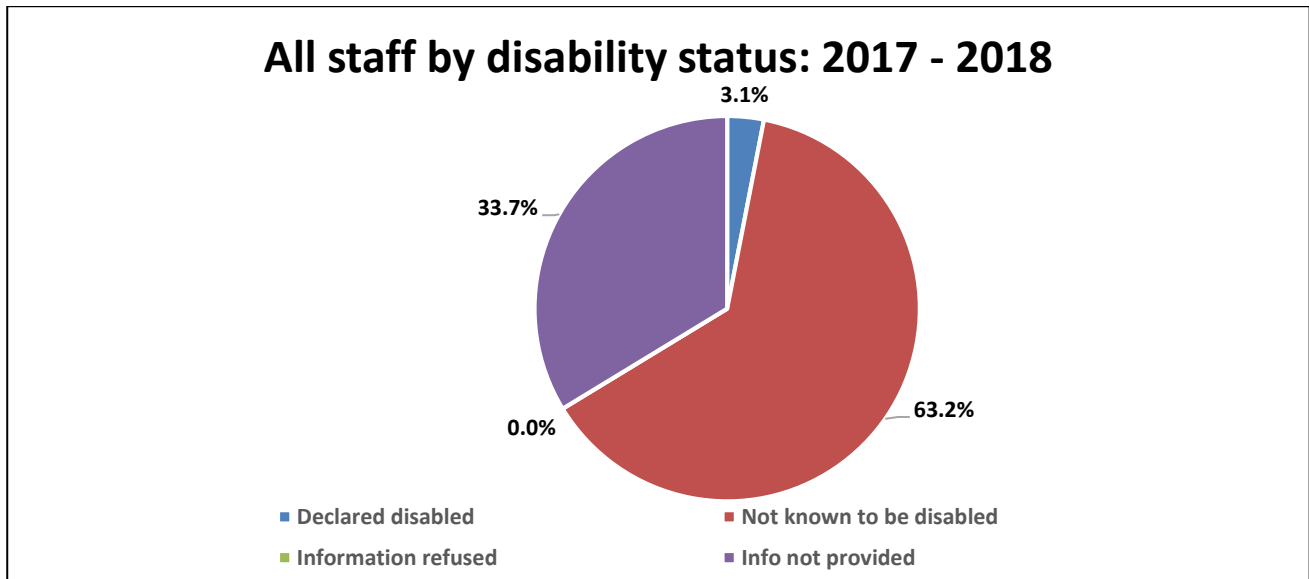
Job appointees by ethnicity (aggregated)



