



TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE

Access Agreement 2012-2013

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INTRODUCTION AND CONTEXT

Access Agreement

1. This 2012-2013 Access Agreement sets out how Trinity Laban Conservatoire of Music and Dance (Trinity Laban) will maintain and enhance fair access and student retention following the introduction of higher undergraduate tuition fees, as well as supporting wider efforts to increase and broaden participation in higher education. It has been prepared in line with guidance issued by the Office of Fair Access (OFFA March 2011/01) and approved by our Academic Board and Board of Governors.

The Conservatoire

2. Formed in 2005 through the merger of Trinity College of Music with Laban, Trinity Laban is a small, specialist Higher Education Institution offering HE programmes from undergraduate to doctoral level in contemporary dance and music. As a conservatoire, our advanced courses are designed to prepare students for leading professional practice as performers, composers, choreographers and creative artists in an international arts community. We have an HE student population of around 1000, of whom c.65% are undergraduates.
3. We also train a large number pre-HE learners within our junior and youth programmes. These are headed by our flagship centres of excellence, Junior Trinity and the Laban Centre for Advanced Training, which are part of the Department for Education Music and Dance Scheme that provides means-tested fee support and grants to exceptionally talented young dancers and musicians.
4. Trinity Laban places a particular emphasis on public engagement and wide-ranging knowledge exchange with the arts industry, public sector and community partners. We provide a range of open access participatory opportunities for all age groups and abilities, targeting particularly those populations with minimal alternative access to a high quality cultural offer. We operate two public performance venues, Blackheath Halls and the Laban Theatre, producing a mixed programme of work by professional companies, community events and student performances.

Our approach to widening participation (WP) and fair access

5. Building on the founding traditions of our legacy institutions, an ethos of inclusion and public value defines Trinity Laban and underpins our commitment to WP and fair access. We recognise the great benefit of a diverse student community to the educational experience of all our students, and the wider importance to the advancement of our art forms of identifying and developing the most gifted creators and performers, whatever their background or circumstances. We aim to be a national leader in achieving broader access to conservatoire education.
6. Our mission places an imperative on Trinity Laban to seek out talent from a young age, to facilitate access to appropriate training pathways and hence into professional arts practice and, to the utmost of our capability, to remove any barriers that might prevent individuals from fulfilling their full potential as the future leaders and shapers of our disciplines. It also demands that we maintain rigorous HE entry standards based on the ability of students, with our tailored support, to reach the highest levels of creative and technical excellence in music or dance. These commitments are reflected in current and planned activity which prioritises:

- extensive, long-term outreach programmes to raise awareness of opportunities in dance and music and facilitate participation;
- a focus on talent identification and development through our Centres of Advanced Training (Junior Trinity and 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 and relevant sector bodies;
- an HE admissions process that thoroughly engages with each candidate's individual capabilities, potential and ambitions through personal audition;
- financial and academic support structures that aim to mitigate any disadvantage arising from personal circumstances for those students with the potential and ability to succeed as professional performers and creative artists.

COVERAGE OF THE AGREEMENT

7. This agreement applies only to home and EU undergraduate students entering Trinity Laban in the 2012-2013 academic year and its terms will pertain for the duration of their studies on the undergraduate programme they commence in 2012-13.
8. Students entering in earlier years are covered by the approved Access Agreement in place for their year of entry and will normally retain the terms of that agreement for the length of their programme, except where enhancements to financial provisions for incoming students between Access Agreements have been explicitly extended to continuing students. Copies of previous Agreements are published on both the institutional website (<http://www.trinitylaban.ac.uk>) and that of the Office for Fair Access (<http://www.offa.org.uk/access-agreements>).
9. Where students transfer between programmes within Trinity Laban, the Conservatoire shall maintain their entitlements from their year of undergraduate entry provided they remain on a designated undergraduate programme covered by the relevant Access Agreement.

FEE LIMITS AND INCOME

10. Conservatoire training for professional practice as a musician or contemporary dancer is necessarily intensive: contact hours must be high to achieve the required skill levels, creative development and physical capability; there is regular one-to-one and small group tuition; public and staged performance is frequent and inherent to artistic and technical progress; and students are taught within industry standard facilities. The costs of this kind and quality of education are commensurately high.
11. Our analysis has shown that the cost of delivering our undergraduate programmes significantly exceeds the combined incoming resource from government teaching grant and student tuition fees. In order to maintain the excellent standard of training to ensure graduate employability and success, Trinity Laban subsidises each student's training from its own philanthropic and other income. This position will not be changed by the new fee regime as increases are insufficient to bridge the funding gap when offset against reductions in teaching grant.

