LEEDS
CONSERVATOIRE

EDI Change Project

Consultancy Report and Recommendations

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Executive Summary

The Equality, Diversity and Inclusion Change Project was introduced with the understanding of a need to review all of Leeds Conservatoire's structures and approaches to Equality, Diversity and Inclusion. In order to understand this work, it is vital that we begin by reviewing what we mean by each of these terms:

Equality: "The state of being equal. In sociology, equality is viewed mainly in a social context and the lack of equality is regarded as being profoundly shaped by social structures."

Diversity: "the condition of having or being composed of differing elements."

Inclusion: "including everyone."

From these working definitions, we can see that equality, diversity and inclusion is shaped by society, and the structures that we, as a society, have developed over many years. Society is diverse, as we as members of society differ in many different ways, and it is important for us to ensure that we are inclusive, by ensuring that what makes us diverse is celebrated, and not something that can disadvantage us. Often what disadvantages people is systemic, it is not always explicit, and due to this, it can be neglected. Over time, the processes that lead to bias, embed themselves into our institutions, and become part of our culture, whether we realise it, or not.

'Institutional culture' refers to the people that make up an organisation and how we individually and collectively behave and respond to others.

Whilst there are many definitions of 'institutional culture', typically it manifests through the behavioural norms, customs, shared purpose and values of an organisation and is strongly influenced by leadership in setting the expectations of staff, driving forward organisational strategy and the prioritisation and investment in resources to support activity[1].

For this project, 'institutional culture' is investigated in relation to the environment (systems and structures) that we create to support our commitments to equality, diversity and inclusion (EDI) and how individuals and teams interact within this.

We start here, with Leeds Conservatoire's stated commitment as outlined in the conservatoire's *EDI Policy statement* and summarised as follows:

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[1]https://www.shrm.org/resourcesandtools/tools-and-samples/toolkits/pages/understandinganddevelopingorganizationalculture.aspx (accessed 5 May 2021).

Leeds Conservatoire's is committed to creating an environment which "actively challenges unacceptable actions and behaviours such as harassment and bullying"[2] and is inclusive, safe and celebrates diversity in all its forms so that all our students and staff are able to achieve in their work and learning

And ask: To what extent does Leeds Conservatoire meet this commitment?

In order to answer this question, preliminary investigations focused on the following key areas:

- Staff recruitment and retention – how we build a diverse workforce, and how can we ensure that our workforce has an equal opportunity to progress?
- Institutional culture – how can we ensure that we are creating a safe and inclusive environment for ALL staff?
- Student engagement – how can we ensure that the voices of all students are being heard, and acted upon? How do we ensure that the views of ALL students are represented equally?
- Curriculum reform – what do we teach, how do we teach, and why?
- Supporting structures – how do we support, and build upon, this necessary and important work? How do the working groups and committees that we have function, and why?

The EDI Change Project has broadly been split into three phases;

1 - Initial Scoping & auditing of current provision

2- Consultation

3- Reporting and Recommendations

Phase 1 was used to undertake preliminary research to identify and prioritise areas for further investigation, develop understanding of best practice in this field through training and attending relevant networks, review recent reports and recommendations relating to EDI and higher education (HE) and understand current internal structures supporting this area of work both at the conservatoire and across the Luminate Group.

Phase 2 involved offering opportunities for consultation with members of staff, through the means of a staff survey, one-to-one interviews, an Open Channel event, and through continuous email communications.

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[2]https://www.leedsconservatoire.ac.uk/about-us/about-leeds-conservatoire/corporate/equality-diversity/ (accessed 5 May 2021).

Phase 3 centred on the production of this report, creating a set of ambitious, yet achievable, recommendations, utilising the research captured throughout this project.

The intention of this project is to ensure that the following recommendations are acted upon, with a view to creating positive and sustainable change within Equality, Diversity and Inclusion at Leeds Conservatoire.

Limitations

We are aware that this report does not cover every aspect of Equality, Diversity and Inclusion that impacts Leeds Conservatoire as an organisation. The Covid-19 pandemic had a significant impact on our ability to engage with a broad spectrum of consultees, with no opportunities for face-to-face consultation available to us, or opportunities to hold events to promote the project in the way that we would have liked. This report, and its recommendations, has been compiled using the views of those who we were able to engage with. It is our expectation that further experiences and voices may present themselves in the future, and this is something that we should welcome, as an organisation, in order to shape our ongoing work within Equality, Diversity and Inclusion

Recommendations

EDI Change Project Recommendations										
AREA	**BARRIER**	**RECOMMENDATION**	**ACTION(S)**	**RESOURCES**	**COST**	**COMPLETION DATE**	**PEOPLE/DEPTs. INVOLVED**	**MEASURE OF SUCCESS (AGAINST RECOMMENDATION)**	**FURTHER INFO (Link to report page)**	**Phase***
EDI Staffing	There is no dedicated resource to continue the work of the EDI Change Project team after July 2021	Recruit an EDI Manager to oversee the necessary work detailed in this report, as well as carrying out key responsibilities with regards to EDI reporting, and the facilitiation/chairing of the EDI committee.	Recruit an EDI Manager	New 0.5 post - Grade 7	Cost of salary.	May-22	ELT/HR	Position recruited to	Appendix 1	🟥
		Recruit (or extend the contracts of) EDI Project Coordinators to focus on the specific key areas/projects outlined in this report. These should be line managed by the EDI Manager, though may take a collaborative approach to their work with other departments depending on the project work assigned to them.	Recruit a Project Coordinator to oversee the necessary student liberation work required - in collaboration with LCSU.	Extension of 0.4 post at Grade 6	Cost of salary.	Aug-21	ELT/HR	Position recruited to	Appendix 1	🟩
			Recruit a Project Coordinator to oversee the development of working groups and committees.	Extension of 0.4 post at Grade 6	Cost of salary.	Aug-21	ELT/HR	Position recruited to	Appendix 1	🟩
			Recruit a Project Coordinator to work on a project centring on decolonising the curriculum.	Extension of 0.4 post at Grade 6	Cost of salary.	Aug-21	ELT/HR	Position recruited to	Appendix 1	🟩
Staff Recruitment & Retention: Improving diversity across the staff workforce	Low shortlisting, offer and accept rates for applicants who identify as Black, Asian and minority ethnic, and for those who have declared a disability. Gender has a relatively low bearing on	Provide training, guidelines and best practice for recruiting managers in consideration of how new roles are created with respect to desired vs. essential skills and experience, how and where roles are promoted and how candidates are assessed.	Work with a specialist recruitment agency to undertake further research to identify barriers to recruitment for these underrepresented groups, implement targeted interventions and continue to monitor progress/impact of changes. - This could	Staff time within HR	Cost of staff time. Potential agency costs if required.	Ongoing (based on monitoring external progress). To be reviewed Jul-22.	HR & OD	Best practice report produced	Appendix 2.b.	🟥

	staff application rates, however there is a gap in the offer-acceptance rate.		involve reviewing the anticipated developments through jobs.ac.uk, and replicating any improvements internally, where possible.						■
		Widen the talent pool of potential applicants by building networks and relationships across the sector to promote job opportunities.	Create guidelines and training for recruiting managers on how they can broaden the networks that are promoted to.	Staff time, training resources	Cost of staff time.	Sep-21	HR & OD	Guidelines created. Recruiting managers briefed.	Appendix 2.b.
		Ensure accessibility of Job Descriptions, Person Specifications and Job Adverts	Review what information we have online, ensuring that we explicitly mention that potential applicants can get in touch if they have specific accessibility requirements. (We already are happy to do this, but do not promote this).	Staff time	Cost of staff time.	Aug-21	HR & OD	Review undertaken - any necessary amendments made.	Appendix 2.b.
	Limited recruitment opportunities to widen talent pool	Ensure transparency in the decision making process for internal vs. external recruitment.	Include a statement of why some of our roles are recruited to internally, rather than externally to ensure that internal only applications are only used when appropriate (to protect from redundancies, or to build on pre-existing fractional roles).	Staff time	Cost of staff time.	Aug-21	HR & OD	Statement produced and included on all internal job advertisements.	Appendix 2.b.
		Review the Job Descriptions and Person Specifications that we use to remove any unnecessary criteria that could deter applicants.	Remove information that is not required for the advertised role, which could deter a diverse range of applicants.	Staff time for all recruiting managers	Cost of staff time.	Immediate (for all future recruitment)	All recruiting managers	No Job Descriptions or Person Specifications published without being reviewed by the recruiting manager first.	Appendix 2.b.

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	Lack of diversity across more senior roles at the conservatoire, as indicated by a 20% ethnicity pay gap and an 8% gender pay gap.	Provide targeted professional development programmes to support the career progression of staff from underrepresented backgrounds.	Develop clear guidelines across the different pay grades for academic and business support staff, ensuring consistency of criteria and evaluation methods.	Staff time	Cost of staff time.	Jan-22	HR & OD	Academic Pay Framework replicated for Business Support Staff in a similarly structured document.	Appendix 2.c	(red)
			Ensure that all managers are signposting staff members to the development opportunities available through the appraisal process - through including a specific mandatory section within the appraisal.	Staff time	n/a (should already be factored into appraisals).	Feb-22 (next appraisal window)	All Staff	Section included in appraisal	Appendix 2.c	(red)
		Ensure flexible working is possible for staff where appropriate.	To regularly review the conservatoire's flexible work practices to ensure that these meet the needs of staff and do not create additional barriers to work and career development.	Staff time	Cost of staff time.	Review Annually	HR & OD	Annual Review undertaken	Appendix 2.c	(green)
	Lack of parity over progression opportunities for academic and business support staff.	Review the promotion scheme for academic and business support staff, ensuring that there is a clear and fair job evaluation process	Replicate the academic promotion scheme for business support staff where appropriate, offering clarity to staff so that they know how to achieve promotions, or what is holding them back.	Staff time	Cost of staff time.	Jan-22	HR & OD	Separate grade descriptor document created	Appendix 2.c	(red)
			Separate the grade descriptors so that there is an independent guidance document for business support	Staff time	Cost of staff time.	Jan-22	HR & OD	Separate grade descriptor document created	Appendix 2.c.	(red)

			staff, detailing the criteria for each grade.						■
			Include a section in the appraisal specifically for business support staff who may wish to discuss progression opportunities, where this guidance can be referred to for an understanding of why a role may be a certain grade, but also an opportunity to challenge this if a role has developed.	Staff time	Cost of staff time.	Jan-22	HR & OD, All line managers	Section included in appraisal	Appendix 2.c.
Institutional Culture (Staff): Creating a safe and inclusive environment	Embedding and prioritising EDI across all areas of the conservatoire.	Executive Leadership Team (ELT) to drive forward, oversee, and be accountable for strategic change in relation to EDI.	Leadership team to ensure directorates have clear targets and objectives related to EDI, with appropriate resources and expertise available to drive forward and monitor progress.	Staff time	Cost of staff time	Sep-21	ELT	Clear EDI targets included in all directorate strategies	Appendix 3.a
			Leadership team to undertake EDI training to ensure that they are able to embed good practice throughout the organisation.	Staff time. External Training Providers (Signifier)	£2500 for 4-6 session (could be scaled back if required)	Jan-22	ELT/SLT	Members of leadership teams trained	Appendix 3.a
	Linking organisational values and behaviours to staff performance.	ELT to actively promote and model the expected behaviours and values of the organisation.	Leadership to set organisational shared values, working with HR to create framework of demonstrable behaviours against grading structures.	Staff time	Cost of staff time	Jan-22	ELT/HR	Values/behaviours detailed in grading structures.	Appendix 3.a
			Once completed, Leadership Team to ensure framework is reinforced and promoted to current and new staff through appropriate channels, including; training,	Staff awareness	n/a	Jan-22	All managers	Values communicated in all induction/appraisal/probation meetings.	Appendix 3.a

