

TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE

EQUALITY INFORMATION: JUNE 2024

Introduction

1. Our Commitment to Equality & Diversity

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

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

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

2. Responsibilities

Board

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

Equality and Diversity Board

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

Leaders and managers

Senior members of the Institution are responsible for:

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

Staff and students

Individual members of the Institution are responsible for:

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

3. Equality and Diversity Objectives 2021 - 2025

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

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

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

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

4. Legal context

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

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

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

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

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

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

5. Equality framework

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

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

6. Equality information

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

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

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


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

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

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

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

1.1 Metric

Target group or measure	Baseline Data	Target	Previous Actual	Latest Actual	Commentary	Trajectory	Status
Number/percentage of new staff undertaking equality, diversity and inclusion e-learning course	2018/2019: 84 new staff, 31 completed (37%)	100% completion	2022/2023: 98 new staff, 46 completed (47%)	2023/2024 to date: 79 new staff; 26 completed (33%)	Significant fall in completion rate, Performance has fallen below baseline.		R

1.2 Equality and Diversity activities

Promoting and celebrating diversity

Each year Trinity Laban runs a number of events aligned to national awareness raising days, including Black History Month, International Women’s Day and Pride Month. Black History Month has been a springboard for embedding a year-round programme celebrating Black, Asian and Ethnically Diverse creativity in our artforms of music, dance and musical theatre under the banner of Black Culture 365. Many of these events are student-led, enabling the Conservatoire to directly activate and enable their interests. Events over the past year have included two Black History walks of Lewisham and Greenwich guided by author and historian Steve Martin, focusing on places and people relevant to the long history of the Black community in South-East London.

In November 2023, the Faculty of Music launched *Kaleidoscope*, a groundbreaking new initiative celebrating the work of Black British composers and Black musical artists in Britain. The repertoire presented ranges across all genres, featuring solo, small and large ensemble, and staged performances, with selected works set in the context of music by composers from other backgrounds whose work is also frequently overlooked in mainstream programming. *Kaleidoscope* not only provides an opportunity for audiences to experience Black British music from across history and the current moment, but also ensures that our students are exposed to work that reaches beyond the established classical music canon taught in conservatoires, in which Black British composers and artists are routinely overlooked. Highlights from the performance programme in 2023-2024 included:

- A Trinity Laban Symphony Orchestra concert of Samuel Coleridge-Taylor's *Touissant L'Ouverture op. 46* and award-winning contemporary composer James B. Wilson *Remnants for Poet and Orchestra*. Coleridge-Taylor was a 19th-century composer and conductor and is an iconic figure in Black British history. *Touissant L'Ouverture* was inspired by the eponymous black General, who was born enslaved, and led Haiti to independence from the French. James B. Wilson's *Remnants*, featuring a poem by Yomi Sodeopens,, re-opened the Southbank Centre in 2022. In this work, the words and music respond to 2020's most viral image, depicting Patrick Hutchinson saving a counter protestor at a Black Lives Matter protest.
- Trinity Laban Jazz Orchestra and Big Band's performance of the works of Byron Wallen, a seminal figure in the Jazz world who has performed with the likes of Chaka Khan, George Benson and Mulatu Astatke.

Diversity and inclusion training

The eLearning course *Equality, Diversity and Inclusion in the Workplace* is provided to all new salaried employees as part of their induction; this has been made mandatory and line managers are required to ensure all new salaried staff complete the programme as part of their induction. Despite the Principal's Management Group having approved a mandatory training action plan for 2023/24 onwards to ensure compliance and improve completion rates, we have seen a decline over the past year in the percentage of new staff completing the training. There are known reasons for this disappointing result, which are being addressed as far as possible. Progress on the action plan measures is set out below:

1. **Increase staff resource to enable efficient and regular monitoring, follow up and reporting.** This resource will help us to monitor and administer all staff learning and development across the institution in a more targeted and efficient manner, helping to collate all training and development activities across Trinity Laban into one central data source.