12. In this context, in order to maintain and enhance a student experience that will fit our graduates for the careers they seek, Trinity Laban will charge the maximum permitted fee of £9,000 to home and European new entrants in 2012-13 for all its undergraduate programmes, which at the time of writing comprise:

- BA (Hons) Dance Theatre
- BA (Hons) Musical Theatre
- BMus (Hons) Performance

13. The fee will be subject to an inflationary increase each year in line with the permitted rises prescribed in government regulations.

14. The following table sets out the estimated number of new entrants in 2012-13 and associated fee income, based on current student number forecasts:

2012-2013 forecast home/EU undergraduate entrants	Annual tuition fee	Projected total new entrant fee income	Projected additional fee income
184	£9,000	£1,656,000	£552,000

EXPENDITURE ON ADDITIONAL ACCESS MEASURES

15. We intend to invest a minimum of 25% of new additional fee income on access measures (financial aid for students and outreach) i.e. £750 per fee at 2012-13 prices. Taking account of continuing commitments under previous Access Agreements and assuming 2% fee inflation per annum, we estimate the following overall expenditure on additional access measures:

Expenditure area	Estimated ¹ expenditure on additional access measures				
	2011-12 (for comparison)	2012-13	2013-14	2014-15	2015-16
Financial aid to students	£185,250	£237,000	£214,000	£188,000	£185,000
Outreach	£176,600	£177,200	£207,955	£250,349	£280,075
Total	£361,850	£414,200	£421,955	£438,349	£465,075

16. The above totals show a 14.5% increase in annual expenditure for 2012-2013 compared to 2011-2012, rising to 29% in 2015-2016 by which time the new arrangements will have worked through our full undergraduate population, noting that our BMus is a four year programme.

17. Trinity Laban has been unusual in that the balance of its investment to date between financial support and non-financial measures under Access Agreements has been virtually even. (According to OFFA, 85-90% of access agreement expenditure across the sector thus far has been on financial support for students). However, acknowledging the evidence that loosely targeted bursaries have limited effectiveness in promoting access, we see an argument for further concentrating direct financial support on the most economically disadvantaged and proportionally increasing the allocation to outreach, hence the planned trajectory in these

¹ Actual expenditure will depend on UG student recruitment (numbers and demographic) and associated additional fee income. However, it will not fall below 25% of additional fee income.

projections towards a 40:60 split (financial aid to outreach) by the time steady state is reached in 2015-2016.

Assessment of our access and retention record

Access

18. In the period since merger and the subsequent introduction of the first Trinity Laban Access Agreement in 2006-2007, progress has been made against the majority of hard access targets included in our Agreements as summarised in the following table (the green shading shows where current performance has improved against baseline):

Target Group	Baseline	2006-07	2007-08	2008-09	2009-10	2010-11 (where known)
Entrants from low income households	16.2% of home UGs on full bursary	16.2%	18.9%	27.6%	22.7%	25.7% (year-end position tbc)
Entrants from lower socio-economic groups (HE PIs)	15.3% of home UG entrants	15.3%	20.4%	26.3%	34.5%	-
Entrants from low participation neighbourhoods (HE PIs)	7.4% of home UG entrants	5.5%	9.6%	8.5%	7.5%	-
Entrants from UK state maintained sector (HE PIs)	75% of home UG entrants	81.2%	84.5%	83.3%	84.6%	-
UG students with a disability	8.8% of home UGs on DSA	6.4%	12.4%	12.7%	11.0%	-
Applicants from BAME groups	7.6% of home applicants	8.2%	9.2%	9.9%	10.3%	-
Male applicants for UG dance	14.0% of UG applicants	14.5%	13.2%	13.6%	13.3%	-
Local applicants	4% of home UG applicants	3.1%	6.6%	3.9%	5.41%	-

19. In particular, we would highlight a step change in recruitment from lower socio-economic groups: the percentage has more than doubled in three years. Although part of this dramatic improvement can be attributed to better data collection and reporting (initially, NS-SEC data was only returned for music students entering via the CUKAS online application system), we are confident that the extent of the rise reflects a genuine outcome of strategies and activities that have been embedded over a period of years, not least the development of new curricular offers.