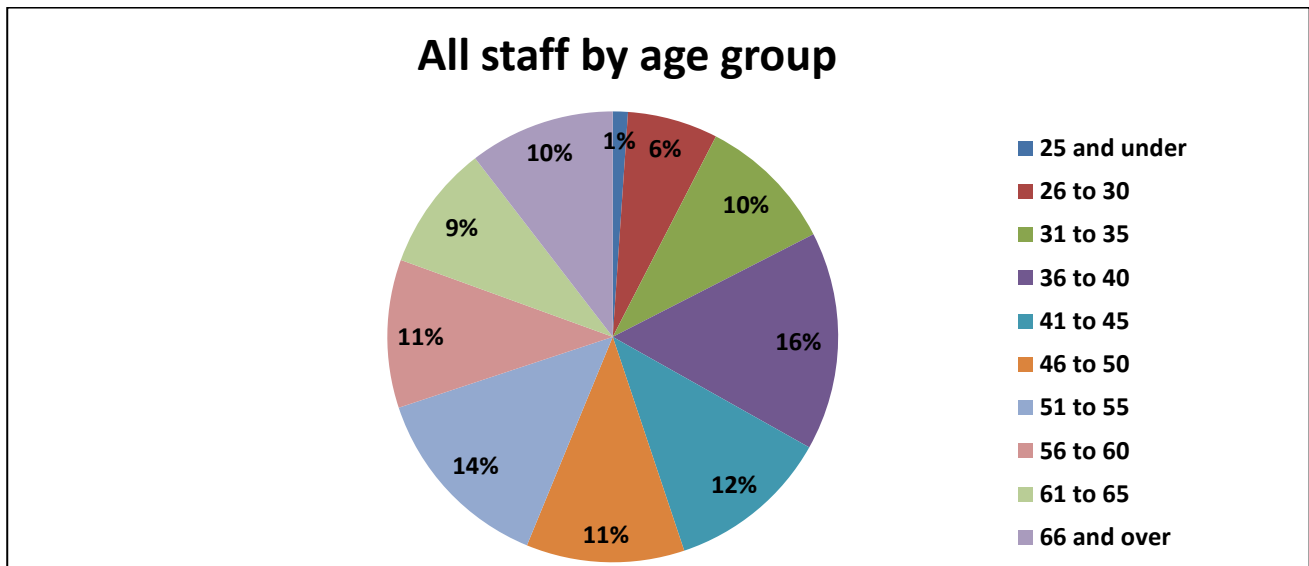
GENDER



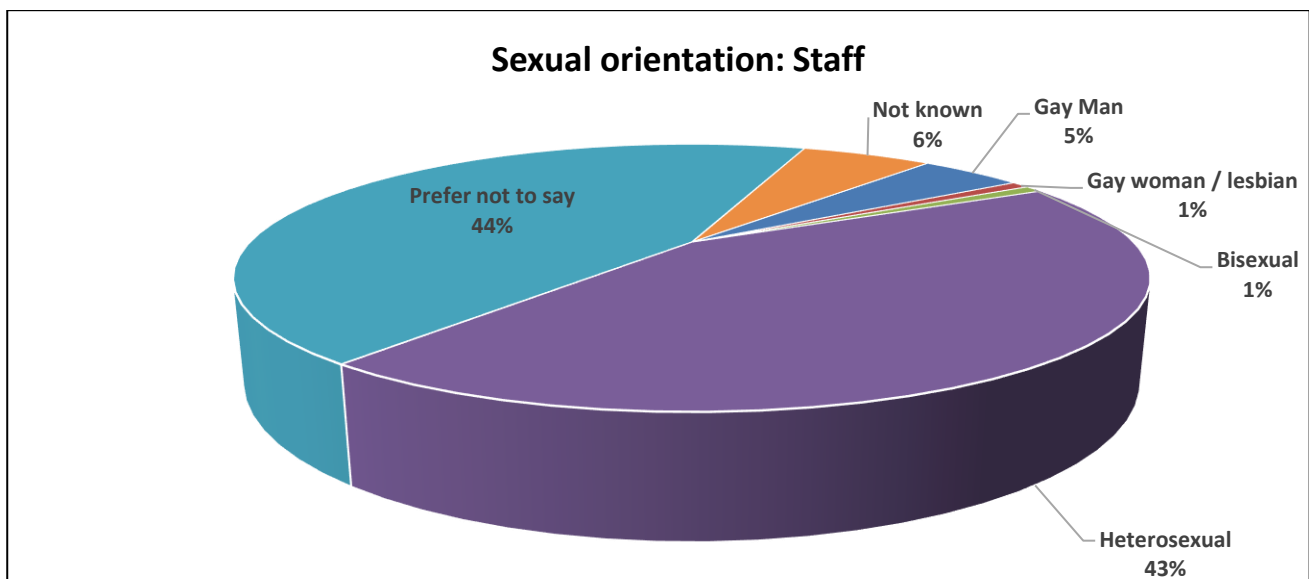
DISABILITY



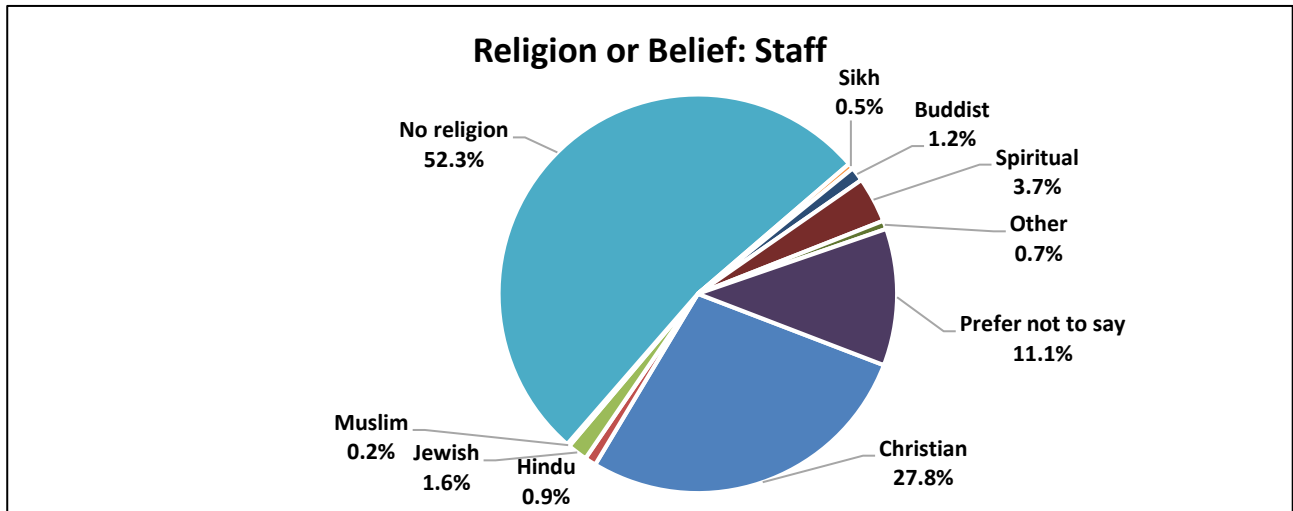
AGE



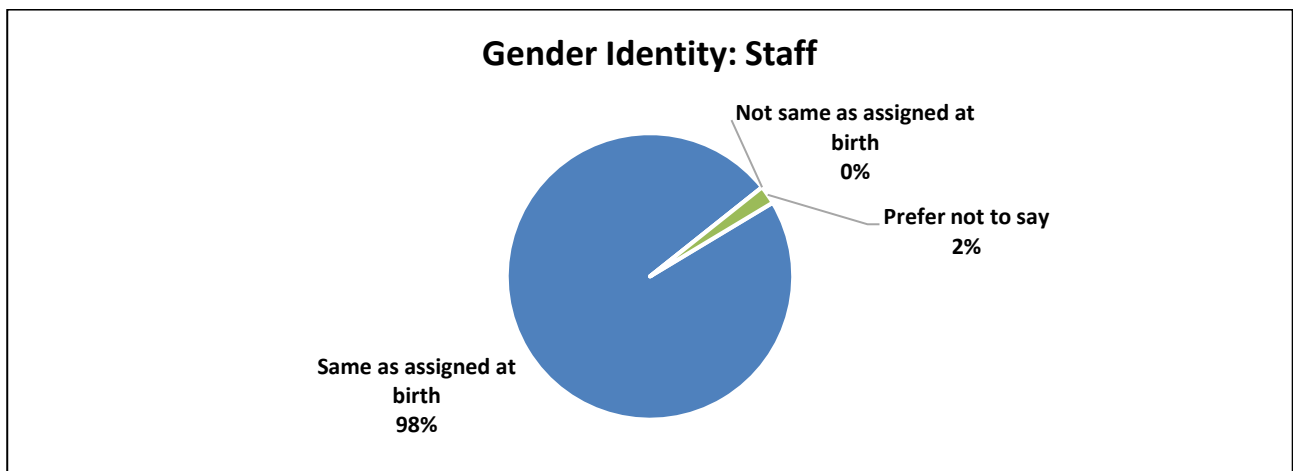
SEXUAL ORIENTATION



RELIGION AND BELIEF

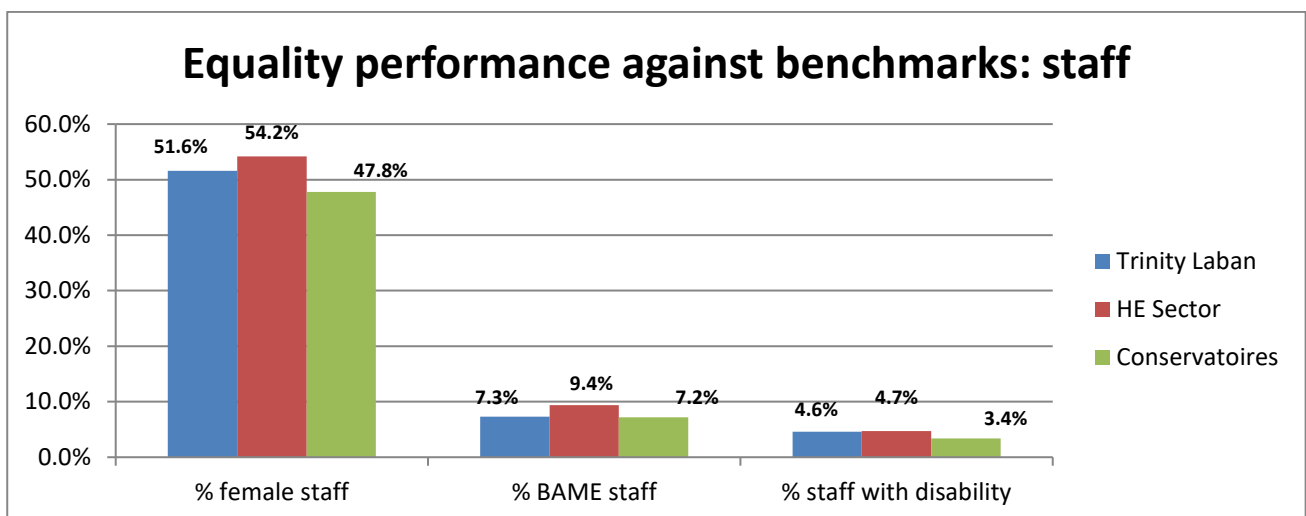


GENDER IDENTITY



9.3. Performance against benchmarks

The following chart shows Trinity Laban’s performance against staff equality benchmarks taken from two groups: UK HE sector performance and the conservatoire group identified above.