		induction, appraisal & promotion processes.							🟩
Consistency of approach to EDI between Leeds Conservatoire and the wider Luminate Education Group	Create a culture for staff to have open conversations about discrimination and harassment, centring the voice of those with lived experience, by providing the forums, opportunities and mechanisms for support.	Strengthen our work with Luminate's EDI team to ensure a joined up approach to EDI. This includes sharing objectives, resources and learning, access to staff forums and training for Leeds Conservatoire staff.	Staff time, and comms access.	n/a	Jan-22	LC EDI Team, HR & OD, Internal Comms, IT	Regular group-wide staff newsletter created to share opportunities and promote networks.	Appendix 3.b	🟥
		Invite Luminate Staff Forums to the next Staff Conference to promote the opportunities available to Leeds Conservatoire staff.	Luminate staff availability	n/a	Jan-22	HR & OD, Luminate Staff Forums	Visible presence of staff networks at the staff conference	Appendix 3.b	🟩
Limited mechanisms to report incidents of discrimination, harassment and bullying	Develop an anonymous reporting system for those who may be deterred from the formal reporting procedure.	To develop clear and defined channels for reporting incidents of discrimination, including, where possible, anonymous reporting mechanisms to understand the scale and type of issues experienced at the conservatoire.	Staff time.	n/a	Jan-22	HR & OD, Shared Services, TEL	Guidelines created and all staff informed.	Appendix 3.c.	🟥
		Create an anonymous reporting form and host this on Space (similar to the process for reporting lack of technology, used throughout the Covid-19 lockdown).	Staff time/Smartsheet access.	Staff time to create the form	Sep-21	TEL, EDI, Complaints	Form created and accessible on Space.	Appendix 3.c.	🟥
		Regularly monitor and review nature of complaints/grievances related to discrimination and outcomes, continuously evaluating the conservatoire's approach and systems	Staff time.	Cost of Staff time.	Sep-21 (ongoing)	EDI	Annual figures included in the EDI report, with any EDI concerns feeding in to future staff and student training.	Appendix 3.c.	🟥

		to support the complaints/grievance process and putting in place any learning as a result of findings.							🟥
Limited staff knowledge, expertise and/or confidence to develop EDI practices within their areas of work.	Develop a regular mandatory training session, and optional training programmes, for all staff with opportunities to share professional practice through staff conferences, networks and/or team meetings.	Develop an in-person session for all staff on key issues related to EDI.	Staff time to create training. Train the trainer course for staff to conduct training, supplied by BLiM.	£1500 for 'Train the trainers' course. Staff time to create and facilitate the sessions. Staff time to participate in sessions.	Jan-22	All staff	Training completed by all staff.	Appendix 3.d	🟩
		Include this session in the next staff conference.	Time scheduled into staff conference.	n/a	Jan-22	All staff	Training completed by all staff.	Appendix 3.d	🟩
		Ensure that these sessions are accessible to all staff, focusing on the flexibility required to reach fractional staff who may work irregular hours.	Staff time to facilitate training, budget to pay fractional staff to attend mandatory training	Cost of staff time to participate in the session.	May-22	EDI team, All Staff	Training completed by all staff.	Appendix 3.d	🟥
	Utilise our links with the wider Luminate Education Group to enhance the training opportunities available to Leeds Conservatoire staff.	Ensure that Leeds Conservatoire staff can access the Luminate Education Group Staff Development Gateway.	Staff time. IT access.	Cost of Staff time.	Sep-21	IT	Access given to all LC staff.	Appendix 3.d	🟥
Limited awareness of the impact of disability and accessibility on staff at an individual level.	Ensure the existing work of the Digital Accessibility Working Group is considered and embedded within Shared Services.	Work with the chair of the DAWG to ensure best practice is shared with the Luminate Education Group.	Staff time. Support in ensuring this work is embedded at group level.	Cost of Staff time	Sep-22	DAWG, HR & OD, Shared Services	Formal connection created between DAWG and the Luminate Education Group.	Appendix 3. e	🟥
	Consult with HR on how best to develop an Equality Impact Assessment around changes to infrastructure based on current employees and their needs.	Consultation held with HR.	Staff Time. HR knowledge.	Cost of Staff Time.	Jan-22	HR & OD	Consultation held with HR.	Appendix 3. e	🟥
		Equality Impact Assessment template developed for use on all changes of infrastructure that can affect an	Staff Time.	Cost of Staff Time.	Jan-22	HR & OD	Template created.	Appendix 3. e.	🟥

			employees working environment, or needs.							🟥
		Investigate specialised training for future EDI Project Coordinators to better inform them on aspects of Disability within the ongoing Change Project.	EDI Project Coordinators to undertake disability and accessibility training with a specialised training provider.	External Training Provider, availability of EDI Project Coodinators.	Cost of external training (to be identified).	Jul-22	EDI	Training completed by Project Coordinators.	Appendix 3. e	🟩
			Utilise this learning to inform training for all staff across the institution	Staff time to facilitate training, budget to pay fractional staff to attend mandatory training.	Cost of Staff Time.	Sep-22	EDI, All Staff	Training session created, and delivered to all staff.	Appendix 3. e	🟥
Student Voice & Engagement	LCSU does not have the infrastructure to support effective representation of minority groups, or liberation work.	Restructure the LCSU Executive Team to include an Equality Officer who oversees the work of student liberation and representation, and remunerate them for the work that they carry	Include in the LCSU budget planning funding of £500 for each LCSU elected officer, to be awarded upon the completion of a portfolio of work.	Staffing to manage Officers.	£2500 (£500 per LCSU Exec Officer).	Jul-21	Student Union	Budget approval for the cost per officer.	Appendix 4.e.	🟩
			LCSU Equality Officer to produce a portfolio of work by the end of the next academic year demonstrating a proactive approach to liberation and representation, and to present this work to the EDI Committee.	Staff to guide the Officer in what is expected. Allotted time to present to the EDI committee.	n/a.	01/05/2022 (then annually)	LCSU, EDI Committee	Portfolio created and presented to the EDI Committee.	Appendix 4.e.	🟥
		Invest in EDI training for the LCSU Exec Officers and Liberation Representatives.	Offer training prior to the start of their term in office that centres on EDI, and ongoing coaching/mentoring throughout the year to enable them to carry out their roles effectively.	Funding for training.	£2500 covers 4-6 sessions, we wouldn't require this many.	Jul-21	LCSU, EDI Change Project, BLiM	Training undertaken by all SU Exec Officers.	Appendix 3.d.	🟩
		Formally create Student Liberation Networks to represent minority groups that feed into	Recruit Liberation Officers as part of the Student Experience Representative Recruitment.	n/a	Hourly Casual Rate	Sep-21	LCSU, HR	Posts recruited to, and liberation network meetings held	Appendix 4.e.	🟩

		the EDI Committee and the Student Staff Forum.	Replicate the work of the BLiM safe space sessions through these networks to ensure ongoing open, and honest feedback opportunities for under-represented groups.	n/a	n/a	Sep-21	LCSU, EDI, BLiM	Feedback obtained from Liberation Officers and acted upon.	Appendix 4.e.	
		Increase the visibility of LCSU.	Relocate the LCSU team to a more prominent office in the building, creating a student hub.	Physical office space	?	Sep-21	Estates, LCSU	LCSU moved to a new office.	Appendix 4.c.	
	Lack of awareness throughout the student body of issues related to EDI.	All students should receive mandatory EDI training upon induction.	To introduce and facilitate a compulsory session for all students on EDI that can be conducted as part of the enrolment process.	Staff time and room space/online training course created	£1500 for the 'Train the Trainers' course (as stated for staff training). Staff time to create and facilitate sessions.	Sep-22	EDI, Academic Admin, TEL	Sessions created.	Appendix 3.d.	
	Students are being deterred from making complaints.	Offer training to elected LCSU officers in how to support students through the complaints process. These could act as an independent resource to the wider Conservatoire. Support could be shared amongst the Officers depending on the nature of the complaint.	Train LCSU Officers in how to handle complaints and the complaints procedure.	Guidance on complaints handling. Staff Time	Cost of staff time.	Jul-21	LCSU	All LCSU Exec Officers trained on handling sensitive issues.	Appendix 3.c.	
		Introduce an anonymous reporting system for students who may be deterred from making a formal complaint.	Create an anonymous reporting form and host this on Space (similar to the process for reporting a lack of technology, used by students throughout the Covid-19 lockdown) - see above recommendation for staff	TEL	Staff cost	Sep-21	TEL, EDI, Complaints	Form created and accessible on Space.	Appendix 3.c.	

			Compile statistics of EDI based complaints, report back to the EDI committee to inform on organisational training needs, and focus for the student liberation network campaigns.	Staff resource to monitor the complaints.	Staff cost	Sep-21	LCSU, EDI	Form created and accessible on Space.	Appendix 3.c.	🟥
	Lack of shared lived experiences between current and former students.	Alumni to speak about their experiences, both as students, and as graduates. These ambassadors should be representative of our full community, and not necessarily focus on just those who have experienced artistic success. If these were publicly available they could prove to be a good A&P resource.	Extend the series of 'Elevate' masterclasses from 2021, but refocus using a diverse range of alumni voices, representing demographics that may have lacked representation in the past.	Zoom link to be set-up, LCSU to find hosts for the sessions.	£50 per session	Sep-21	Workshops, LCSU	Series created and hosted.	Appendix 4.g.	🟩
			Promote these publicly online to appeal to potential staff and students where appropriate.	Marketing support to publicise.	n/a	Sep-21	Marketing	Series promoted (increased attendance and awareness).	Appendix 4.g.	🟩
	Lack of opportunity for the representation of underrepresented students	Work with Black Lives in Music to extend the pilot of the 'safe space' sessions for our students of colour.	Confirm a series of dates for sessions with BLiM, and LCSU.	Support from BLiM.	n/a	Oct-21	BLiM/LCSU	Series created and hosted.	Appendix 4.g.	🟩
			Work with LCSU on a targeted promotional campaign to reach our underrepresented students.	Access to LCSU	n/a	Oct-21	LCSU	Improved attendance in these sessions.	Appendix 4.g.	🟩
			Anonymously capture the lived experiences of students in these sessions, and work with them to improve on current policies and practices where necessary.	Staff time	Cost of staff time	Oct-21	EDI/BLiM	Information captured.	Appendix 4.g.	🟩
			If successful, repeat this initiative with other underrepresented groups.	Staff time	Cost of staff time	Sep-22	EDI/LCSU	Further series created.	Appendix 4.g.	🟥
Access and Participation	A&P successes from Leeds Junior	Build on the recently developing	Ensure the Access and Participation plan has	Staff time	Cost of staff time	Aug-21	LJC, A&P, Student Recruitment	Leeds Junior Conservatoire staff to be included in the	Appendix 5.	🟩

	Conservatoire are not replicated in HE.	relationships between Leeds Junior Conservatoire, Student Recruitment and Access and Participation.	a joined up approach with Leeds Junior Conservatoire.					Access and Participation Working Group	
			Monitor the EDI characteristics of the Leeds Junior Conservatoire students, with a particular focus on those who progress to HE courses at Leeds Conservatoire.	Survey created for LJC students	n/a	Oct-21	LJC, EDI	Report created, and outcomes included in annual EDI report.	Appendix 5.
	The current outreach work is not as joined up as it could be.	Utilise the Community Music module as a means to promote Leeds Conservatoire to under represented demographics.	Review which schools we work with in this module and how we communicate our full offering with these partners.	Staff time	Cost of staff time	Oct-21	A&P, School Liaison	Database of schools created.	Appendix 6.
			Ensure that the students conducting this outreach work are promoting Leeds Conservatoire through their workshops.	Access to module guides, session plans to ensure this is included	n/a	Sep-21	Community Music Module Coordinator, A&P	Module Guide updated.	Appendix 6.
		Undertake an audit of all of the outreach that is undertaken by Leeds Conservatoire staff and students and manage this centrally to ensure that we are offering consistent, positive messaging surrounding Access and Participation.	Survey staff and students to ask what outreach work (if any) they are doing.	Staff time	Cost of staff time	Dec-21	A&P, School Liaison	Staff survey completed.	Appendix 6.
			Pass this information to the Schools and Liaison, or Access and Participation Manager to formulate a database of organisations who we have contact with.	Staff time	Cost of staff time	Ongoing	A&P, School Liaison	Database created.	Appendix 6.
			Utilise this database to ensure that we maintain the relationships that we already have, and add to it with all new outreach work.	n/a	n/a	Ongoing	A&P, School Liaison	Database maintained.	Appendix 6.