20. There remains a stubborn challenge in increasing male participation in dance, and recruitment from the state sector appears to have levelled around the mid-80s percentage point.

Retention

21. Retention is an area where Trinity Laban has generally outperformed both its own benchmarks and wider sector averages and, as with access measures, there has been an upward trend in performance (see table below). However, the most recent 2011 HE Performance Indicators covering 2009-2010 showed some interruption in progress.

Measure	Baseline	2006-07	2007-08	2008-09	2009-10
Non-continuation after year of entry (all first degree entrants)	6.6%	5.1%	7.3%	4.6%	11.3%
Projected learning outcomes (% of entrants projected to qualify)	73.8%	77.1%	79.4%	80.8%	78.9%
Projected neither to qualify nor transfer	18.6%	19.7%	10.9%	7.6%	11.4%

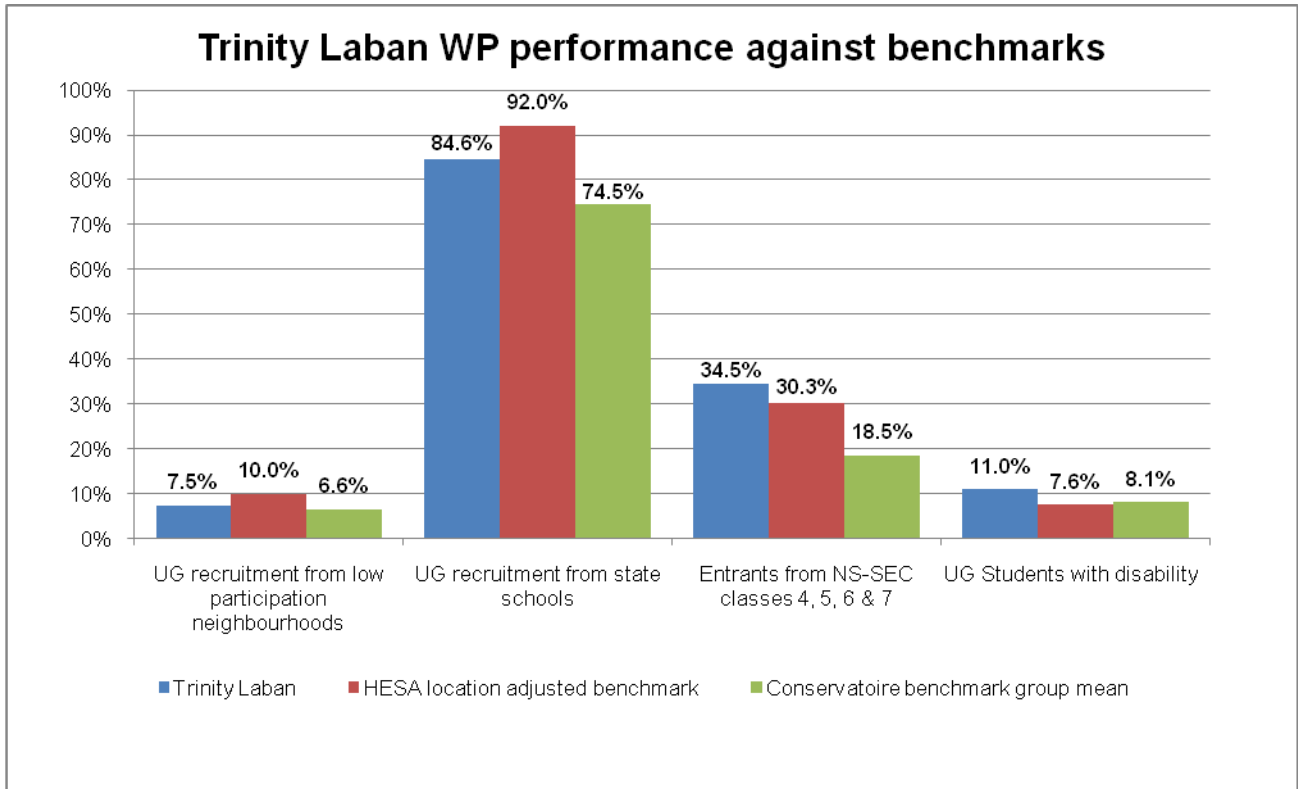
22. The absolute student numbers involved in a single year's sample are very small, which can distort percentage outcomes, and dancers, especially, are vulnerable to physical injury that interrupts or curtails study. At this stage, therefore, these results would not lead us to alter our assessment that student retention is an institutional strength nor have we chosen to apply additional fee income to further retention measures beyond the financial support offered to students. [It should be noted that the most recent report against our WP Strategic Assessment attributed £125,960 of our annual spend on academic support and student services, excluding disability support, to WP on a pro-rated basis. We have not included this element of expenditure in our figures in para.15 as it is not funded from additional tuition fee income.]