Trinity Laban out-performs the conservatoire mean average for staff declaring a disability and has a more balanced staff gender split than both the conservatoires and the sector nationally. We have further improvements to make in achieving BAME representation comparable with the UK HE sector.

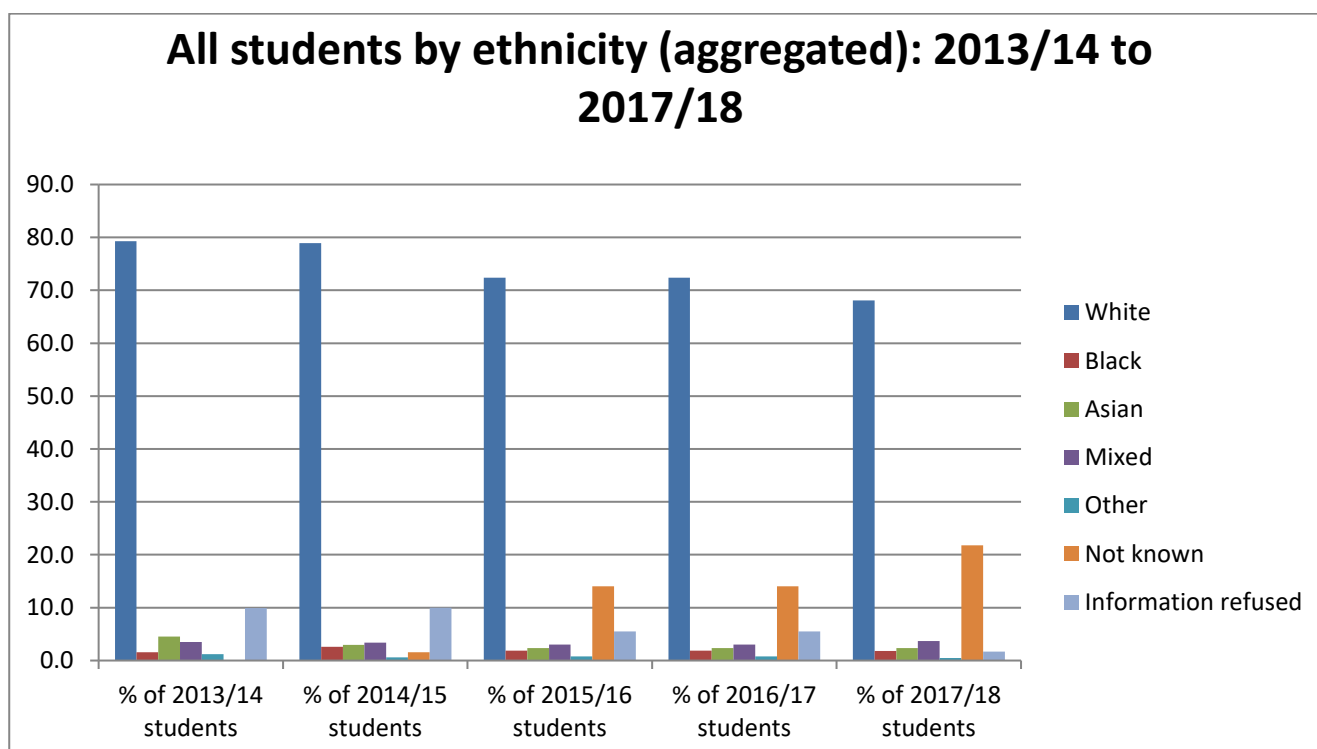
10. Students and applicants

10.1. Student and applicant profile: key facts and figures

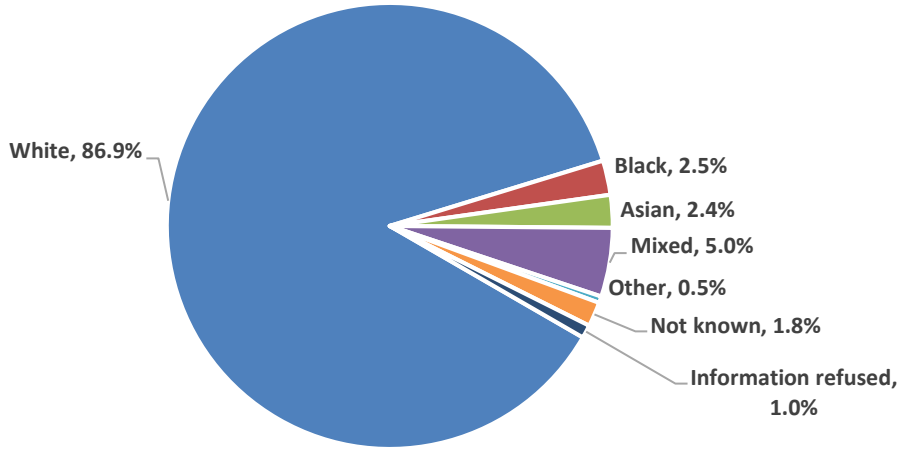
- ❖ *The proportion of Trinity Laban students from BAME groups in 2017-2018 was 11.0%, which was a fall from 11.5% in 2016-2017. The percentage of BAME students among UK residents also declined from 11.3% to 10.6%.*
- ❖ *Among undergraduate degree qualifiers, 85.9% of white students received a 1st or 2.1 classification compared to 66.7% of students from BAME groups. The attainment gap therefore fell from 21.3 points in 2016-17 to 19.2 points.*
- ❖ *17.5% of students declared a disability compared to the HE sector prevalence of 19.3% within the subject area creative arts and design. 48.8% of Trinity Laban students who declared a disability stated that they had a specific learning difficulty compared to 41.5% in this category among the whole UK student population.*
- ❖ *10.0% of music applicants and 8.3% of dance applicants declared a disability. Success rates for applicants with a disability were the same as for those without (47%).*
- ❖ *The overall gender balance among the 2017-2018 student population was 67.3% female: 32.7% male, a decline in male representation of 3.9 points. The ratio was 56:44 (female to male) among music students. Students studying dance split 86:14 (female to male) which represented a lower proportion of males (-6 points) than in 2016-17.*
- ❖ *51.9% of enrolled students were aged 22 or over at year start, an annual increase of 3.6 points. 14.3% were 18 or younger and 7.0% were over 35.*
- ❖ *14% of students with known values identified as lesbian, gay, bisexual or 'other' sexuality.*
- ❖ *Unknown values for newer protected characteristics were at a very similar level to the previous year (-1 point for sexual orientation; - 1 for religion or belief).*