It has not been possible to implement this action in 2023-2024. The Institution has over the past 12 months introduced a plan to ensure financial efficiencies are achieved by 2026/27, and budget has not been available to increase staff resource to ensure regular monitoring and reporting of progress. We shall review the position in the autumn term 2024-2025 to reassess our options.

2. **Ensure that induction and onboarding processes are appropriate** and monitored properly, and that all managers are effectively and efficiently engaged in the process and accountable for full completion of their staff induction in a timely manner.

While induction processes are appropriate, it appears that some managers are not sufficiently monitoring nor ensuring completion of the training by their staff. This will be followed up in 2024-2025 subject to available resource in the People & Organisational Development (POD) department.

3. **Ensure all levels of management (including Executive) complete the mandatory training.** In doing so, they set an example to their staff.

This has been actioned. Senior managers as well as Board members have completed the course or undertaken refresher training.

4. **Improve communications and messaging to staff as to why the training is important.** Send regular messages (via staff bulletin etc.) and specific messaging to managers when required.

Regular communications have been implemented and both general and targeted approaches will continue in 2024-2025.

5. **Ensure managers undertake annual review of training completion in Performance Management Reviews**

Although some managers have been proactive in addressing training requirements with their staff, the POD team has lacked the resource and capacity to monitor and follow up on performance review outcomes in all cases. We shall assess improvement measures once the annual performance review cycle has been completed.

6. **Consider removing/deferring incremental awards to staff who have not completed training within specified timeframes**

We have yet to move forward with this sanction, pending review of training completion levels and patterns at year end. Once this review is completed, we shall consider if such action is warranted and consult with our union colleagues and relevant line managers as necessary prior to implementation.

Cultural change

The Conservatoire has sought external help and guidance in implementing its anti-racism policies. Two key partnerships have been formed with Black Lives in Music and Black Artists in Dance to help improve African and Caribbean heritage students' voice, staff representation, recruitment and progression of staff, curriculum design and performance programmes. Representatives from these organisations have held regular open forums and drop-in sessions giving global majority students and staff opportunity to meet, discuss their experiences and concerns, and provide anonymous feedback to the Institution.

An important milestone in 2023-2024 has been preparation of Trinity Laban's first Anti-Racism Strategy which sets out the following vision and aim:

- ❖ *The vision:* A reflective and developmental organisation where education and social justice work in tandem - a community where everyone feels safe, differences are celebrated, and we collectively support each other to learn, change and thrive.
- ❖ *Strategy aim:* To establish a vehicle to drive culture change which, in turn enables the establishment of a real sense of community that has a sense of belonging for Black and global majority staff and students. The strategy will enable the conservatoire to develop a clear and robust anti-racist framework of mechanisms and processes that are well embedded as part of the organisation's way of working. It will be well resourced, and evidence based.

Areas of focus are ownership and accountability, race equity, governance, curriculum and artistic offer, marketing and communication, staff recruitment, culture and student experience. The Strategy also prioritises:

- establishing a data-led framework for recording and tracking our progress to ensure that our commitment to change is embedded in the long term; and
- connecting the different strands of work in the Institution and evaluating our progress in a more forensic way.

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

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

2.1 Metrics¹

Target group or measure	Baseline Data	2022-2023 Target	Previous Actual	Latest Actual	Commentary	Trajectory	Status
Reduce percentage difference in continuation rate of white students and BAME students	13.4 pp	6 pp	5 pp (3yr aggregate 17-18 to 19-20 entrants)	1.3 pp (2yr aggregate 19-20 to 20-21 entrants)	Performance above baseline and target	↑	G
Reduce percentage difference in degree attainment (1st and 2:1) between white and BAME students.	19.2 pp	13 pp	5 pp (20-21 3yr aggregate)	9.4 pp (21-22 2yr aggregate)	Performance declined year on year but above baseline and target	↓	A-G
Reduce percentage difference in degree attainment (1st and 2:1) between students not known to be disabled and students with a disability	11 pp	4 pp	-1.7 pp (20-21)	6.1 pp (21-22)	Performance declined year on year but above baseline and on target	↓	A-G