Relative performance

23. A full assessment of our success in promoting WP and fair access depends on consideration of relative as well as absolute performance. One way of measuring this is to look at progress against our HESA benchmarks, which relate to WP outcomes in our disciplines across the HE sector, adjusted for location. The 2011 HE Performance Indicators show that we outperformed our benchmark on two of the four WP measures: recruitment from NS-SEC 4-7 and proportion of UG students in receipt of Disabled Student Allowance. Recruitment from low participation neighbourhoods was within one standard deviation of the benchmark. It was therefore only in recruitment from the state-maintained sector that we fell significantly short of the expected figure.

24. While we accept the HESA benchmarks as a valuable reference point against which to judge our access performance, they are not sensitive to the differences in university and conservatoire study in music and dance, especially the more particular and demanding requirements for entry to advanced professional training as offered in a conservatoire. The long-term, specialist preparation needed to reach the required performance standard and gain a place through a highly competitive audition process is not consistently available within the state system, and the barriers to talented students from disadvantaged groups are often greater and more complex than those to entry even to highly selective universities.

25. Trinity Laban has therefore identified a further benchmark group of specialist performing arts conservatoires² whose characteristics closely reflect our own, against which to track and judge our progress on WP and fair access. Here, comparison of most recent HE PIs reveals that we significantly exceeded the conservatoire benchmark group mean on all WP measures in 2009-2010. The chart below presents comparative outcomes for Trinity Laban and the conservatoire group alongside our HESA location-adjusted benchmarks:



26. In summary, we have seen material improvement in absolute performance on access measures over the past period with a consistent upward trend in most cases; relative performance against our direct comparator institutions is notably strong; and movement towards wider HESA benchmarks has been such that we have now exceeded two out of four, having been below all benchmarks in 2006-2007. In our judgement, we have assumed a leading position in increasing access to conservatoire education in music and dance through an embedded commitment, strategic and financial, to widening participation. We recognise, however, that there is still work to be done to sustain and build on this position and achieve a fully representative student and applicant body in increasingly challenging external conditions. The level of additional investment committed under this agreement reflects our assessment of what, from our current base, is appropriate and necessary to maintain progress.

² We have identified a conservatoire benchmark group consisting of the following HEIs: Conservatoire for Dance and Drama, Guildhall School of Music and Drama, Leeds College of Music, Royal Academy of Music, Royal College of Music, Royal Northern College of Music, Royal Scottish Academy of Music and Drama and Trinity Laban Conservatoire of Music and Dance.