EDI Reporting	Aggregating different minority ethnic groups hides key issues relating to EDI and Access and Participation.	Reallocate the responsibility of compiling and analysing the EDI report to the designated EDI members of staff.	ELT to decide who is responsible for compiling this report on an annual basis.	Staff time / access to statistics	Staff cost	Aug-21	ELT	Designated staff member assigned with enough time to complete the required report.	Appendix 5.	🟩
		Alter how we present reports in line with the #BAMEover campaign – ensuring an accurate breakdown of demographics so that we can have a more focused approach to A&P.	Break down the BAME grouping on our internal reports to present the more specific data that we already capture.	Information from MIS	n/a	Jun-22	EDI	Report completed by the relevant member of staff.	Appendix 5.	🟩
		Include statistics related to Leeds Junior Conservatoire in our EDI reports – acknowledging the importance of capturing this information from our younger students as this can help to guide our A&P work.	Include a separate category in the next EDI report for Leeds Junior Conservatoire.	Staff time	n/a	Jun-22	LJC	Statistics included in the report.	Appendix 5.	🟩
			Include an analysis of this data in comparison to the HE data to see how it varies.	Staff time	n/a	Jun-22	EDI	Statistics included in the report.	Appendix 5.	🟩
Curriculum	A broader and more representative curriculum	To standardise the process to create a course.	create a systemic and accountable method of course creation	staff time		at or before tDAPs application	SLT / ELT / PL	written process	Appendix 7.	🟥
			Institute annual or biannual training	timetabled time	trainer and space	at or before tDAPs application	PL	training plans created and trialled	Appendix 7.	🟩
		To create a working definition of what decolonising the curriculum is.	Create a written statement of LCs commitment to decolonisation with the ability to identify it in practice and theory	consultation time	n/a	Jul-21	PLs / CLs / LCSU / EDI Commitee / EDI Change Project	statement creation	Appendix 7.	🟩
		To create a strategy to decolonise at the core, rather than the periphery.	Compare current courses to the decolonisation statement and make changes where applicable to be in line with the decolonisation statement	staff time		Dec-21	EDI Change Project	Workable and implementable changes/recommendations	Appendix 7.	🟥

			identify a cohort of industry professionals across areas	Staff time		Dec-21	HR / EDI Change Project	Individuals identified and contacted	Appendix 7.	
		To consult with working industry professionals - with little/no teaching or strategic connection with the conservatoire - at regular points in the year – to carry out a professional audit.	consult with and identify what is sought by the cohort of industry professionals	staff time / space	consultancy fee	Mar-22	EDI Change Project	consultation report	Appendix 7.	
			create an audit of all courses and their strengths/weaknesses against what is expected by 'the industry'	staff time		Jul-22	PLs / external audit team? / EDI Change Project?	audit report	Appendix 7.	
	Ensure that what is taught is sought and needed		ensure that weaknesses are strengthened in each academic area against a rigorous criteria	staff time		Mar-23	PLs / EDI Change Project successor?	course change in line with stated aims in audit report	Appendix 7.	
		Audit the courses every three years against comparable courses.	identify comparable courses at other institutions and compare course outlines and aims	staff time		Every three years (a degree cycle)		using this information to feed into the work with industry professionals	Appendix 7.	
		Look at and critique reading lists and practitioners studied with reference to their 'use' and 'relevance' in line with course and industry expectations.	identify and precis or provide rationale for all reading lists to ensure that they are relevant, needed and used	staff time		Sep-21	PLs / CLs / Lecturers / Tutors	all reading lists have been looked at and critiqued	Appendix 7.	
	Enhancing student reach and experience	To embed graduate attributes/artistic citizenry into all thinking and planning around courses and units - defining what this is and training disseminating to ALL staff.	define what graduate attributes are sought for each course and amalgamate into a Conservatoire wide list through consultancy	staff time		Mar-22	PLs / CLs / Lecturers / Tutors / EDI Change Project	a graduate attribute(s) statement which can be appendaged to official promotional material	Appendix 7.	
			train all staff in what this might look like in their area, classes, and students	timetabled time	trainer and space	Jun-22	all staff	training completed	Appendix 7.	
		To create a post to look specifically at the use of A&P across courses (strategic) and ally that with broadening	recruitment			Mar-22	HR / EDI Change Project	person in post	Appendix 7.	

		applications and admissions from under-represented groups whilst simultaneously ensuring that there is provision for them when they arrive (resources).							
		Employ Alumni to speak about their experience inside and outside the building – alumni ambassador(s)	create a remit for these alumni and identify specific and appropriate people	events and promotional	honorarium	ongoing through the academic year	HR / EDI Change Project / PLs / Events / LCSU / Admissions	Events off campus in identified areas	Appendix 7.
		Ensure awareness of the scaffold theory of high support/high challenge – to also be embedded in staff recruitment processes	All staff training in this pedagogy	trainer	trainer and space	Jul-21	All staff	training event	Appendix 7.
	Representative and knowledgeable staff	Include students in the academic staff recruitment process	routinely have a student panel for all academic appointments over a specified grade	timetabled time	honorarium?	Jul-21	PLs / CLs / LCSU	students on panel	Appendix 7.
		Set staff recruitment targets against diversity – equity and equality	audit current staff make up	staff time		Annual in August	EDI Change Project	completed audit	Appendix 7.
			create targets based on local, national and institutional aspirations	staff time		Annual in September	EDI Change Project	aspirational target	Appendix 7.
		Ensure clearer processes for requesting training	create a digital hub for training requests and add this as a job role to HR?	staffing		Sep-21	HR / EDI Change Project	creation of resource	Appendix 7.
		Create a dedicated training period - preferably before the beginning of the academic year - for the whole conservatoire	Create a training 'season' which is more focussed on teaching and learning and dissemination of knowledge	staffing, time	space, staff costs, training costs	Annual in August	HR / PLs / SLT / ELT / LCSU		Appendix 7.
Committees and Working Groups	The need for additional resource.	To merge the EDI Committee with the AP Working Group	Formalise through changes to the Terms of References and approval through relevant channels	Staff time	N/A	Prior to next committee cycle.	EDIC Chair, APWG Chair, EDI Change Project, ELT	New Committee structure approved and implemented.	Appendix 8.

		To create an executive membership to working groups to support the Chairs and help coordinate actions	Formalise through changes to the Terms of References and approval through relevant channels	Staff time	N/A	Prior to next committee cycle.	EDIC Chair, APWG Chair, EDI Change Project, ELT	New Committee structure approved and implemented.	Appendix 8.
	The need for additional training to ensure effectiveness and understanding of the scope and potential.	To rewrite the EDI Committee Terms of Reference to reflect changes but to still be in accordance with legal regulations and requirements.	New Terms of Reference to be approved through appropriate channels.	Staff time	N/A	Prior to next committee cycle.	EDIC Chair, APWG Chair, EDI Change Project, ELT	Terms of Reference approved and implemented.	Appendix 8.
		To provide appropriate training to Chairs of Committees and Working Groups.	Source relevant training externally. This should be both general ie how to Chair and manage committees, as well as more specifically as it relates to specific committees.	Staff time	TBC	Prior to next committee cycle.	EDIC Chair, APWG Chair, EDI Change Project, ELT	Training event.	Appendix 8.
		To include an EDI code of practice in the Standing Orders, to be approved by ELT.	Write a Code of Practice based on relevant research that is also tailored to the Conservatoire and its community.	Staff time	N/A	Prior to next committee cycle.	EDI Change Project, ELT	Code of practice approved and implemented.	Appendix 8.
	Effective representation of the whole Conservatoire community.	To review the application process for Committees and Working Groups to address lack of representation from under-represented groups.	Consult with relevant Luminate Group staff and other institutions who have successfully addressed this issue as to put forward additional recommendations.	Staff time	N/A	Prior to next committee cycle.	EDI Change Project	Further recommendations to be provided.	Appendix 8.
		To undertake a further review in relation to amplifying the student voice in relevant Committees and Working Groups in collaboration with LCSU.	Ensure that there is student representation on all relevant committees and working groups - working with LCSU to establish the most appropriate person(s) for this.	Student Participation	Casual rate of pay for students to attend meetings, (could be part of the remuneration plan for Exec Officers within LCSU).	Oct-21.	LCSU, relevant committees	Students forming part of committee membership.	Appendix 8.

		To amplify the reach of the EDI Committee as to enable the wider staff body to engage more effectively.	To be discussed further with EDI Change Project and relevant committees to put together an action plan.	Staff Time	N/A	Ongoing.	EDI Change Project, ELT	Action plan completed and approved.	Appendix 8.
	Lack of engagement from the wider Conservatoire community.	To undertake a further review of the Comittee and Working Group structure as a whole, to include best practice around disseminating information from meetings, collating information to feed into committees and meeting frequency.	To be discussed further with EDI Change Project and relevant committees to put together an action plan.	Staff Time	N/A	Ongoing.	All staff.	Action plan completed and approved.	Appendix 8.

*Green denotes an action that should be implemented in the near future.

*Red denotes an action that is reliant upon circumstances outside of the immediate control of the EDI Change Project team, or reliant upon a previous action. As such these actions could be delayed.

Appendix 1 - Designated EDI Staffing

Prior to the commencement of the EDI Change Project, Leeds Conservatoire did not employ any designated EDI staff. The recommendations set out in this report demonstrate the need for this to change, with a range of different focuses, and experiences required to make the necessary improvements within Equality, Diversity and Inclusion.

At the time of writing, though substantial, this report is by no means an exhaustive list of the work that could be done to make the necessary improvements at Leeds Conservatoire. Every consultation meeting, informal discussion, and email raised new and valid points, and experiences, that should be taken into consideration. With this in mind, it is vital that we extend our commitment to the provision of designated Equality, Diversity and Inclusion staff.

As the current team of EDI Change Project Coordinators have identified the recommendations, it would be beneficial to extend their roles until the end of the calendar year, to enable them to act on the recommendations set out in this report. From consulting with the Director of Student Recruitment and Marketing, we agreed that this would be advantageous, as the varying working backgrounds of the current team lend themselves well to specialise in some of the key areas of the report.

- Dermot Daly could continue to utilise his experience as an Academic tutor, and focus on the necessary work surrounding reforming the curriculum.
- Nick Burdett could continue to utilise his experience of working proactively with the Students Union to develop the work on student representation.
- Sophie Bannister could continue to utilise her experience of working in policy and planning to help embed the necessary policy changes, and continue to develop the committees and working groups.

This timeframe would coincide with a period of leave for the Director of Student Recruitment and Marketing, who had been line managing the team. Upon the return of the Director of Student Recruitment and Marketing it would be necessary to review the progress of the current team, with a view to recruiting an EDI manager to focus on this work, who would be supported by staff members working on specialist projects that related to their experience, or position within the conservatoire.

Appendix 2 - Staff Recruitment & Retention: Improving Diversity across the staff workforce

Appendix 2.a. - Staff representation and opportunities for progression

Why isn't there more diversity across all levels of the organisation?

There are significant issues of representation across the HE sector, in particular with regards to ethnic diversity – with only 1% of professors identifying as Black (less than 3% across wider staff body)[3]. We know that this can impact on the learning experience for our students - affecting a students' sense of belonging and awareness of the issues experienced by students from different ethnic backgrounds[4].