2.2 Equality and Diversity activities

Understanding differential attainment

Trinity Laban has established the first in-depth and long-term research within the conservatoire sector exploring learning experiences of students from global majority and marginalised ethnic backgrounds linked to differential success, taking a whole-institutional approach to supporting students from global majority backgrounds. This large research project includes over 50 student participants and a number of staff from contrasting ethnic backgrounds from across the Faculties and departments of Trinity Laban. A key focus of this work is understanding how student experiences of 'belonging' within education and at Trinity Laban shape variances in academic success and continuation between different students. The research considers intersectional socio-economic factors and most recently has expanded its scope to encompass the experience of neurodiverse students. Presentations of this research at external events and conferences have been designed and delivered with student and alumni co-researchers, as part of efforts to build a more diverse and inclusive future of practitioners and researchers.

¹ Because of delays in the release of 2022-2023 student data to the Office for Students Access and Participation Data Dashboard, we are unable to update these metrics until September 2024. A revised version of this report will be published at that time.

Curriculum and pedagogy

Access and inclusion remain key priorities in our Faculties of Dance and Music, with continued commitment to the diversification of curriculums and opportunities for students. The Faculties continue to reflect on the visibility of underrepresented groups within its staff and visiting artists, with a drive to continue to increase the number of positive role models from diverse backgrounds involved in learning and teaching. Bespoke research funding has been made available to Trinity Laban staff in order to improve the underrepresentation of researchers of African and Afro-Caribbean heritage.

Faculty of Dance

Trinity Laban's Faculty of Dance has made important changes to its curricula aimed at acknowledging the immense contribution of Black artists to Dance and supporting the success and continuation of students from global majority and marginalised ethnic backgrounds. These changes include the prioritisation of different dance artforms within student learning, such as the introduction of Hip Hop classes across undergraduate programmes, and a reframing of applied theories and practices to reveal the hidden voices in culture studies and dance history. External examiner Professor Angela Pickard highlighted this as a 'good practice example' stating that: "*Cultural Perspectives in Dance is a component that should be commended for its insights into the landscape, criticality and opportunities it offers students.*"

Approximately 50% of all commissioned performance work in Dance is now led by artists from the global majority. Commissioned artists since 2020 include Joel Brown, Rhys Dennis & Waddah Sinada, Kristina & Sade Alleyne, Divya Kasturi, Matt Harding, Kennedy Muntanga, Sarah Golding & Yukiko Masui, Jean Abreau, Akeim Toussaint Buck and Takeshi Matsumoto.

A significant development on the flagship BA in Contemporary Dance is the increase of a student-centred approach to learning. This begins from students' arrival, meaning all learning is directed by the diverse assets and experiences students bring to learning. For example, Experiential Anatomy classes are now centred as a way of empowering students and recognising difference between students. The mode of delivery has changed for some content, generally towards a more 'hands-on' and student-based approach in smaller groups. This new pedagogical style enables closer attention to students' interests and needs and supports stronger peer-learning relationships.

Faculty of Music

Core modules in the revalidated BMus curriculum have been rewritten to reflect a more culturally relevant and diverse perspective with External Examiner Mykaell Riley commenting on the BMus provision that: "*the proactive approach to EDI to ensure future taught content reflected a broader range of composition, performance, and musicianship, was commendable.*"

The MMus programme team continues to work to ensure the provision of positive employment of a range of cultures and individuals across the programme and has recently highlighted work in the following modules: Research Lab - 'Exploding the Canon' talk given by Rebeca Omordia on African composers in the classical tradition; Opera and Theatre elective – Chi-Chi Nwanoku 'Looking for the Back Mozart'; Instrumental and Vocal Teaching elective – Asynchronous learning on 'Inclusion and Diversity'.