10.2. Student and applicant annual monitoring data: 2017-2018

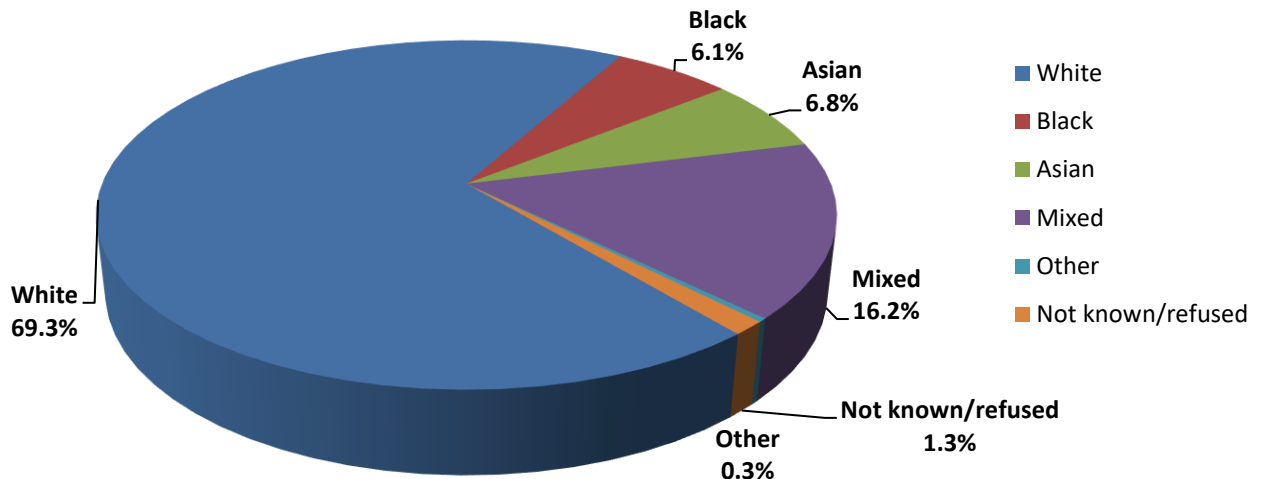
ETHNICITY: STUDENTS



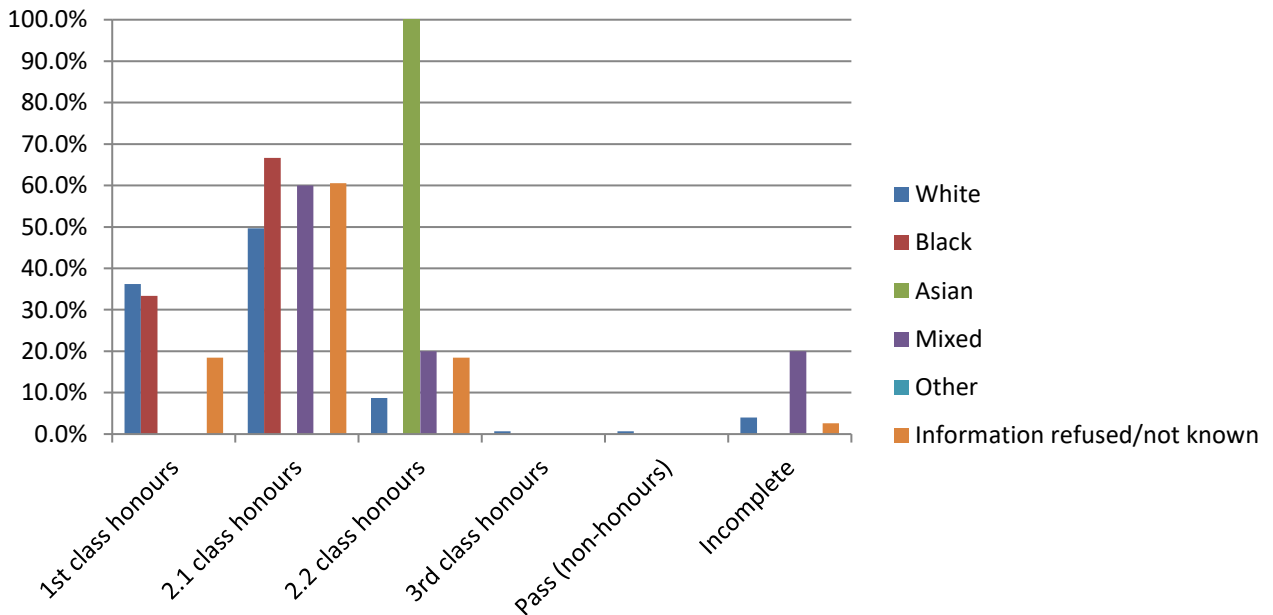
UK resident HE students by ethnicity