ADDITIONAL ACCESS MEASURES

Outreach

Current programmes

27. Trinity Laban maintains an extensive and long-term programme of outreach and in reach activities in support of its WP and fair access objectives that target participants from early years (0-5) right through to adult learners in Further Education Colleges and the informal/non-formal learning sector. In 2009-2010, our programmes reached over 9,000 children and young people and we worked in collaboration with 110 primary and secondary schools as well as partner FECs in the Creative Way Lifelong Learning Network and other industry and community partners. Fuller details of these activities can be found in our WP Strategic Assessment. Investment in outreach from tuition fee and other income streams totalled c.£428K.
28. Outreach activities include one-off workshops, longer term creative projects and live performances, curriculum based projects raising achievement of pupils and supporting and enriching the school's cultural offer, and regular after hours and holiday provision in music and dance. In the planning and delivery of outreach programmes, we recognise that successful widening participation in professional performance training at HE level is reliant on creating and maintaining ladders of opportunity from first access to ongoing learning programmes to (for classical music especially) sustained periods of specialist preparation. At all points, we look to signpost progression routes for participants whether directly into our own provision or to appropriate training and performing options in other institutions and partner organisations.
29. Partnership working is central to our approach and success, and encompasses continuing associations with schools, colleges, voluntary and community groups, industry partners and government and sector bodies. Through these partnerships, we are able to reach under-represented groups and embed our work in communities far more effectively than would be possible as a small, standalone institution. Key relationships are those with our local authority music and arts services which enable coherent and strategic planning of sub-regional arts learning provision.
30. Because of the particular need for extended specialist training in music and dance at the pre-HE stage, which is not commonly available within formal schooling, our outreach work in schools and the local community is complemented by a comprehensive programme of in reach classes and activities, largely offered at a greatly subsidised or zero cost. Dance and music education programmes on-site at Trinity Laban allow young people regular access to excellent tuition and facilities and expert guidance, raising aspiration and achievement. They include our two Centres for Advanced Training (CATs), children's classes, youth ensembles and performance opportunities, work experience, taster days and career days.
31. Trinity Laban's CATs provide the most concentrated opportunity for gifted young people to develop the skills needed for further progression in their art form. Junior Trinity and Laban CAT recruit by audition and provide intensive music and dance training for young people with exceptional talent. The CATs receive funding under the Department for Education's Music and Dance Scheme, which, along with bursaries, currently supports outreach to promote access and inclusion of young people from diverse backgrounds.

Future plans under this Agreement

32. In determining how we might develop our outreach and in reach programmes through the deployment of additional fee income from 2012-2013, we are mindful that the continuity of the WP process in music and dance is such that each category of activity (outreach to promote initial participation; progression opportunities to facilitate longer-term engagement and develop ability; advanced training within the CATs) carries its own importance and contributes to the overall outcome. Our overarching intention, therefore, is to maintain our present range of interventions and reinforce the connections between them.
33. Within this context, there are particular aims and drivers that have governed our planning, notably:
- a) Sustaining and extending *collaborative working* at a time when both our own and our partners' income sources are under significant pressure
 - b) Extending our *national* reach into known areas of under provision in music and dance and low HE participation, while deepening *regional* progression structures and frameworks
 - c) Working with *emerging national initiatives* in music and dance
 - d) Prioritising activities can then be *well-evidenced to impact on progression* to higher education and directly to affect recruitment to Trinity Laban from under-represented groups
34. The sorts of additional activity we therefore intend to fund in 2012-2013 and beyond include:
- a) *Outreach projects that promote access to our CATs among target groups*
 We have consistent data to show that the structured, long-term learning experiences offered within our CATs provide a bridge for gifted and talented young people from under-represented groups into conservatoire training and other highly selective HE programmes at Trinity Laban and elsewhere (up to 100% progression rates); as such Junior Trinity and the Laban CAT represent key components in our WP strategy. National outreach funding provided to promote diverse access to CATs under the Music and Dance Scheme is likely to be withdrawn and we shall seek to replace and increase this investment, supporting the identification, development and progression of talented students from disadvantaged backgrounds. We shall particularly seek to exploit opportunities for collaboration across the national CAT network (which includes CATs in Swindon, Exeter, Birmingham, Leeds, Sheffield, Ipswich, Salford, Nottingham, Aldeburgh, Gateshead and Newcastle).
 - b) *Partnership and progression work with local FECs, including audition preparation workshops, showcases, development of progression agreements*
 These activities previously received funding through the Creative Way Lifelong Learning Network that has now been discontinued. Partnership projects and progression agreements with FECs within the Creative Way LLN have directly influenced recruitment to Trinity Laban from under represented constituencies, hence the importance we place on their continuance.
 - c) *Pan-London collaborative working*
 Trinity Laban is adding a collaborative pan-London dimension to our own access and outreach plans. This will further help students (and their teachers) to have contact with a wider range of higher education opportunities. Through our established regional membership association London Higher, we are in discussion with the developers of AccessHE, a new social enterprise

formed by and for London's HE sector. It will seek to take forward some selected aspects of the collaborative and targeted programmes of the current Aimhigher Partnerships in London.

This new pan-London collaborative approach will help support and inform our own Access Agreement by, for example, the acquisition, analysis and reporting of data, such as contextual data, school and college profiles, patterns of access by different groups across London and deprivation profiles. Taken together, these are important aids to targeting, and to delivery at the local level. Monitoring, evaluation and also co-ordination on the pan-London basis will help us to place our own efforts into the necessary broader context of widening participation and help to show if recent valuable momentum is being maintained.