At the conservatoire, the 2019-20 EDI Profile report identified the following key results:

- Staff applicants who have declared disabilities have relatively low shortlisting, offer and accept rates. Whilst staff applicants who have not declared disabilities have relatively high shortlisting, offer and accept rates.

- Staff who are BAME* have relatively low shortlisting, offer and accept rates whilst staff who are white have relatively high shortlisting, offer and accept rates.

- Gender has relatively low bearing on staff application and progression rates, though there remains a gap in the offer acceptance rate.

- Support staff ethnicity proportions are very similar to the sector averages for support staff, whilst academic staff ethnicity proportions significantly differ to the sector.

- There is a 20% ethnicity pay gap amongst support staff.

Appendix 2.b. - Staff Recruitment

Related Recommendations

• **Provide training, guidelines and best practice for recruiting managers in consideration of how new roles are created with respect to desired vs essential skill and experience, how and where roles are promoted and how candidates are assessed.**
• **Widen the talent pool of potential applicants by building networks and relationships across the sector to promote job opportunities.**
• **Ensure accessibility of Job Descriptions, Person Specifications and Job Adverts.**
• **Ensure transparency in decision making process for internal vs external recruitment.**
• **Review the Job Descriptions and Person Specifications that we use to remove any unnecessary criteria that could deter applicants**

It is vital for Leeds Conservatoire to review its staff recruitment practices if we wish to ensure that we are employing a diverse workforce that is truly representative of society. The need for this was reinforced in the staff survey, with feedback including the following statements:

'It seems quite difficult at times to increase diversity when recruiting for new staff as it doesn't feel like the range of applicants within some disciplines is very wide. ie. gender balance within music production. It's similar with student recruitment to the degree pathways. There is always a huge gender imbalance and its not always clear how we are or can improve in addressing this.'

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[3] https://www.hesa.ac.uk/data-and-analysis/staff/table-2 (accessed 5 May 2021).
[4] Black, Asian and Minority Ethnic Student Attainment at UK Universities: #Closingthegap, Universities UK, National Union of Students, May 2019, p. 17.

'I was a student here in 2008, and its been lovely to see how the student body has become more diverse. We should be making sure that the Staff, Guest Lecturers and ELT and Board mirror this progression.'

'We need to work harder to employ more black academic members of staff, and more members of staff from minority ethnic communities. Especially in departments that are predominantly white.'

We must look at how we present ourselves as an organisation, how we promote the roles that we recruit to, what we include in job descriptions and person specifications, and how the selection process fundamentally operates. From consultation with members of our HR team we have identified several areas which could be improved upon.

- **Job Descriptions and Person Specifications:** These can be seen as elitist, and can be a deterrent for potential applicants. Many of our academic staff vacancies ask for high level academic qualifications, and HE teaching experience. Whilst an applicant with this background could be seen as desirable, it raises some concerns when attempting to appeal to a diverse range of applicants.
  - o Firstly, we are aware that the HE sector is lacking with regards to diversity. By including a requirement of HE teaching experience we are already limiting our potential talent pool to an already limited selection, with regards to diversity.
  - o Secondly, by highlighting the importance of high-level academic qualifications, we are less likely to receive applications from those from lower socio-economic backgrounds, where extended study might not have been a viable option. We are also limiting ourselves with regards to applicants who may have opted to develop a professional profile as a practitioner, rather than an academic, which for many of our practical based academic roles could be perceived as equally valuable. This point has been raised by an academic within our Junior Department, who has struggled to get the opportunity to be considered for HE teaching roles through a lack of a postgraduate qualification, despite having a good professional profile, and already being considered highly within the Junior Department.

Currently recruiting managers provide HR with a job description, person specification and advert text. Though this would allow recruiting managers to select their own criteria, there is no training, or guidance available on this – so many recruiting managers opt to use the same templates that have been used in the past, without considering how editing these could have a positive impact. This model is the same for business support staff. Although the criteria for many business support roles may not centre as explicitly on academic qualifications, it would still be beneficial to review all job roles before promoting them, to ensure we are not unconsciously (and unnecessarily) limiting our talent pool. It would be beneficial to offer all recruiting managers with both guidelines and training on this prior to advertising for new posts, ensuring that they are aware of why this is important from an institutional culture, and representation, point of view. Jobs.ac.uk are currently looking at how to diversify their recruitment practices, and

this is something that we should be monitoring. As they are the main recruitment site for the sector, we could hope to learn from their best practice in the future to further develop the guidance that we can offer. Failing this, we should seek guidance from a specialist recruitment agency on best practice in this area.

Our current application process is points based – and this can sway who reaches the interview stage. Recruiting managers score applicants from 0-3 across a number of factors that are linked to the person specification. Without conscious thought over what is considered 'essential' the chances of some of our applicants can be severely limited e.g. a Masters qualification can score an applicant three extra points, even though this isn't something that they need for the role. Not only does this points based system put applicants with less traditional academic backgrounds, or those with less formal teaching experience, at a disadvantage when it comes to shortlisting, it can also be a deterrent to those who may otherwise consider applying for these roles.

- **Anonymous Shortlisting:** In theory our recruitment process is fair as all applications have been anonymised. In practice this may not always be the case, particularly when recruiting for academics with specific professional profiles – they can become easily identifiable. To combat this we always have a second person scoring the applications, to reduce the chances of any biased practice. We have yet to see the EDI data for recruitment for this year yet, so at this stage it is unclear as to whether anonymous shortlisting has made a difference.

- **The Interview process:**
  - o Our interview procedure is fairly consistent, and should remain so to adhere to 'safer recruitment' practices, and the wider Luminate Education Group.
  - o Though consistency can be an advantage in ensuring a fair selection process, the formal interview procedure may not be the most advantageous method of recruitment for all roles. We understand the necessity of keeping a consistent process, however we can include tasks in the interview that allow applicants to showcase their skills aside from a formal interview procedure. Currently we often include a presentation task for management roles, though we rarely consider creative tasks for lower-grade positions. It could be argued that incorporating a task into the interview procedure could prove beneficial to more diverse applicants, who may not favour the more traditional interview approach. There are no rules over how these tasks could be weighted against the questions included in the interview.
  - o The formal interview procedure can be intimidating to some applicants, who may not have experienced this before. Our HR team do try to put all applicants at ease when greeting them prior to the interview, however they are not always available for every interview. It would be

advantageous to include guidance notes for recruiting panels on how to greet applicants to put them at ease prior to interview, to ensure that this happens for every applicant.

- o Currently our interview panels comprise of three interviewers, and we try to ensure that there is a mix-gendered panel, to reduce the chance of a biased selection process. Ideally we would include a mixture of ethnicities on the panel, however this is rarely possible due to the lack of diversity in our current workforce. This could be combatted slightly by promoting the interview panel as a useful development opportunity for staff. We can include staff from any level within the organisation as the third member of the panel – and this opportunity is rarely utilised to its full potential by recruiting managers. It would be useful to promote this development opportunity to all staff, and then to create a database of those who would be interested in assisting with recruitment, that would be made available to all recruiting managers.

Accessibility

From consulting with members of our HR team it became clear that we, as an organisation, do consider the needs of applicants with disabilities, however it could be argued that we do not do enough to explicitly promote this to them at the point of application. Stonefish provides our current recruitment software, and we are aware that this does not allow for the use of different fonts which can be more accessible for visually impaired applicants. We do currently state the following on our website when recruiting for jobs:

"Leeds Conservatoire aims to be an inclusive employer and we welcome and encourage applications from a range of different backgrounds. Shortlisting is anonymous. Your name and personal details will not be visible to the shortlisting panel until the shortlist has been completed.
We are committed to fulfilling our responsibilities under the Equality Act 2010 to provide appropriate adjustments for disabled candidates (including long-term health mental health and neurodiverse conditions). Please contact our HR team as soon as possible if you have any adjustments or arrangements that would enable you to engage and participate with the application and selection process."[5]

Though this is included at the end of each job advert – it is not explicitly promoted on the 'Current Vacancies' page, which would be advantageous when looking to recruit a more representative and diverse workforce.

Promoting to diverse applicants

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[5] https://jobs.leedsconservatoire.ac.uk/Vacancies.aspx (accessed 3 March 2021).

We do use a number of different job sites when promoting our vacancies, though they rarely ensure that our recruitment is targeted towards a diverse audience. For example, we can use jobs.ac.uk as a method that ensures we reach a wide audience, though this still tends to only reach those already working in HE settings, and this sector already lacks diverse representation.

We have had success in the past when we have had more of a buy-in from recruiting managers who are more likely to have access to specific networks of potential applicants that may vary from the options already used by our HR team. For example, we know that the creative arts sector does not lack diversity to the same extent as the HE sector. Therefore if we were able to advise recruiting managers to promote vacancies to their own diverse creative communities, whether through social media, word of mouth, or more traditional routes (that may be unknown to HR) we are likely to increase our chances of appealing to a more diverse range of applicants. Although we cannot guarantee success to an applicant, we can suggest that individuals should apply for a role. This can make a great deal of difference to those who may otherwise feel deterred from applying.

Jobs.ac.uk are currently looking at how to diversify their recruitment practices, and this is something that we should be monitoring. By utilising our partnership with Black Lives in Music (BLiM) we have further access to best practice across the sector. BLiM are keen to work with us on our recruitment practices in any way that they can.

Internal Applications

Offering vacancies to internal applicants only limits our opportunity to diversify our workforce. Currently it is up to the recruiting manager to advise on whether a role should be advertised as 'internal only' and whilst they may have reasons for doing so, we should ensure that we only allow this practice for specific circumstances. Recruiting managers should only be able to advertise internally if there is a risk of redundancy within the organisation, so that we can protect the jobs of our current workforce, or if it is necessary to build on a fractional contract within our current workforce, which could aid us in staff retention.

Appendix 2.c. - Staff Progression and Retention

Related Recommendations

- **Provide targeted professional development programmes to support career progression of staff from underrepresented backgrounds.**
- **Ensure flexible working is possible for staff, where appropriate.**
- **Review promotion scheme for academic and business support staff, ensuring a clear and fair job evaluation process**

The EDI Change Project Staff Survey gave us valuable feedback on our staff progression practices across the institution with feedback including:

'There appears to be no promotion process for business support staff and somehow academics are treated differently'.

'Promotions is very different for academic and support staff. There aren't really clear routes for promotion with support staff'.

Though the different procedures between academic staff and business support staff are not necessarily related to protected characteristics, it is important that we as an institution insure that we are open about our progression procedures, to ensure that all members of staff have development opportunities where relevant. This is particularly relevant when considering that our business support staff demonstrate greater diverse representation than our academic staff (with regards to ethnicity, gender, disability – we do not have this breakdown for other protected characteristics).

Academic staff are able to apply to the academic promotion scheme on an annual basis where their experience and qualifications are taken into consideration, with a view to potentially regrading members of academic staff from Grade 7, potentially up to Grade 10. This procedure is fairly well established, and there is clear guidance on what is expected of academic staff across each of these grades[6], enabling staff to have a clear understanding on what they need to do to progress. This is not replicated for business support staff.

Business support staff are able to discuss promotion through the Job Evaluation process, and this would usually take place through the appraisal process. Though there is a framework for the different grade descriptions available[7], it is not specific to business support staff, and lacks the same level of detail that is offered to academic staff. For example, an academic member of staff would be able to use commitment to Equality, Diversity and Inclusion, participation in a committee or working group, and enhancement of the student experience, as supporting criteria for promotion. This criteria is not considered in the framework for business support staff. This was raised in the staff survey, with one respondent stating:

'I feel like the information is there on Space, though it is tailored towards academic staff (with relation to grade descriptors).'

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[6] See Appendix 10.
[7] See Appendix 11.

As Leeds Conservatoire is a relatively small institution, there are few roles that are replicated within the organisation. With this in mind, opportunities for promotion are often rare, particularly as we tend to have a low rate of staff turnover.