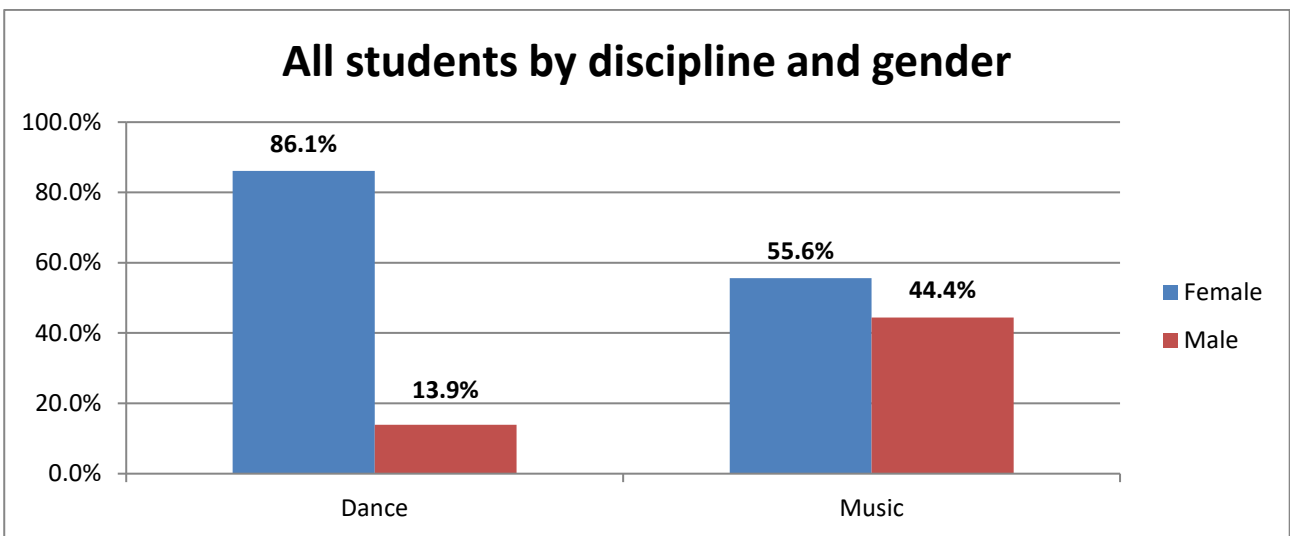
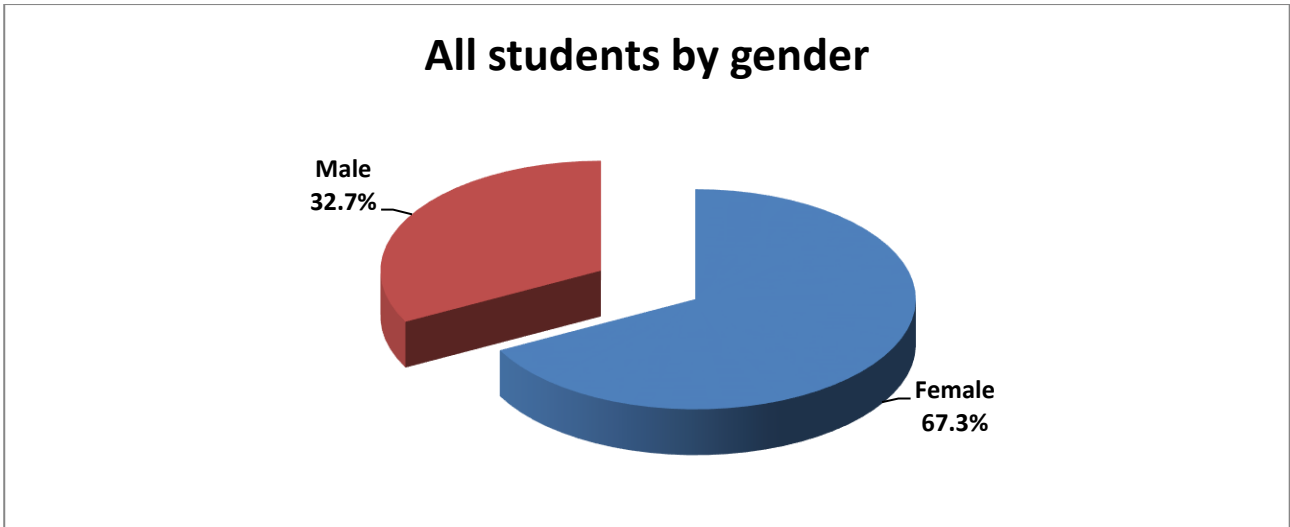
Junior Trinity and Laban CAT students by ethnicity



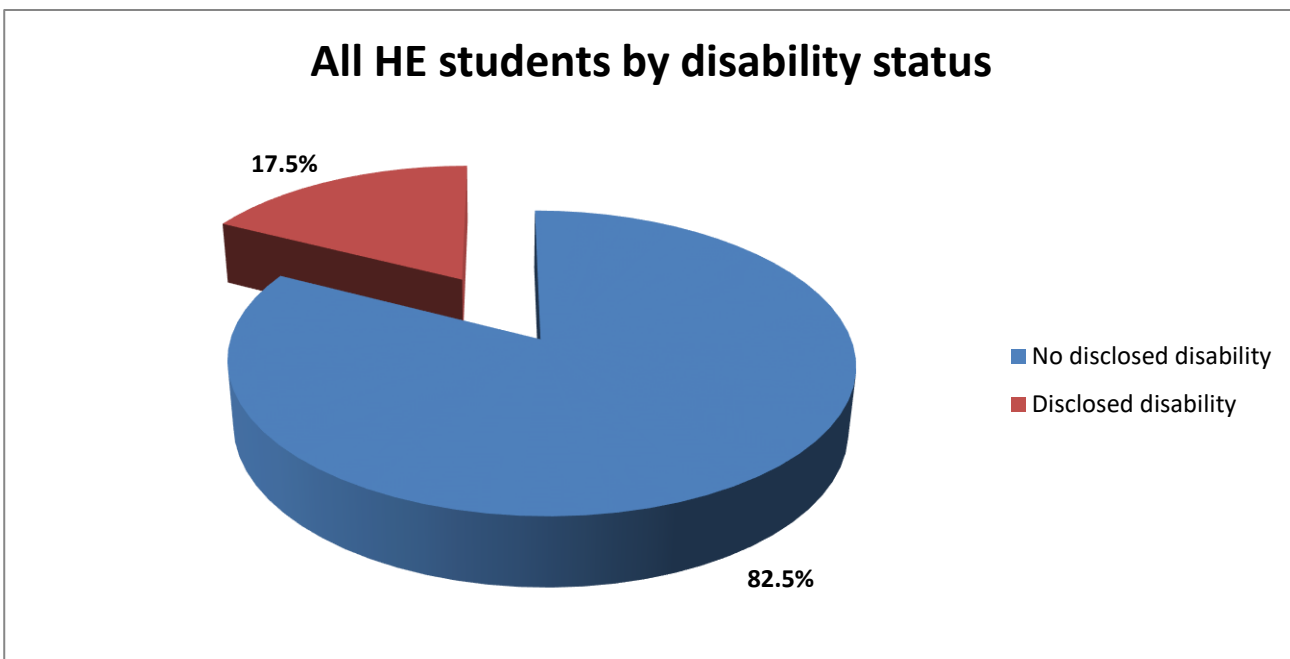
UG Qualifiers: degree class by ethnicity