Through our joint efforts, we are expecting to confirm the constitution, budget and work programme of this new collaborative group during the first half of the 2011-2012 academic year. On behalf of the participating group of London HE institutions, London Higher will liaise closely with OFFA to explain how its activities address directly the requirements of OFFA's March 2011 guidance, and the spirit of the letter of Sir Alan Langlands to heads of institutions dated 11 March 2011. If, having taken part in the initial set up discussions and process, this institution should decide after all not to take part in the new London Higher/AccessHE collaboration, we shall advise OFFA accordingly.

d) *Extension of outreach work (including distance learning) into new regions*

Most of our current projects are locally or sub-regionally focused. However, we have piloted a distance learning music 'A' level programme with a partner in the South West and, from our involvement with national arts policy, we are aware of significant inequalities in the availability of music and dance opportunities for young people across the country which we have the capability to address (these are often rural areas with historically low HE participation). We would hope to make links, through this work, to relevant regional centres of excellence in order to build coherent progression networks, and would look to provide national showcases for the young people involved.

e) *Development of learning and progression programmes in response to new national policies and structures in music education*

The forthcoming National Music Plan and Music Hubs (outcomes of the Henley Review of music education) are likely to bring about a significant shift in the delivery of instrumental learning and wider pre-HE music education. This presents opportunities for Trinity Laban to develop new partnerships and pre-HE progression routes that fill the gap between 'first access' and CAT entry. Collaboration with other partners in London, and the development of a formal role in Music Hubs for Trinity Laban, should allow us to explore progression issues in greater depth than was previously possible. We are already in discussion with our local authorities about taking lead responsibility for delivery of music and dance provision for children and young people, with the potential to explore collaboration across a wider local authority partnership.

35. The above plans represent a clear development on work under our previous Access Agreements in as far as they:

- Increase overall investment and activity in outreach/in reach
- Provide support for new targeted outreach associated with our CATs and the wider CAT network

- Extend the geographical reach of our work

Financial support for students

Introduction

36. Trinity Laban has a range of financial support measures in place for students at all levels of study, including pre-HE learners in our CATs; these encompass both means-related bursary and hardship payments, and merit-based scholarships and awards. Applicants or students with concerns about financing their studies are encouraged to contact us from the earliest stage for detailed information about institutional provision and advice on potential external sources of support (for example, charitable trusts).
37. Given the new student funding and policy environment we are entering from 2012-2013, we are concerned that financial aid under this Agreement should:
- a) reach those most in need;
 - b) address economic difficulties faced by students during their period of study as well as reducing the level of repayment after graduation, recognising that student from low income families and lower socio-economic groups are likely to be most deterred by the prospect of debt;
 - c) promote retention and progression among students from disadvantaged backgrounds who may drop-out because living and other study costs become prohibitive.

Eligibility

38. All home and EU students with a residual household income of up to £25,000 will qualify for financial assistance under this Agreement.

39. National Scholarship Programme

The package includes provision under the National Scholarship Programme (NSP), which is funded by both government and HEIs. National Scholarships are awarded as a one-off benefit in the first year of study and are restricted to students with a residual household income of up to £25,000, although other criteria can also be applied. Students ordinarily resident in Scotland, Wales and Northern Ireland are not eligible for inclusion in the NSP and EU students cannot receive any maintenance elements included in the programme.

Trinity Laban has been awarded government funding for eight scholarships of £3,000 under the NSP and will match this by funding further awards such that all entrants in the eligible income category will receive this benefit; we estimate that up to 50 students in total will receive a scholarship in 2012-2013. Under Trinity Laban's NSP scheme, qualifying students will receive a £2,000 fee waiver and £1,000 bursary (bursary not available to EU students in line with government regulations).

Benefits

40. The table below sets out the benefits available to eligible students entering in 2012-2013 under our package of financial aid. We offer assistance throughout students' undergraduate studies in the form of a cash 'Trinity Laban progression bursary' in years two, three and four, as well as the year one allocation under the National Scholarship Programme. The Trinity Laban

progression bursary extends maintenance support to all UK and EU UG students within the qualifying income category.