Training is available to all staff, and the opportunity to discuss regrading is available as part of the appraisal process for all, although this is not explicitly mentioned, so can depend on how pro-active the appraising manager, or staff member being appraised is at the time of the appraisal. This does not allow for a consistent approach for all members of staff. One of our survey respondents reinforced this lack of consistency through stating that they need to be:

'more aware of it [the opportunities for progression] and how to apply for it'.

We would benefit greatly from replicating the clear criteria for each academic grade description, for business support staff too. Although some of the criteria is likely to differ, those related to institutional values, contribution to strategic vision and positive feedback should be held with the same regard for all staff. This should then be linked to the appraisal form, and monitored to ensure these conversations are taking place on an annual basis.

Flexible Working

The Covid-19 pandemic has forced all organisations to amend their work practices, ensuring that staff can continue to contribute in a more flexible manner. As an organisation we should use this as an example of how we could continue to operate, in a way that does not create additional barriers to staff who otherwise may struggle to benefit from developmental opportunities. Throughout various national lockdown periods, staff have had to balance working from home alongside childcare and home schooling responsibilities. It is not unreasonable to consider flexible working, and remote working, as long-term options for many of our roles. This could enable Leeds Conservatoire to appeal to a more diverse talent pool, as well as ensuring a greater chance of staff development opportunities for our full range of staff.

Appendix 3 - Institutional Culture (Staff): Creating a Safe and Inclusive Environment

Table 1. (below) maps out the current provision of support, systems and structures in place at the conservatoire which support three key areas of investigation.

Area of Investigation	LC policies, procedures, strategies and plans	Governance: Committees & Panels	Key Departments/ People
Bullying, discrimination and harassment	• Grievance Policy and Procedure (including Bullying and Harassment) • Complaints Policy 2019-21 • Performance Management Policy and Procedure • Disciplinary Policy Procedure	• EDI Committee	**ELT/SLT** **HR**
Creating a safe and inclusive environment	• EDI Objectives 2017-2020	• EDI Network • EDI Committee • Organisational Development Committee (ODC)	**HR** **Student Services**
Staff Representation and Opportunities for Progression	• 2019/20 Equality, Diversity aand Inclusivity Profile Report Pay Progression Policy • Staff Probation and Appraisal Policy • Recruitment Selection Policy	• EDI Committee	**ELT/SLT** **HR**

Table 1. Current provision of support, systems and structures in place at Leeds Conservatoire that relate to key areas of investigation.

Early on it became apparent that understanding **how** these policies were put into practice would be imperative in understanding the culture of the organisation. Initial investigation included 1-to-1 discussions with key individuals involved in the three areas above.

Consultation started from October 2020 and saw responses from staff across the organisation, through 1-2-1 consultation, staff survey and group discussion (Open Channel event).

The staff survey was designed to understand the views, experiences and understanding of equality, diversity and inclusion at the conservatoire, covering the following areas under Institutional Culture.

Questions surrounding institutional culture centred on the following themes:

• **How much of a priority EDI is afforded within your team and the organisation overall**

- **Whether the conservatoire creates a welcoming & inclusive environment**

- **What staff think of the balance of diversity amongst its students/staff/visiting lecturers/leadership**

- **What do staff think of the development opportunities here to progress** – this forms part of an investigation around representation amongst our teaching body, leadership, pay gaps etc.

- **How does the conservatoire deal with discrimination, bullying and harassment?** What type of culture do we create which allows individuals to speak openly about the issues they face and challenge discrimination.

In understanding why individuals might not raise grievances and complaints, we recognise the need to build an environment of trust such that staff and students feel able to come forward.

In 2020 Universities UK released the following recommendations to combat racial discrimination in higher education[8]

- Leadership prioritising tackling of discrimination by taking ownership and responsibility for overseeing activity across the institution.

- Creating a culture where open conversations about racism and racial harassment can take place – (examples include training, behavioural frameworks, institutional values).

- Training and raising awareness.

- Centring the voice of those with lived experience of discrimination.

- Develop confidence in being able to hold open conversations about discrimination.

- Ensuring that staff and students are aware of expected behaviours and being consistent with the sanctions for breaching these.

Appendix 3.a. - Executive Leadership Team

Related Recommendations

- **Executive Leadership Team (ELT) to drive forward, oversee and be accountable for strategic change in relation to EDI.**
- **ELT to actively promote and model the expected behaviours and values of the organisation.**

Of our leadership, we ask that the conservatoire's Executive Leadership Team **drive forward and oversee strategic change in relation to EDI, ensuring that each department has clear objectives, targets and measures to monitor progress and ensure accountability.** It is vital that all members of ELT carry out the following activities:

- Leadership team to support with the recruitment of designated EDI staff for Leeds Conservatoire.

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[8] Tackling racial harassment in higher education (Executive Summary), Universities UK, November 2020

- Leadership team to ensure directorates have clear targets and objectives related to EDI, with appropriate resources and expertise available to drive forward and monitor progress.

- Leadership team to undertake EDI training to ensure that they are able to embed good practice throughout the organisation.

- Leadership to set organisational shared values, working with HR to create framework of demonstrable behaviours against grading structures.

- Once completed, Leadership to ensure framework is reinforced and promoted to current and new staff through appropriate channels, including; training, induction, appraisal & promotion processes.

- Leadership team to work with all relevant managers to ensure that they are implementing the EDI recruitment practices that are set out in the EDI Change Project report.

- Leadership team to champion all initiatives set out in the EDI Change Project report.

As well as ensuring that EDI is embedded across the organisation's strategies and operational plans, it is vital that our leadership (ELT, Board, Management) instil the values of the organisation and model the behaviours expected of the student and staff body - making clear what the expectations are and what happens if these are breached.

Table 2 outlines where and how institutional values and behaviours are accessed alongside proposed changes to ensure these are embedded within staff and student expectations.

There are currently a number of gaps in the way behaviours and values are communicated to staff:

- Grade Descriptors not highlighted as part of induction and probation process.

- Within the Appraisal, only staff with line management duties or academic duties are reviewed against expected behaviours as outlined in the *Management Charter* or *Grading Descriptors Part B* respectively. For non-managerial business support staff the appraisal lists organisational values and some behaviour expectations (Initiative; Team working; Customer service and focus; Interaction with other areas/departments; Engagement) but provides no descriptions for what constitutes "good" practice or any benchmarks against job grade.

- The Grading Descriptors themselves only cover task related responsibilities rather than expected behaviours.

	Communicating our expected values and behaviours (Current)	Communicating our expected values and behaviours (Change Project Proposal)
Staff	Organisational Strategy	Induction*
	Appraisal	Appraisal*

	Grade Descriptors Part A (part-time academic teaching staff)	Organisational Strategy
	Grade Descriptors Part B (part-time academic teaching staff)	Behaviours Framework
		Organisational Values
		Staff Development Days
		Grade Descriptors Part A & B
		Internal Communications
		Demonstrable behaviours to be considered as part of promotion process
Students	Student Charter	On campus campaigns and awareness raising (e.g. Zero-tolerance policies)
	Student Handbook	
	Student Code of Conduct	
	Student Conduct and Disciplinary Policy	
	Complaints Policy	

Table 2. Methods of communicating expected organisational values and behaviours

Appendix 3.b. - Luminate Education Group

Related Recommendations

- **Create a culture for staff to have open conversations about discrimination and harassment, centring the voice of those with lived experience by providing the forums, opportunities and mechanisms for support.**

This academic year has been a challenge with regards to engaging with staff and students on topics not directly related to their work. We are aware that our staff community lacks diversity, and in a relatively small organisation this makes it difficult to provide opportunities to minority groups, without those who identify as part of those groups feeling pressured into taking on this work due to a lack of other options.

Through consulting with Tiwonge Chipeta (former Luminate Education Group Equality, Diversity and Inclusion Manager) at Leeds City College, we became aware that the Luminate Education Group had staff forums for a number of protected characteristics that could offer a solution for Leeds Conservatoire staff. These forums would offer a safe space for members of staff to discuss their shared experiences, participate in social activities, and network with other members of the Luminate Group who they may not have had the opportunity of meeting otherwise.

As members of staff at Leeds Conservatoire we are able to join these networks, but this has not been widely promoted to us through the Luminate Education Group. There is further information on Space[9], with links to the relevant pages required to sign-up – and whilst these can be found by staff, it is unlikely that we shall see a significant number of staff joining them, without more specific communications from Luminate to demonstrate that they are available for them. Though we can do more to promote these internally, and this is something that would benefit from working with the new Internal Communications Officer, it would be more beneficial for promotion to come through a visible presence at the next Staff Conference at Leeds Conservatoire. It is often through these forums that specific, targeted training opportunities are promoted to underrepresented members of staff.

Appendix 3.c. - Bullying, Discrimination and Harassment

Related Recommendations

- **Develop an anonymous reporting system for those who may be deterred from the formal reporting procedure.**
- **Introduce an anonymous reporting system for students who may deterred from making a formal complaint.**
- **Offer training to elected LCSU officers in how to support students through the formal complaints process. These could act as an independent resource to the wider conservatoire. Support could be shared amongst the officers, depending on the nature of the complaint.**

What is the nature, scale and prevalence of discrimination taking place at the conservatoire?

From consultation with HR, there have been relatively few formal complaints made over the last 5 years, none of which were specifically related to discrimination. This, however, isn't necessarily an indication of a lack of a problem at the conservatoire. It is vital that we look to understand the reporting systems that we have in place which enable staff to raise concerns, to understand whether they allow staff to speak openly, and honestly, about their experiences.

Currently, the way the conservatoire deals with grievances is to first seek to resolve issues on an informal basis through an employee's line manager, which is generally standard practice[10]. However, this means that it is difficult to monitor the nature, scale and prevalence of discrimination taking place at the conservatoire – presuming that the majority of cases don't reach formal stages of investigation.

It may be the case that the majority of grievances are dealt with to a satisfactory level for the employee and therefore no further significant action is required. If this is the case, at minimum, the conservatoire needs to

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[9] https://space.leedsconservatoire.ac.uk/course/view.php?id=53 (accessed 5 May 2021).
[10] https://www.acas.org.uk/dealing-with-a-problem-raised-by-an-employee (Accessed 6 January 2021).

ensure its systems enable a consistent approach delivered through robust processes with ongoing monitoring in addition to regular training for line managers in how to appropriately respond to cases of discrimination.

However, we too must recognise the challenge for employees in raising grievances/ cases of discrimination, at both informal and formal stages. In *Tackling Racial Harassment in Higher Education,* fewer than half of the 250 staff university staff responding to EHRC's online call for evidence had reported their experience to their university[11]. It may be particularly difficult in the case of microaggressions in the workplace for employees to report or challenge behaviour, with one participant commenting:

"The microaggressions is the big thing. Lots of people experience it on a day-to-day basis but don't have any way of doing anything about it/reporting it".

Further, the report found that staff were most likely to experience harassment from their managers or senior staff making it even more difficult to raise concerns or challenge behaviour.

When asked to comment on discrimination, bullying and harassment at Leeds Conservatoire in the staff survey we received the following comments:

'I know where the information is through searching for it. I don't feel that we have an open enough culture to understand whether or not we handle EDI concerns well'.

'As a manager I have insight into the processes and procedures and am mostly comfortable with them. They may not be as transparent to non-managerial staff'.

Here we can see that there is a concern surrounding how easily accessible the information is, and an explicit concern that the relevant procedures may be more accessible to those in management positions. It is important for us to review our processes to ensure that they are accessible for all.