By celebrating and recognising the significance of Black music outside of Western art music and popular music norms, the BA Music Performance and Industry programme promotes positive representations of diverse cultures; the Music and Society component, which examines critical race theory and gender politics, is particularly noteworthy. International students are encouraged to compose songs in their native language and non-Western languages are honoured through the introduction of ethno-poetics as a songwriting technique.

A repertoire review was conducted across all areas of the Musical Theatre programme, with coordinators tasked with expanding repertoire choices with a focus on underrepresented groups and broader theatrical choices. All production and project material has been considered to make sure that representation is appropriately portrayed, meeting the needs of today's audiences and performers. Casting is also considered to ensure appropriate representation from both casting choices and a student perspective.

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

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

3.1 Metrics

Target group or measure	Baseline Data	Target	Previous Actual	Latest Actual	Commentary	Trajectory	Status
Number (%) of UK domiciled BAME students	97 students (11.5%) (2019-20 students)	Exceed conservatoire average % (2021-22 = 13.6%)	121 students (16.1%) (2022-23 students)	157 students (17.6%) (2023-24 students)	Performance improved year on year in absolute and percentage terms. Above baseline and target.	↑	G
Number (%) of UK UG domiciled BAME entrants	26 entrants (14.9%) (2020-21 entrants)	Exceed conservatoire average % (2021-22 = 16.4%)	46 entrants (19.8%) (2022-23 entrants)	46 entrants (19.5%) (2023-24 entrants)	Performance static year-on-year, and above baseline and target	↑	A-G
Number (%) of BAME staff	53 BAME staff (9.1%) (2018-19 staff)	Exceed HE sector averages (2022-23 = 12.2%)	65 BAME staff (11.5%) (2021-22 staff)	70 BAME staff (12.6%) (2022-23 staff)	Performance improved year on year and above baseline and target	↑	G

3.2 Equality and Diversity activities

Student recruitment

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

- Effective targeting of outreach and recruitment activity
- Coordinated partnership working with arts organisations, local authorities and schools to address inequalities of pre-HE provision in our disciplines

- Embedding of long-term programmes of work and relationships which facilitate progression in arts learning from first access to HE entry
- Work with teachers to improve both delivery of our subjects within schools and understanding of progression and career opportunities in the arts

Trinity Laban continues to develop strong links with our local communities to provide access to music and dance at the pre-HE level to all children. We have set and met demanding targets for global majority participation in outreach activities (minimum 50%) and increased to 30% the percentage of global majority students studying on our flagship progression programme, Junior Trinity. A key component of the Children and Young People's programme in both Faculties is work directly in schools and with youth groups, which in Lewisham and Greenwich have a high proportion of young people from Black, Asian and Mixed ethnic backgrounds.

In the Faculty of Dance, the Children and Young People team are mirroring moves to develop the dance curriculum on higher education programmes. Hip Hop is now a core component of the Dance Centre for Advanced Training (CAT) curriculum, and space is being made for other African Dance forms through intensives and masterclasses. Teachers across CAT and the youth programme share contextual information about the history and lineage of dance forms, highlighting, crediting and celebrating historical and contemporary Black Creatives in the dance form, acknowledge connections to Black culture through music/accompaniment in the stimulus chosen and drawing from diverse reference points when sharing resources and imagery. Significant work has taken place in this team to diversify teaching staff and visiting and commissioned artists.

In the Faculty of Music's Children and Young People team, one example of progress and success is Trinity Laban's Jazz Hang partnership with Tomorrow's Warriors, which continues to flourish. 2023/24 is the fourth year of the programme, and in this year's cohort, over 50% of the participants are of Black or Mixed ethnicity background. The weekly programme has moved to Lewisham Music's base in Bellingham and has enabled more targeted outreach activities in local secondary schools with a high proportion of Black students.