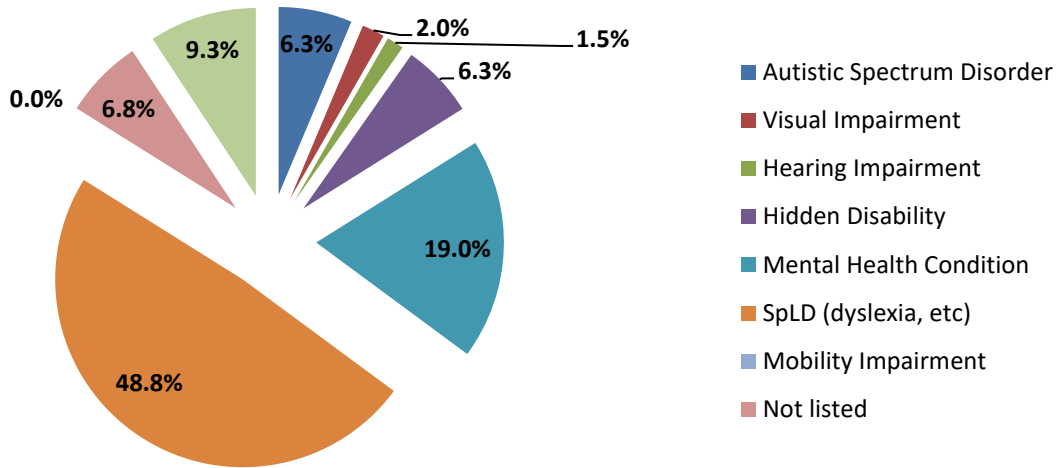
GENDER



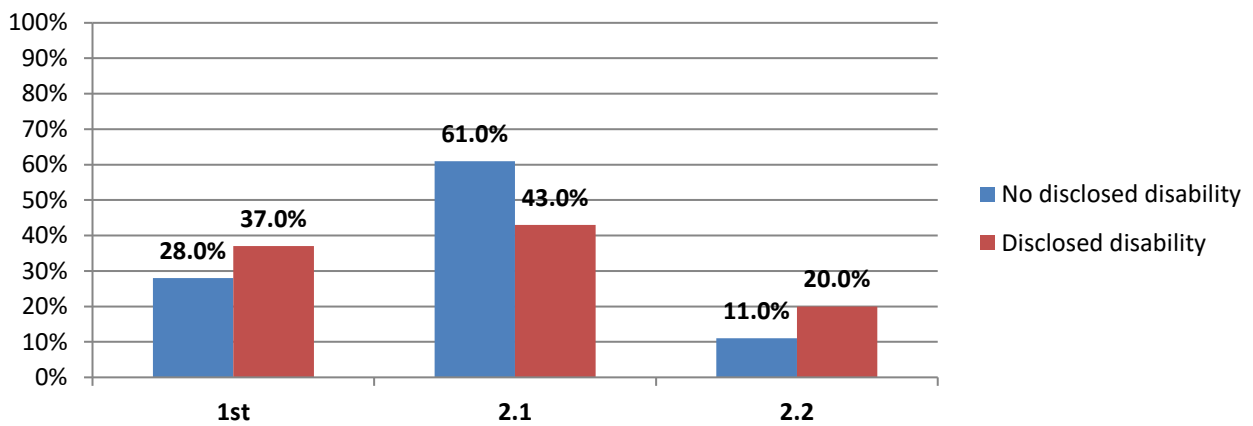
DISABILITY



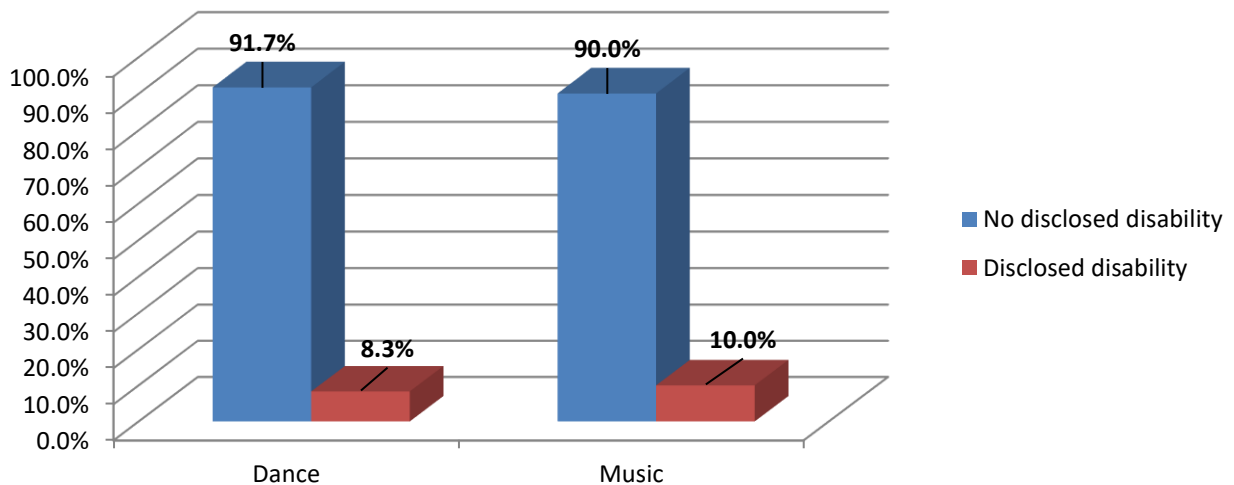
Students with a declared disability by impairment type



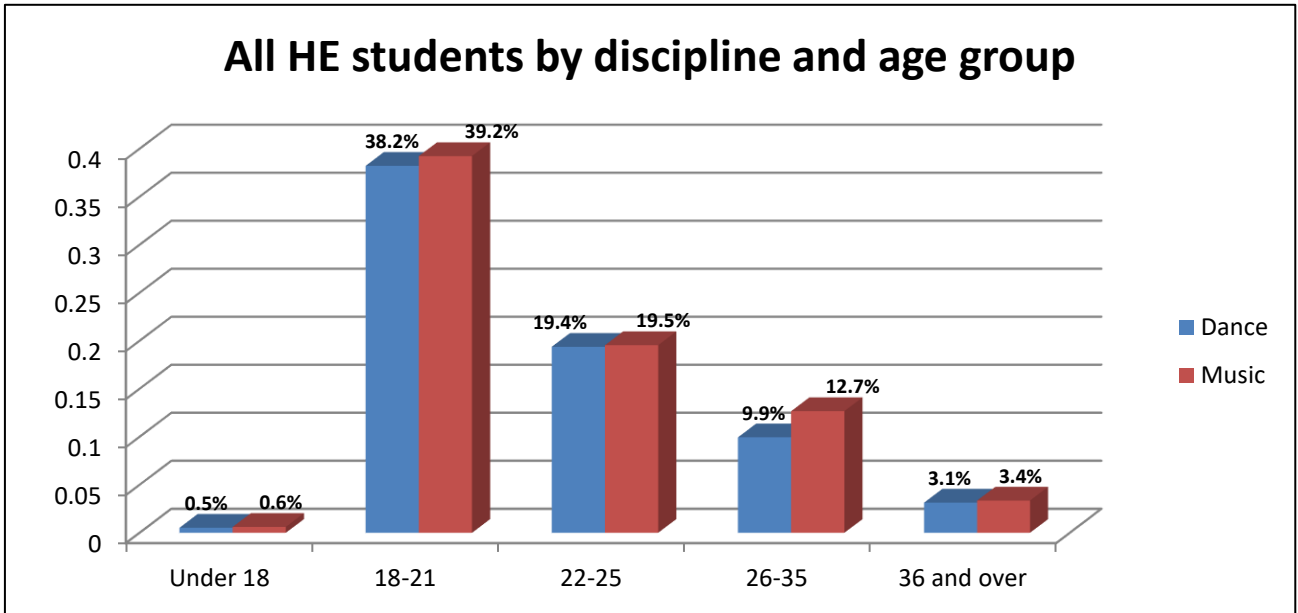
UG Qualifiers: degree class by disability status