Some institutions, such as the University of Cambridge, have utilised anonymous reporting as a tool to collect data to understand the scale and type of misconduct experienced at their institution and subsequently to monitor campaigns they have put in place to raise awareness and engagement with its community (see Case Study 1 below). Indeed, anonymous reporting is also recommended within EHRC's Tackling Racial Harassment:

"**Where these do not already exist, universities should develop and introduce clearly defined channels for reporting incidents of racial harassment, including the option for anonymous reporting where possible. Details of**

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[11] Tackling racial harassment: Universities challenged, Equalities and Human Rights Commission, October 2019

the system should be communicated routinely to all staff and students to encourage usage. The provision of appropriate support to the reporting party should be a key consideration in designing reporting systems" (Tackling Racial Harassment in Higher Education)

> **Case Study: Anonymous Reporting at University of Cambridge**
>
> In 2017, University of Cambridge set up anonymous reporting for staff and students to report incidents of harassment, hate crime and sexual misconduct for statistical purposes. According to their findings, some of the most cited reasons for not reporting complaints include not feeling like anything action would come from raising concerns, fear of retaliation by the perpetrator and social repercussions.
>
> Data from the anonymous reporting tool was monitored against awareness raised via the institution's sexual harassment campaign. Here they observed increase in participation with the anonymous reporting tool at key milestones for the campaign, indicating the importance of timely and visible promotion of the tool with engagement.
>
> The anonymous reporting tool has enabled the University to measure the impact of some aspects of its sexual misconduct campaign on the University community and to look more closely at the barriers to formal reporting.
>
> One of the key benefits stated by the University of Cambridge has been to measure the impact of its sexual misconduct campaign on its community and to look more closely at the barriers to formal reporting.

Whilst, anonymous reporting wouldn't necessarily allow us to act on the complaint itself, it would give us an idea of the scale and type of problems being experienced at the conservatoire. This would be beneficial, for example, in knowing where, and how, to prioritise resources and efforts, and also raise awareness and understanding of these negative experiences.

Student Disciplinary and Complaints

For students, there are limited details around expected behaviours specifically related to EDI – within the Student Charter this is limited to "Treat all staff, fellow students and visitors fairly and respectfully" and "Acknowledge, appreciate and learn from the diversity of the conservatoire population". Within the Student Handbook, which also includes a copy of the Student Charter, there is a section on Academic Misconduct but not the Student Code of Conduct, which is held in a separate document.

At the time of writing we do not have a separate Quality Administrator within the organisation whose role would include handling student complaints, and issues surrounding student conduct.

With regards to student disciplinary cases, we have only had five cases reported in the past academic year (20/21) and none of these centred on discrimination. Historically we have had incidents of sexual harassment and assault

which could be linked to gender inequality – though specific details of these incidents cannot be shared for confidentiality reasons, they are often formally handled by the police.

Through staff consultation, it became apparent that we do not receive many complaints from students. In general, most of the complaints received tend to centre around academic issues such as marking, missed sessions and the quality of course. There have been no recorded complaints that centre on EDI or discrimination. Though this could be perceived as positive, as with staff complaints, the reality of the situation is that we only monitor the formal complaints. Any incidents that do not go through the formal complaints procedure are not recorded.

Consultation conducted suggested that the complaints procedure itself could be seen as a deterrent for making a complaint, as it is fairly complex. In an ideal situation we would create a simple online interface where students could report any complaint or grievance, with the full procedure available to read, but separate from the reporting system, to make it more accessible, streamlined, and less intimidating. The full document can be quite overwhelming, with the language used not always accessible.

Introducing an informal reporting procedure could inform us about whether we do have incidents that relate to EDI, which students do not feel comfortable reporting. One possible method of capturing this information would be through an anonymous reporting system, which could function in a similar way to the one stated previously for staff use. This system could allow us to understand the themes surrounding complaints that previously may have been considered too minor to report. The themes captured from this reporting system could feed into the organisational EDI training, and relevant liberation campaigns.

Another suggestion mentioned through our consultation surrounded the lack of an independent resource that could support students through the complaints process. Other larger institutions are able to offer this support through their Student Union, currently we do not have the capacity to do so. Currently staff are not trained to handle complaints. It could be that training is offered to the elected LCSU officers to aid the students through this process if required, as they are able to act independently to the wider organisation. This could be incorporated into the EDI training offered to LCSU Executive Officers through their induction to the roles.

Appendix 3.d. – EDI Training

Related Recommendations

- **Development of regular mandatory and optional training programmes for all staff with opportunities to share professional practice through staff conferences, networks and/or team meetings.**
- **Utilise links with the Luminate Education Group to enhance the training opportunities available to Leeds Conservatoire staff.**
- **Invest in EDI training for the LCSU Exec Officers and Liberation Representatives.**

Currently Leeds Conservatoire has mandatory EDI training for staff which is supplied by the Luminate Education Group. This EDI training is an e-learning course, which takes approximately one hour to complete, and is renewed by all staff every three years. Members of our HR team stated that we had hoped to review the training that we currently offer, as it is not tailored to HEI's, but unfortunately we have not had the resource to do so.

Now that our HR team has been incorporated into a Shared Service within the Luminate Education Group, we do have options that were not readily available to us before. Shared Services includes a Learning and Development scheme, which we could be allowed access to, and this includes an excellent staff development gateway. Currently IT has been a barrier to accessing this, with the two institutions struggling to access different online provisions. It is essential that we continue to investigate a way to ensure that this gateway is accessible for all staff, to allow staff to benefit from the wealth of resources available to the group. Though this would be a sensible, and cost effective, option for us moving forwards, there is a concern that some of the training available to us could be FE centric – and would not be relevant to a specialist HEI.

With this in mind it could be advantageous for us to look at external training providers, utilising the partnerships that we have as an organisation, and also focusing on the specific requirements that we have, as a specialist institution.

The need to seek out external expertise to feed in to our EDI practices was reinforced throughout our staff survey. When asked **'How do you think Leeds Conservatoire can improve its approach to equality, diversity and inclusion'**, responses included;

'I think all students and staff should receive training on EDI. I think that there should be permanent staffing to support our EDI initiatives.'

[We should] *'invest in professionals to plan for inclusive practice before a staff member is appointed. At the moment this is reactive and so has to be fast and falls to those without the correct expertise.'*

[EDI is] *'an issue that I wish I was more knowledgeable of, potentially a compulsory element of staff training could tackle this'.*

This feedback demonstrates the need for further institution-wide training, as well as reviewing the positive impact external expertise may bring to this training.

Black Lives in Music

In Autumn 2020, Leeds Conservatoire signed up as a Founder Member partner of Black Lives in Music (BLiM). This partnership gives us access to a wealth of industry specific research on racial equality, support from a BLiM Relationship Manager, and signs us up to their charter, amongst other things. BLiM states the following:

'Black Lives in Music wishes to work with organisations, ensembles and companies throughout the UK music industry. We wish to open dialogues and build relationships in the true spirit of working together. We want to collaborate with all agents of the UK music industry to achieve equality for people of colour so they can express themselves in music of all genres and in all areas of this profession'.[12]

From discussions with Roger Wilson (Director of Operations – Black Lives in Music) we identified a number of potential external training options for us.

Although BLiM specifically focuses on racial equality within the music industry, the training providers who they work with, and recommend, have a broader experience and would be able to create bespoke courses that could focus on wider issues surrounding EDI, rather than focusing solely on race.

It is essential that all members of our leadership team receive EDI training, to ensure that they are embedding good practice across the entire organisation, and to ensure that they take ownership over our EDI provision with the awareness that it should be the responsibility of all, rather than a designated few:

With this in mind we have identified **Signifier**[13] as a potential training provider (as recommended by BLiM). Signifier offer between 4-6 sessions of bespoke training targeted towards the creative industries for £2500. Although it would be advantageous to offer 4-6 sessions to our Leadership team, we are aware that this may not be practical due to time constraints. Through this offer we would be able to repeat the sessions for a wider pool of staff, to include committee chairs, and members of SLT, as well as ELT.

It is essential that we centre the voice of those with lived experience of discrimination, to understand the challenges that we face as an organisation. We hope to do this by upskilling our LCSU Executive Officers to ensure that they are able to fully represent the student community that they serve:

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[12] https://blim.org.uk/charter/ (Accessed 5 May 2021).
[13] http://www.signifier.org/ (Accessed 5 May 2021).

Signifier would be able to offer this training in the same format as stated above. Although there would be crossover in training content, we would expect this to be bespoke in nature, to reflect how the responsibilities of elected officers differ in comparison to employees of the conservatoire.

It is essential that we create a culture where we can have open conversations about EDI:

As stated, EDI is the responsibility of everyone within our organisation, not just those in management positions, or those working specifically in this area. It would not be viable to offer external training to all students and staff, as the scale of this would come at a great expense. Rather than looking externally for training, it would be more cost effective to train members of our staff within the organisation to train those around them – both staff and students. Through utilising a 'Train the Trainers' programme of training (for £1500) we would be able to upskill staff within the organisation to conduct the necessary training, and to repeat this on an annual basis, for new starters, and for new students. These sessions would be more engaging, specific and worthwhile than the current online content for staff, allowing us to open up conversations surrounding EDI, which is key to nurturing a positive institutional culture. From this we could identify key areas to improve on.

In person training for staff could form part of the annual staff conference, with a hope of reaching as many staff as possible at one time. Through developing these expertise through a 'Train the Trainers' programme, we would be able to offer an element of flexibility with regards to follow-up sessions for our fractional staff who may not be able to attend the staff conference. This is a key group of staff who often miss out on this sort of opportunity.

Appendix 3. e. - Accessibility and Disability Awareness

Related Recommendations

- **Ensure the existing work of the Digital Accessibility Working Group is considered and embedded within Shared Services.**
- **Consult with HR on how best to develop an Equality Impact Assessment around changes to infrastructure based on current employees and their needs.**
- **Investigate specialised training for future EDI Project Coordinators to better inform aspects of disability within the ongoing Change Project.**

The Staff Questionnaire offered participants an opportunity to undertake a 1-1 consultation with a member or members of the EDI Change Project. The consultation provided a platform for participants to speak freely and openly about their experiences at the Conservatoire without pre-set questions or expectations. One such consultation took place with a member of staff who identified as disabled.

The member of staff reported both positive and negative experiences of their time with the Conservatoire. Reporting of the consultation has been demarcated by subject area as it relates to facets of the Conservatoire.

Accessibility

The participant cited the Digital Accessibility Working Group (DAWG) and work conducted by the Estates and Facilities team to accommodate specific requirements as successful demonstrations of inclusivity and accessibility within the Conservatoire. However, the participant also voiced concerns over how much of this work would penetrate into the ongoing establishment of Shared Services within the Luminate Group.

Another area of concern raised was that of returning to work following the Covid-19 pandemic. The participant noted that hot desking had been suggested as a future means of sharing workspaces, however, due to their requirements for specialist equipment, the participant was concerned that this arrangement would not be a feasible option for themselves.

Culture

The participant voiced apprehension over advocating for themselves. They were concerned that they may appear problematic when raising particular issues around their disability.

The participant stated on several occasions that they have felt overlooked in the past in relation to such issues as IT accessibility, online training and Campus moves, and stated that they would prefer for reasonable adjustments concerning staff with disabilities to be made during planning processes and not as an addition after implementation.

In terms of information sharing, the participant noted they had passed on relevant information to Student Services around accessibility, and felt confident in that information being disseminated or explored appropriately.

In terms of colleagues' understanding and development, the participant noted that they were aware of certain academic staff having shown an interest in areas of accessibility, although this was felt to be more geared towards personal development as opposed to institutionalising change.

The participant noted that on occasion, they have been directed to the EDI Network when raising issues around EDI, however, they were concerned that there may be pressure to advocate for their own disability, as well as answer questions around disability that they did not feel qualified to answer.

Consultee Recommendations

The participant had several suggestions on best practice around EDI generally and disability more specifically for the Conservatoire to consider.

Firstly, they suggested building an Equality Impact Assessment around changes to infrastructure based on current employee needs, with consideration given specifically to individuals' needs.

Secondly, the participant suggested a detailed and uniform approach to explaining to the Conservatoire community why it is in an individuals' best interest to declare disability. They believe this would enable the Conservatoire to

better support individuals and apply a uniform approach across all departments in regard to contingency planning, and appeal to a wider range of prospective employees and students.