Financial support summary

Year of UG programme	Eligibility	Benefit
Year 1	Home UG students with a residual household income up to £25,000 (except those ordinarily resident in Scotland, Wales or N Ireland)	National Scholarship: £2,000 fee waiver and £1,000 cash bursary
	EU UG students (i.e. not ordinarily resident in the UK) with a residual household income up to £25,000	National Scholarship: £2,000 fee waiver
Years 2, 3 and (where applicable) 4	All home and EU UG students with residual household income up to £25,000	Trinity Laban progression bursary: £1,000 annual cash bursary

41. Any balance of funds remaining after meeting financial commitments to individual students and to outreach will be added to hardship funds, and will be allocated on application to students in financial difficulty. Where available, this provision will be open to both home and EU UG students with residual household incomes up to £42,600.
42. At the Conservatoire's discretion, the income threshold for eligibility for progression bursaries may be raised annually in line with any increases to the limit for receipt of National Scholarships in year 1 of study, as prescribed by government.

2012-2013

MILESTONES AND TARGETS

43. We have recently reviewed our access and WP targets and milestones while preparing our new Widening Participation Plan 2010-2013, and have done so again for this document. We have taken account not only of our current achievement against national and conservatoire benchmarks but also of the potential impact of both increased UG tuition fees and difficult economic conditions on future performance. We are conscious that, given small absolute numbers, percentage outcomes can fluctuate year on year as a result of immaterial changes in performance; in the case of entrants from NS-SEC 4-7, we have therefore expressed the target as a three-year, rolling average to smooth the impact of such fluctuations. We believe that the proposed targets are properly challenging and appropriate to our current circumstances.

44. Previously we have not reproduced the full set of our WP targets in our Access Agreement but we have chosen to include them here as they all reflect intended outcomes of work outlined in this document. The targets represent minimum aspirations and we shall aim to exceed them.

Target group or measure	2009-10 (actual)	2010-11 (target/actual)	2011-12 (target)	2012-13 (target)	2013-14 (target)	2014-15 (target)	2015-16 (target)	2016-17 (target)
Entrants from low-income households	22.7% of home UGs qualified for full bursary	25.7% (actual: year-end tbc)	25%	26%	26%	27%	28%	29%
Entrants from NS-SEC 4-7 (three-year, rolling average)	27% of UG entrants from NS-SEC 4-7	29%	30%	30%	31%	31%	32%	33%
Entrants from UK state maintained sector.	84.6% of UG entrants from state sector	84%	85%	85%	85%	85%	86%	87%
Entrants from low participation neighbourhoods	7.5% of UG entrants from low participation neighbourhoods	8.0%	8.5%	8.5%	9.0%	9.0%	9.5%	10%
Black, Asian and minority ethnic applicants and students	10.3% of home applicants from BAME	8%	9%	10%	10%	11%	11%	12%
	9.17% of home students from BME	10%	10%	11%	11%	12%	12%	13%
Male applicants and students on UG dance	13.3 % of UG dance applicants were male	14 %	15%	16%	17%	17%	19%	21%

2012-2013

programmes		21.5% of UG students are male	22%	23%	24%	25%	26%	26%
Target group or measure	2009-10 (actual)	2010-11 (target)	2011-12 (target)	2012-13 (target)	2013-14 (target)	2014-15 (target)	2015-16 (target)	2016-17 (target)
Male applicants and students on musical theatre programmes	16% of musical theatre applicants were male	17%	18%	19%	20%	20%	22%	24%
		28% of musical theatre students are male (actual)	29%	30%	31%	32%	33%	33%
Progression to HE of CAT students		80% of CAT leavers to progress to HE/ advanced training	85%	90%	90%	90%	90%	90%
Participation in outreach and inreach programmes	10211 participants	7000 ³	7500	7500	8000	8000	10000	12000
BAME participation in outreach and in reach programmes	54% participants from BAME groups	At least 40%	At least 40%	At least 40%	At least 40%	At least 40%	At least 40%	At least 40%
WP cohort in Centres for Advanced Training	138 CAT students qualified for bursary	150	150	160	165	175	175	175
Student retention and success	88.7% UG continuation after year of entry	92%	93%	94%	95%	96%	96%	96%
	95% of 1 st year students (all modes, all levels) continued or left with award (08/09)	90%	92%	94%	95%	95%	96%	96%

³ Forward targets are lower than baseline to reflect some planned refocusing in our programmes, reducing one-off, high attendance events while increasing ongoing engagements with smaller groups of participants which are likely to produce better results in the long term.