Performance activity in local schools has expanded hugely over the past two years, helped significantly by the roll-out of the Jazz on Tour concerts programme in schools. We have performed at 14 different schools, supported by learning resources exploring the legacy of the Black musicians celebrated, with all of the schools carefully selected on the basis of both their demographic context and the impact the programme might be able to have on their music provision. Efforts to increase the number of global majority students on Trinity Laban's Junior Trinity programme centre around partnerships with schools and orchestral outreach teams. Just under £200k is available to support students from under-represented backgrounds or in financial need.

Staff recruitment

Staff recruitment practices have developed towards a better level of inclusivity. All vacancies are now published on websites and with agencies that have a significant global majority readership, and this list is regularly reviewed and updated. All vacancies are also shared with our partners Black Lives in Music and Black Artists in Dance for wider circulation. In addition, an underrepresentation statement has been added to job advertisements to set out a clear intention to address a lack of diversity in some areas. There are areas of excellence emerging at Trinity Laban in terms of representative recruitment. Our new Popular Music programme has been introduced with a commitment to ensuring that staff are representative of the professional industry at large; the ability to grow this staff from scratch has enabled rapid progress. Many of these new global majority staff members are now growing their remit within the Faculty of Music to extend beyond the Popular Music provision.

Diversity statistics are collected on shortlisted applicants and reported quarterly to the HR and Remunerations committee, and annually to the Equality and Diversity Board. This data is enabling a deeper understanding of where Trinity Laban should be making improvements.

Ongoing and planned work to deliver an inclusive recruitment strategy includes regular recruitment and selection training for line managers, Equality Impact Assessments for all recruitment advertising campaigns, and establishment of a Recruitment Panel Register to give recruiting panels access to global majority staff. Improvements are needed to ensure that job descriptions and interviews contain clear requirements for equality competencies.

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

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

4.1 Metrics

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

4.2 Equality and Diversity activities

The strand of our equality work was taken forward initially by a dedicated Trans and Non-Binary Working Group. The Group was convened through an open call for members and consisted of students and administrative and academic staff across dance, musical theatre and music, and worked through the 2021-2022 academic year. On conclusion, it presented a report to the Equality and Diversity Board which identified some existing positive aspects of the trans and non-binary student experience at Trinity Laban including:

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

However, the Group also heard of difficult encounters which were shared in the group within a confidential framework, and negative experiences including the repeated incorrect use of pronouns and names (i.e. legal names rather than preferred names), intrusive questions related to trans and non-binary identities, openly dismissive statements, inappropriate jokes, difficulty in finding relevant support and issues with a curriculum content based on (often historic) binary assumptions. Despite a number of positive actions in recent years, there is agreement that a wider strategy is needed to initiate more measurable positive change in interpersonal relationships, the experience of the curriculum and studio practice, reflective pedagogy, and institutional frameworks. This point was reinforced in 2023-2024 by a presentation from the Students' Union to the Equality and Diversity Board that highlighted continuing mis-gendering as well as instances of bullying and harassment of trans students.

In order to thoroughly reflect and act on feedback and recommendations gathered on the experience of trans and non-binary members of the Trinity Laban community, the Principal's Management Group has convened a dedicated Trans and Non-Binary Working Group 2024-2025. The Group will be led by the Principal with a membership that brings together relevant management, staff and student representatives. Terms of reference are:

- To consider statistical analysis of reported cases of harassment and/or bullying and reported cases of micro-aggressions based on the protected characteristic of gender reassignment.
- To review work previously conducted by the Institution in relation to trans and non-binary inclusion.
- To formally consider the Spring Term 2023-24 submission of the TSLU President and take action as appropriate.
- To review, update and maintain oversight of student and staff policies and procedures in this area.
- To promote an institutional culture that defines and tackles unacceptable conduct in relation to trans and non-binary harassment and/or bullying among both the staff and student bodies.
- To develop a clear approach to internal communications in promoting an appropriate culture and associated behaviours.
- To provide an annual report to PMG and EDB on the work undertaken by the group.
- To monitor feedback on the operation of policies and procedures.