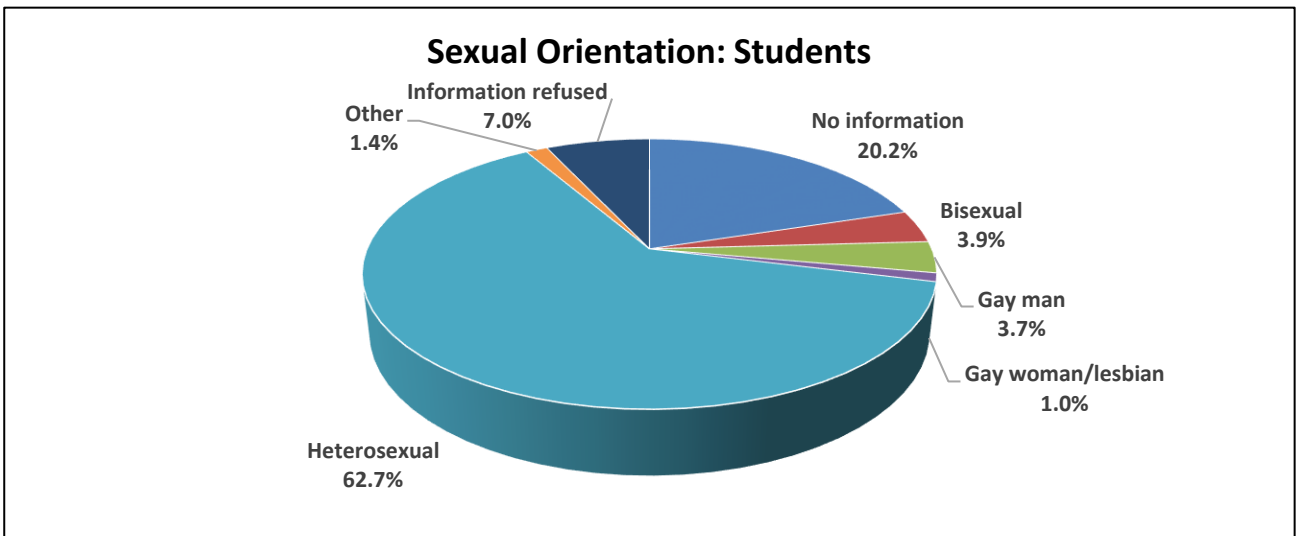
Applicants by discipline and disability status