2012-2013

	Graduate employment rate= 95.8% (08/09)	96%	97%	97%	97%	98%	98%	98%
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MONITORING AND EVALUATION ARRANGEMENTS

45. Trinity Laban undertakes to monitor its compliance with this Agreement and progress against the targets and milestones it contains. WP performance is tracked using the following numerical data measures relevant to our stated targets on student recruitment, retention and success, which are received and reviewed by the Equality, Diversity and Access Committee and the Principal's Management Group for onward report to the Academic Board and Board:
- HE Performance Indicators covering recruitment from state schools, from low participation neighbourhoods and from NS-SEC classes 4 - 7 - published annually by HESA using data returned in the student record
 - HE Performance Indicators on continuation and student success and our own student record data on progression and completion
 - HESA benchmark data within the HE Performance Indicator publication and comparative data on our identified conservatoire benchmark group drawn from the same source
 - Internal data on the proportion of black and minority ethnic applicants and students (including junior students) - collected annually via enrolment and application forms
 - Data on income-contingent HE student bursaries: the number and value of awards made and the percentage of students qualifying for the highest level of support - data supplied by the Student Loan Company to whom we contract full administration of our bursary scheme under HEBSS
 - Data on income-contingent Music and Dance Scheme bursaries for Junior Trinity and Laban CAT students
 - Internal monitoring of fee waivers applied under this Agreement taken from our Finance and Student Records Systems
 - Participation figures for our outreach and in reach activities: number of participants and number of attendances, broken down by age group, postcode of residence and ethnicity
 - Responses to course and module monitoring questionnaires
46. We also draw on qualitative information including feedback on outreach and in reach projects from the participants, schools and voluntary groups with whom we work, and case studies covering both individuals and projects. We are working to develop a more sophisticated, evidence-based understanding of the effects of our WP and community engagement programmes and, where possible, to improve tracking of participant destinations. For this, we aim to employ both our own academic research capacity and external expertise in evaluation.
47. As a first step, we have tendered a research project in 2010-2011 for the conduct of a preliminary evaluation of the impact of public music and dance activities delivered by Trinity Laban, with a focus on educational progression, health benefits and social/personal impacts across a range of participants and beneficiaries. The primary output will be a qualitative report that reflects on the broad pattern of activity, outcomes and associated data, coupled with some detailed case studies. Its conclusions should help us to identify successful approaches to public engagement and widening participation, and hence to prioritise future programmes, as well as raising questions for further research.

2012-2013

PROVISION OF INFORMATION TO CURRENT AND PROSPECTIVE STUDENTS

48. All applicants to Trinity Laban are directed to financial information on the institutional website, containing:

- Course fees, including estimates of likely increases over the duration of the programme
- Illustrations of estimated living costs
- Details of financial support available throughout their programme, both state and institutional
- Contact information for further enquiries

49. This information is published on the institution's website from September/October preceding the relevant year (i.e. September 2011 for 2012-2013 academic year). Prospectuses include a summary which directs prospective students to sources of the complete information, and gives the relevant contact details to seek further advice.

50. Trinity Laban will also provide 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.

51. 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/or in student handbooks, which again are issued on an annual basis at the beginning of the academic year.

52. Trinity Laban's Student Services Department can provide financial advice to both prospective and enrolled students. As indicated above, e-mail and telephone contact details are publicised via the website and in prospectuses and, for current students, on the intranet and in student handbooks. Appointments can be made to talk to an adviser in person, and applicants are also given the opportunity to raise questions and concerns on the day of audition.

LINKS TO OTHER DOCUMENTS

53. This Access Agreement is one of a group of documents that sets out our approach to widening participation and fair access, which includes:

- Trinity Laban Conservatoire of Music and Dance Strategic Plan 2010-2015 (especially the sections 'Excellence in Education and Training' and 'Extending our Reach')
- Widening Participation Plan 2010-2013
- Widening Participation Strategic Assessment 2009-2012
- Equality and Diversity Policy and action plan
- Admissions Policy

**Trinity Laban Conservatoire of Music and Dance
April 2011**