Conclusion

As a team, the EDI Project Coordinators recognised that disability was an area that required further training and knowledge. Based on this consultation alone, several areas for further consideration are as follows:

- How can the Conservatoire offer widely accessible and uniform information on the importance of collecting data around protected characteristics to better inform planning?

    It is worth noting that in the 2020 Staff Survey, 43.2% of respondents stated that they either disagreed or strongly disagreed that information was communicated effectively at the Conservatoire[1]. Whilst this survey was not EDI focused, this does suggest that lack of cohesive communication is a broader issue within the Conservatoire, which in and of itself, could be another barrier to expanding EDI practices.

- How can the Conservatoire better incorporate consultation with employees to imbed contingencies in the initial planning stages of change that account for staff and students with disability, as opposed to after preliminary planning has been completed?

    Further results from the 2020 Staff Survey suggest that consultation on change more broadly within the Conservatoire is felt to be lacking, with 46% of respondents stating they disagreed or strongly disagreed with the statement 'employees are consulted regarding changes that affect them.'

- How can the Conservatoire better foster a culture of inclusivity to ensure staff member with declared protected characteristics do not feel over looked?

Several recommendations can be made based on the consultation, which are as follows:

- Ensure the existing work of the Digital Accessibility Working Group is considered and embedded within Shared Services.
- Consult with HR on how best to develop an Equality Impact Assessment around changes to infrastructure based on current employees and their needs.

- Provide specialised training for future EDI Project Coordinators to better inform aspects of Disability within the ongoing Change Project.

Appendix 4 - Student Engagement

Student and Staff engagement were seen as early priorities for this project, with these two groups both key stakeholders within our organisation. The brief provided to us stated that we should create and embed opportunities for open, ongoing consultation with all staff and students about APP and EDI topics. It also stated that we should work with the Students' Union to coordinate and support the work of the Liberation Officers. When reviewing our staff survey results we received the following feedback:

'I think that we should do more to represent our under represented staff and students, making it easier for their views to come to the fore'.

This statement is key to the work that needs to be done within this area.

Appendix 4.a. - LCSU Engagement

From early discussions with the directors at Leeds Conservatoire it became apparent that we have not done enough in the past to support the Students' Union, with them often operating as almost a separate entity to the rest of the organisation. To quote Eleanor Moore (Director of Quality and Student Experience) *'students' voices are crucial to improving the educational experience for everyone'* and *'the conservatoire is growing and changing'.*[14] As an organisation it is vital that we facilitate the growth of LCSU alongside Leeds Conservatoire in order for us to remain representative of the student community, regardless of their background.

Appendix 4.b. - LCSU Background

The Students' Union currently only employs two paid members of staff, including the President, in a sabbatical role, and the Student Union Manager who is a permanent employee of Leeds Conservatoire. The rest of the Leeds Conservatoire Students' Union (LCSU) executive officer posts are all voluntary, and comprise of elected students from within the student community. These positions include the four Liberation Officers;

- Global Communities Officer
- LGBTQ+ Officer

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[14] LCoMSU, Student Elections Info Pack, 2020. February 2020.

- Women's Officer
- Disabilities Officer

The Liberation Officers roles are there to:

'Represent and take action for student communities which are traditionally under-represented in Higher Education, and who continue to face disadvantage and prejudice in society. Being a part of our Liberation Network is a brilliant opportunity to champion Equality, Diversity & Inclusion, promote solidarity, tackle unique issues with intersectionality, and help shape LCoM's Access and Participation Plan'[15]

Alongside this, the Liberation Officers sit on both the Equality, Diversity and Inclusion Committee, and the Access and Participation Working Group, alongside relevant members of staff from Leeds Conservatoire.

The difficulty with the roles that support the LCSU President, and Student Union Manager, being democratically elected, volunteer posts, is that it can be difficult to engage with, develop, and hold to account, those who hold these positions. This issue has become more prominent over the past year (2020-21) due to the COVID-19 pandemic. COVID-19 has meant that the opportunities to meet with students, including the LCSU elected officers have become severely limited.

Appendix 4.c. - Student Feedback

Related Recommendations

- **Relocate the LCSU team to a more prominent office in the building, creating a student hub.**

Looking at the NSS results over the past two years, one of the lowest scoring questions that is experienced for Leeds Conservatoire is *'the students' union effectively represents students' academic interests'[16]* which only 63% of students agreed with in 2020 (a slight improvement on 59% in 2019).

After looking through the qualitative data available to us from these surveys, we see the following statements:

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[15] Ibid.
[16] https://space.leedsconservatoire.ac.uk/pluginfile.php/1180118/mod_resource/content/3/NSS%202020%20Report.pdf (Accessed 5 May 2021).

'I feel the Students' Union genuinely tries its best to help, but is limited to what it can do because of LCoM being a small institution.'[17]

'The only real negative is with the Student Union, in many aspects it is repressive and one sided. If students don't agree with the mass or the SU views, they can find themselves being ostracised and left out from others. This leads to people becoming more offended at smaller things and that can lead to people feeling like they can't say anything to anyone without people getting upset and causing a scene.'[18]

'I do wish there were more societies of all areas not just music, or make what is available for advertised more.'[19]

We can see from cross referencing these comments, with the qualitative data available, that there is room for improvement within LCSU. The student community are criticizing their capacity to provide a broader range of activities and conversations, yet also accept that they are genuinely trying their best – understanding the limitations imposed upon them due to the size of the organisation.

These viewpoints are reinforced when looking at the 2019 Internal Student Survey Report[20] (see below). Here we can see that **less than 60% of students know where the Student Union Office actually is, with only 47% knowing who the Student Union Executive Officers are**. They lack the required visibility to effectively represent the student community that they serve. With this in mind it would be advantageous to give LCSU a more prominent position within the conservatoire building, to enable them to improve on their visibility, reach, and ability to represent the students that they serve effectively. By creating space for LCSU on the fourth floor of the main building, we could create a student hub where students could go to access the support that they need. Positioning LCSU next to Student Services would improve visibility, create a sense of community, and allow for the growth of the team. The current office space does not allow for this.

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[17] Ibid.
[18] Ibid.
[19] Ibid.
[20] https://space.leedsconservatoire.ac.uk/pluginfile.php/767327/mod_resource/content/1/Internal%20Student%20Survey%202019.pdf (Accessed 5 May 2021).

Student's Union

Agreement Statements

Student were asked 'to what extent do you agree with the following statements about the Students Union':
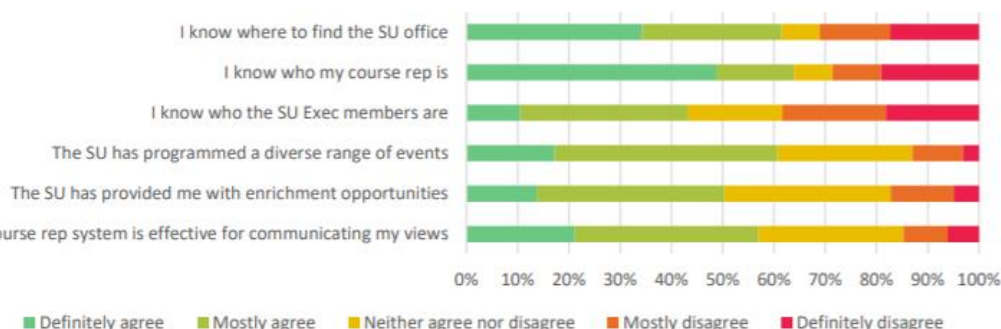
Figure 3: SU agreement distributions

Legend: ■ Definitely agree ■ Mostly agree ■ Neither agree nor disagree ■ Mostly disagree ■ Definitely disagree

Table 2: SU statements - weighted agreement by pathway (scores below median shaded)

Statement	Business	Classical	FDEMP	FDMP	Film	Folk	Jazz	Popular	Production	Songwriting	PG
I know where to find the SU office	58%	65%	88%	31%	60%	50%	69%	64%	47%	61%	77%
I know who my course rep is	75%	72%	65%	63%	76%	100%	70%	56%	46%	85%	83%
I know who the SU Exec members are	50%	60%	38%	13%	53%	42%	49%	47%	39%	54%	71%
The SU has programmed a diverse range of events	79%	67%	88%	50%	59%	83%	64%	59%	55%	75%	79%
The SU has provided me with enrichment opportunities	58%	72%	81%	31%	65%	79%	65%	61%	66%	69%	69%
The course rep system is effective for communicating my views	52%	66%	81%	38%	58%	58%	59%	60%	55%	68%	73%

Appendix 4.e. - Liberation Networks and the Mentorship Pilot Scheme

Related Recommendations

- **Restructure the LCSU Executive Team to include an Equality Officer who oversees the work of student liberation and representation, and remunerate them for the work that they carry out.**
- **Formally create student liberation networks to represent minority groups that feed into the EDI Committee and the Student Staff Forum,**

One of our earlier consultations was with Ruth Clark, chair of the EDI Committee. Ruth has chaired this committee since 2018 and has seen a number of different Students' Union Liberation Officers contribute to the committee over this time. The effectiveness of these contributions has varied, often depending on the experience, confidence and awareness of the elected representatives, something that is arguably not widely considered in the democratic process in which they take up their posts.

Ruth stated that;

'We found in the EDI Committee that contributions from the liberation officers were valuable, however attendance was sporadic and it seemed that the students may have felt intimidated. The formal committee environment is quite alien to students (and some staff) and there was no induction or training. Consequentially, the officers could be quite quiet and the chair (me) would need to encourage their responses. I think, for all committees, any new members whether staff or students would benefit from mentoring or training on the format of meetings and that they're supposed to encourage open discussion. Furthermore, committees should maybe have an informal initial meeting, that's not minuted, to talk about what the committee is about and encourage open discussion at formal meetings.'[21]

With this in mind it became clear that we need to look at how we support the student voice on this committee, whether through reviewing its membership for the future, or through equipping the Liberation Officers with the necessary skills and confidence to effectively participate on this committee.

After consulting with Hollie Arnold (LCSU President) we learnt that she thought that LCSU would benefit from the introduction of Liberation Networks. The purpose of these networks would be to focus the work of the Liberation Officers, in order for them to represent their communities effectively. The Liberation Networks would operate in a similar way to our pre-existing pathway councils, which feed into the Student Staff Forum, although they would focus on the specific EDI related needs of the protected characteristics of whom they represent.

It is important that these networks are safe spaces for those who choose to participate with them. A place where students of specific minority groups can speak freely, in a safe environment, free from prejudice or unconscious bias, something which may not be guaranteed in other forums.

Initially we hoped for the four Liberation Officers to take ownership of each of their relevant networks, and to support this offered ourselves (the four EDI Project Coordinators) as mentors that could help to guide this new development. Not only would we be able to support the Liberation Officers in the set-up and facilitation of these networks, but we would also be there to support their developmental and training needs, and to help them to act confidently within both the EDI Committee and the Student Staff Forum, on behalf of their networks.

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[21] From email communication with Ruth Clark, Head of Technology Enhanced Learning, dated December 18th 2020.

An initial meeting was set-up between the four Liberation Officers, the LCSU President, and the EDI Project Coordinators to discuss this proposal, to introduce ourselves to one another, and to establish mentoring partnerships.

In the initial meeting we decided to pair up in the following way:

Nick Burdett with Sakeenah Muhammad (LGBTQ+ Officer)
Sophie Bannister with Serri Khan (Global Communities Officer)
Natalie Tiu with Charlotte Raddon (Women's Officer)
Dermot Daly with Zoe Martin (Disabilities Officer)

We chose to partner up in this way as for the most part each of us represent the communities of which we are mentoring. As none of us identified as having a disability, Dermot volunteered to partner with Zoe Martin, as he already had established a relationship with her as one of her tutors.

The initial meeting seemed successful, with each of the Liberation Officers attending. There was a slight delay in setting the meeting up, as it took a while for Hollie to get confirmation from each of the Officers.