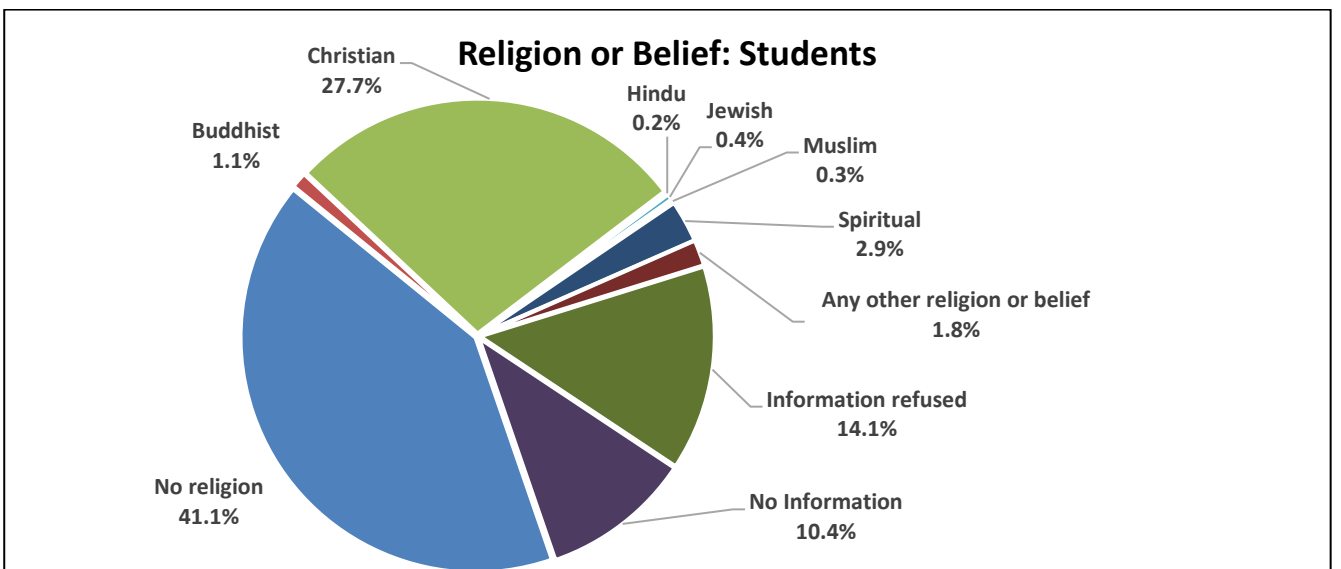
AGE



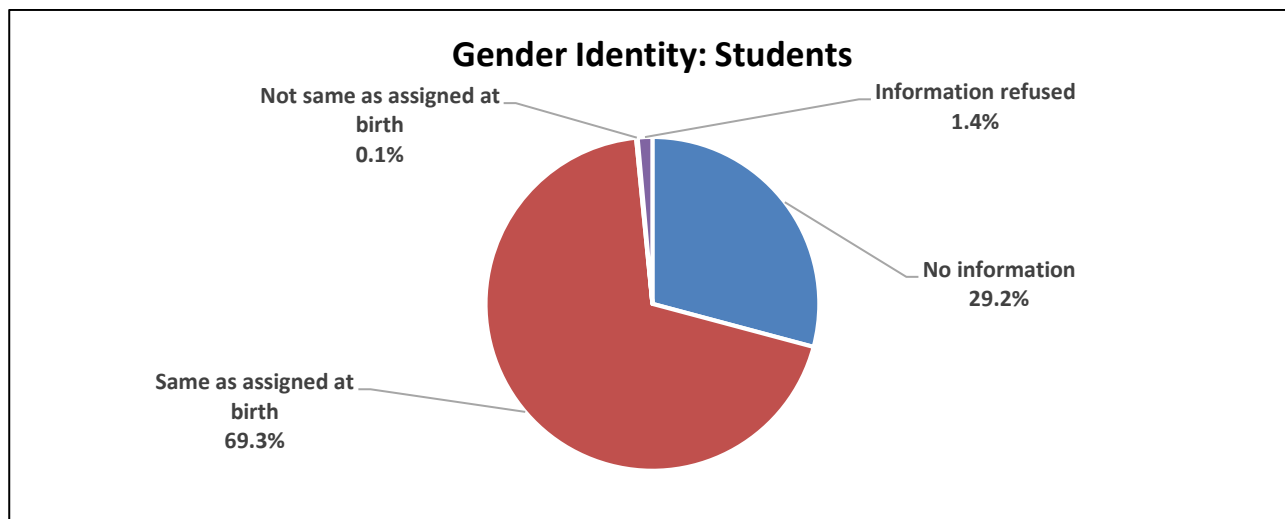
SEXUAL ORIENTATION



RELIGION AND BELIEF

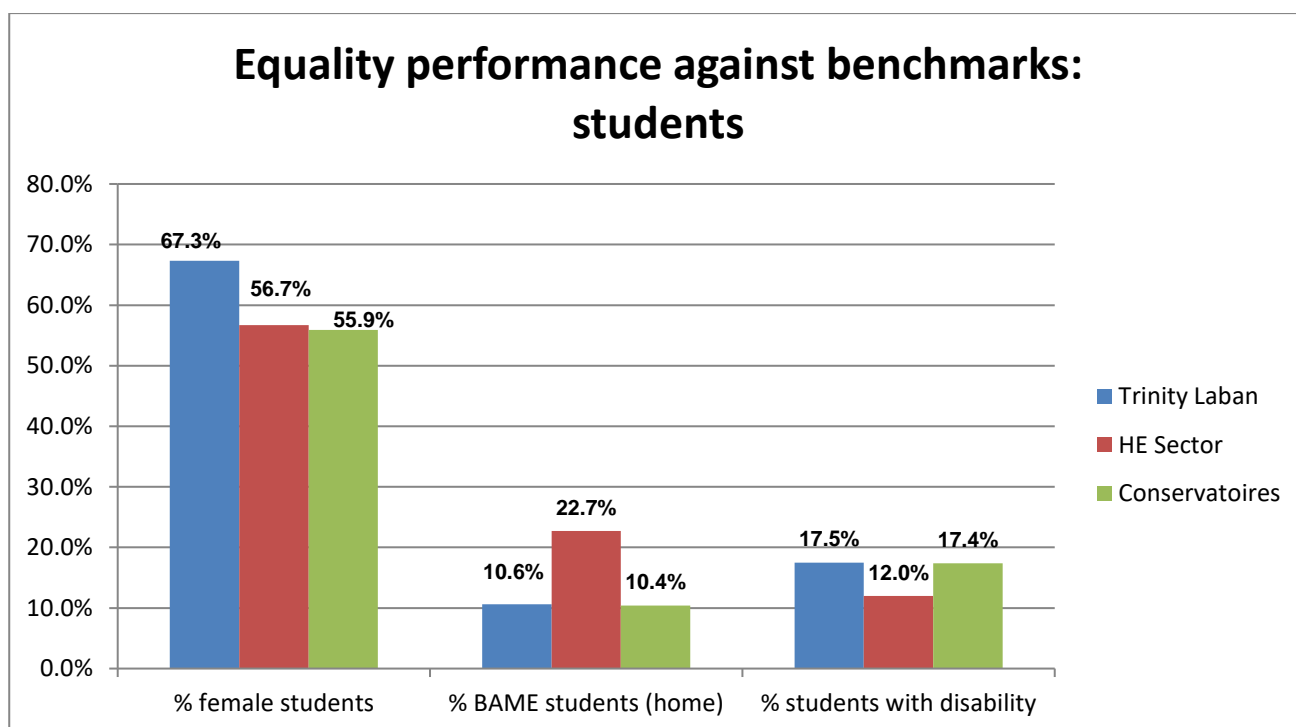


GENDER IDENTITY



10.3. Performance against benchmarks

The following chart shows Trinity Laban’s performance against student equality benchmarks taken from two groups: UK HE sector performance and the conservatoire group identified above.



Trinity Laban continues to show strong performance in the recruitment of students with disabilities, and the proportion of UK resident students from BAME backgrounds is also ahead of our Conservatoire benchmark group average, if some way behind national prevalence. Our gender balance is significantly less even than either benchmark group, reflecting the predominance of female students and participants in the dance sector.

11. Equality, Diversity and Inclusion activities

11.1. 2017-2018 equality and diversity initiatives

- a. Over the past year, Trinity Laban has developed and adopted a new ten-year Strategic Plan which seeks to promote diversity as a defining characteristic of the Conservatoire and a condition of our claim to excellence. Our commitment to act as a champion for inclusive practice in the arts and arts education is reflected across our core academic and artistic plans, as well as in a dedicated Equality Action Plan.
- b. *Equality, Diversity & Inclusion in the Workplace* training is both a key element of the Conservatoire's commitment to equality and diversity and an essential strand of our Learning & Development programme. The Conservatoire's first e-learning Equality and Diversity training was introduced in 2011, and was updated and relaunched in 2017-18. Completion of the module enables staff to:
 - consider latest thinking on the concepts of equality, diversity and inclusion;
 - understand how the Equality Act 2010 promotes equality, diversity and inclusion;
 - recognise how equality, diversity and inclusion are relevant in the workplace and appreciate their responsibilities for promoting them.

All staff are required to undertake this training on joining the Conservatoire and to refresh their knowledge regularly thereafter.

- c. Trinity Laban has looked particularly to embed diversity in its artistic philosophy and programming of student, community and professional performance. In 2017-2018, we piloted a new artist development support programme, *Breakthrough*, targeted at BAME dance artists and producers. We worked with two emerging Hip Hop artists to develop and realise a tour ready production of *Krump Macbeth*, which was then given its first commercial performance in the Conservatoire's Laban Theatre. Based on final evaluation findings and recommendations, we shall look to extend this model of support for diversity-led arts companies.

In July 2017, we announced *Venus Blazing*, an unprecedented commitment to the music of women composers throughout the next academic year. Drawing on centuries of music past and present, Trinity Laban will ensure that at least half of the music it chooses for the multitude of varied public performances it mounts in 2018/19 will be by women composers. We shall also make available an online database of works by female composers, and will expand its library resources, including scores, books and recordings. This will encourage and inspire students to discover works that they might not previously have been able to access. It will ensure that Trinity Laban addresses the historical gender imbalance in music so that it does not continue.

- d. The Conservatoire regularly marks and celebrates significant annual events in the diversity calendar. This includes an expanding programme of events, performances and communications associated with Black History Month and with London Pride.

11.2. Future EDI priorities

Priority equality initiatives for 2018-2019 include:

- a. Delivery of a Dignity and Respect and Dignity at Work campaigns in conjunction with the Students' Union and our recognised Trade Unions.
- b. Review and renewal of our Equality and Diversity policy through a process of consultation and appreciative enquiry.
- c. Update of Equality, Diversity and Inclusion website content
- d. Creation and dissemination of a TL Diversity calendar