Following on from this meeting I asked each of the mentors to set up initial one on one meetings with their relevant mentee in order to discuss their initial aims for the year, and any areas they felt they needed support with. The four EDI Project Coordinators had mixed success with this, with some of the Liberation Officers proving unresponsive, an issue experienced by Hollie as LCSU President too.

The primary aim was to help each of the Officers to set up their networks within the first term, in order to promote them to students. It was understood that as a network they may not be able to achieve everything that they intended to in the first year, due to the extenuating circumstances surrounding COVID-19 – which severely limits networking opportunities. At first we intended to launch each of the networks simultaneously, but due to the lack of responses from some of the Liberation Officers this proved difficult. With this in mind we decided to launch them independently, with the LGBTQ+ Network launching towards the end of the first term (December 2020) supported by both the LGBTQ+ Officer, and the LGBTQ+ Society President, in order to extend its reach to the best of our ability.

Mentor Scheme Conclusions

After further consultation with both the LCSU President, and the Student Union Manager, we understood that the problem we were encountering was due to us being reliant upon the proactivity of officers who hold voluntary positions. It is difficult to ensure that volunteers are passionate and proactive about their roles, as they are not being remunerated for the work that they undertake. At the same time it is difficult for them to be replaced, as they have each been voted in by the student body, so we do have a duty to support the democratic process.

After consulting with the Student Union Manager, Steven Anderson, he did inform me that there was a precedent for asking elected officers whether they wanted to continue in their role within LCSU, this had been done before with an Events Officer who proved difficult to engage with. The problem with this is that we need to give them enough of an opportunity to prove that they are willing to be proactive, and by the time this period ends we are quite a substantial way through the academic year, and each of these positions are only held for one academic year.

It is still our belief that Liberation Networks would be a valuable resource to reach some of our under-represented students, however we need to consider how we could implement them more effectively. From further discussions with both the Student Union President, and the Student Union Manager, we developed the following plan:

- We should consider paying students to chair liberation networks, rather than relying upon the Elected Officers. This could be done in a similar way to the LCSU Experience Reps positions that support each of the academic pathways. This would ensure that we are recruiting representatives who we could more easily hold to account, and they in turn could work with the elected representatives. It might be that the elected representatives also successfully apply to these posts, which should not prove problematic.

- As this would remove the responsibility from the elected liberation officers, we consulted with LCSU and decided to alter the structure of the LCSU executive team for the next academic year (2021/22). Rather than having a number of individual liberation officers, it would be beneficial to have one Equality, Diversity and Inclusion Officer who could oversee the work of the paid liberation reps. This individual could hold them to account if they lacked engagement, and suggest if alternative representation was required, something which has not been acted upon through the current elected system. The EDI Officer should be remunerated for their work (as part of the new scheme for elected officers, whereby each should present a portfolio of their work at the end of each semester, to incentivise proactivity).

- We should not disregard the specialist nature of representation within EDI, and it would be vital to support these networks, and those chairing them. Currently it is unreasonable to expect that the current LCSU staff

structure could support this extra work. It is my considered belief that LCSU would require further staff support from a designated student voice or EDI coordinator/manager. This staff member could work specifically with LCSU, though it might be preferable form them to work more widely across the Conservatoire, to reduce the possibility of LCSU continuing to work in a siloed way.

Appendix 4.f. - LCSU within Leeds Conservatoire

Related Recommendations

- **Recruit a Project Coordinator to oversee the necessary student liberation work required – in collaboration with LCSU.**

Currently the relationship between LCSU and Leeds Conservatoire is slightly disjointed, with them often acting as separate entities, despite being part of the same organisation.

Looking at other larger organisations, such as the University of Leeds, we know that they have a separate organisation, Leeds University Union, which works alongside the University of Leeds. They are able to do this largely due to the size of the organisation, and through years of investment and development into their students' union.

At this stage it would prove difficult to replicate this model, we simply don't have the resources, and LCSU and Leeds Conservatoire are largely based within the same building, so we lack the space. However, we can learn a lot from how they operate.

From my experience working for Leeds University Union, and from looking at their staff directory, we know that they employ designated staff members to support a range of their activities. From an EDI and Student Voice perspective this includes the following roles[22]:

- Development and Engagement Coordinator (Political and Campaigning, Culture, and Faith societies)
- Two Student Engagement Coordinators
- Democracy Manager
- Several Administration Coordinators
- A designated marketing team
- A designated support team

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[22] https://www.luu.org.uk/about-us/search-our-staff-directory/?staff-departments=&staff-name= (Accessed 5 May 2021).

Each of these roles, and there are many more, are separate from the wider University of Leeds staff community.

Due to our size it would not be feasible to replicate this structure, but we could look towards working more closely together to really get the most out of an under-resourced, and potentially extremely valuable department. Currently the two full time LCSU employees are expected to be able to manage a team of elected representatives that cover a wide range of different activities and issues. They are expected to;

- Promote and market what they do
- Handle the commercial side of their organisation
- Programme a series of student events (ranging from Freshers Week and seasonal parties, to equality based discussions)
- Provide a voice to the student community
- Manage a wide range of different societies
- Facilitate difficult discussions whilst remaining politically neutral
- Represent a diverse student community with differing needs, concerns and values.

No other department within Leeds Conservatoire has such a wide range of expectations imposed upon them, let alone an expected skill-set to be able to carry out these expectations effectively.

For us to be able to continue to grow as an organisation, and to satisfy our current strategic plan which includes the following;

- *'Make significant progress in equality, diversity and inclusion by investing in a conservatoire-wide project to identify and change the structures that support inequality and inequity.*
- *Engage our staff and students in the life of the conservatoire, listen to their voices and respond to their needs in a transparent and accountable way'[23]*

We must structure ourselves so that we are able to do so.

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[23]
https://space.leedsconservatoire.ac.uk/pluginfile.php/87124/mod_resource/content/4/LC%20Interim%20Strategic%20Plan.pdf
(Accessed 5 May 2021).

It is my belief that this would require investing in the staffing to assist LCSU in their activities, by providing them with support in areas such as EDI and representation, and possibly in wider areas too. It could be that some of the required resources we already have within our staff community, e.g. through the marketing department, but that we need to look at how they could operate differently to support LCSU more effectively. This could provide a more viable solution to recruiting a new team of staff.

Appendix 4.g. - Enhancing the Student Voice

Related Recommendations

- **Alumni to speak about their experiences, both as students, and as graduates. These ambassadors should be representative of our full community, and not necessarily focus on just those who have experienced artistic success. If these were publicly available they could prove to be a good A&P resource.**
- **Work with Black Lives in Music to extend the pilot of the 'safe space' sessions for our students of colour.**

The importance and value of creating opportunities to hear from students from diverse backgrounds has never been more important, and we have seen this through some of the student facing work that we have carried out over the past academic year. A number of initiatives have been trialled, including Open Channel, the Elevate 'In Conversation' series, and the upcoming 'safe space' sessions with Black Lives in Music. Each of these initiatives require little by way of investment, but open conversations in a way that we have not focused on in the past.

Elevate

In February and March 2021 LCSU and Elevate were able to host a series of conversations with a diverse range of industry professionals. These conversations were an opportunity for both staff and students to hear from those working in the creative industries, who shared their work and lived experiences, as well as discussing how equality and inclusivity has impacted their careers so far.

These sessions involved a mixture of contributions, and topics included gender representation, intercultural work, queer performance making, and diversity in the music industry. Each session brought forward a different, and valued, perspective – however it was the sessions hosted by Leeds Conservatoire alumni, that particularly engaged our students.

One session featured a 2012 alumni, who spoke of her experiences as a woman on the pop course, at a time where the majority of her peers were male. Looking back at her time as a student, she remembered feeling undervalued, underrepresented, and intimidated with no opportunity to discuss these feelings.

We know that our courses have progressed since 2012, with regards to gender representation, however some of these experiences were mirrored by current students who participated in this session, particularly those on the production course. Allowing our current students to have the opportunity to discuss their shared experiences with someone who had been in their position before, made them instantly relatable, and allowed for an open and honest conversation, based on trust. It would be advantageous to extend this series in future years, perhaps focusing on further alumni from underrepresented groups. This would allow us to build a sense of community, share vital lived experiences, and grow as an organisation from hearing of their experiences directly. Not only would this benefit our current students at their time of study, but also as they transition into the early stages of their professional careers.

BLiM Safe Space Sessions

Through our work with BLiM, Roger Wilson, volunteered to host a safe space session with our students of colour, to discuss their shared experiences as underrepresented individuals in a conservatoire setting. Roger himself had a conservatoire education, and speaks openly about his experiences, something that our students could directly relate to. These sessions allowed for under-represented views and experiences to be heard, addressed, and taken forward (if desired) to feed into the wider equality, diversity and inclusivity work of the conservatoire. The sessions were a safe space for students to share their lived experiences of life at a conservatoire, and as a performers/musicians in general, and to provide us with an opportunity to learn, understand and improve as an organisation. Any views or opinions shared in this session remained anonymous.

It is our hope that this style of open, and honest conversation, can continue through the student liberation networks. Allowing for these experiences and views to remain heard, and giving an opportunity for continued feedback into the EDI work at Leeds Conservatoire.

Open Channel

As a direct response to the murder of George Floyd, the initiative of Open Channel was born. In the initial iteration the objective was to create a space for non-judgemental learning and discussion around race with the idea that more Open Channels would happen around other issues pertinent to members of our community. Due to the pandemic these have not taken place but may well work in tandem with the targeted BLiM sessions.

Appendix 5. - EDI Reporting

Related Recommendations

- **Reallocate the responsibility of compiling and analysing the EDI report to the designated EDI members of staff.**
- **Alter how we present reports in line with the #BAMEover campaign – ensuring an accurate breakdown of demographics so that we can have a more focused approach to A&P.**

- **Include statistics related to Leeds Junior Conservatoire in our EDI reports – acknowledging the importance of capturing this information from our younger students as this can help to guide our A&P work.**
- **Build on the recently developing relationships between Leeds Junior Conservatoire, Student Recruitment and Access and Participation.**

Currently the EDI report is created by the Planning Manager. The Planning Manager has a wide range of responsibilities and does not sit on the EDI committee, neither do they have any other EDI specific responsibilities as part of their role. We believe that by reassigning this task to a member of staff with specific EDI responsibilities, either an EDI manager or an EDI Project Coordinator, this report could receive the specific focus that it needs for meaningful positive change. This would also streamline the creation of the report, as its creation could be discussed within the EDI committee, by those who input into the policies surrounding the report.

EDI Reporting

Our current EDI report does not include any data for LJC (Leeds Junior Conservatoire) students, and these students are rarely discussed in Academic Council Meetings, which are often HE focused. There is a need for a more joined up approach, so that we can see a fuller picture of how the figures change throughout the entire organisation. Karen Gourlay (Head of LJC) informs us that 20% of LJC students come from Black, Asian or Minority Ethnic backgrounds (see Table 3.), compared to 6% of HE students (looking at the 2019-20 EDI Report). We are still yet to report on LJC through our EDI reporting, and there could be areas of success there.

Age	No. of students	% BAME	% Bursary support
9-12	35	23	26
13-15	65	20	25
16-18	23	9	30
Course	No. of students	% BAME	% Bursary support
Experience	17	29	29
Performance	42	17	24
Performance +	22	5	14
Tech	14	21	43
Sings	6	17	50
Target	20	15	25

Table 3. EDI data for LJC Students (2020-21)

It is interesting to see that the proportion of BAME students in LJC is significantly higher than across our HE courses. Similarly we can see that this proportion appears to decrease as the students get older. We, as an institution, should investigate why this is, and how we can retain these under-represented students, ensuring that they feel that a HE conservatoire education as an inclusive environment for them. By focusing on the students at the point of application we are leaving it too late, and this is where we must look at a joined up approach to Access and Participation and outreach across the whole organisation.

It would be advantageous for us to have a joined up approach from primary aged students through to HE, and a close working relationship with student recruitment, A&P and marketing is already building improvements, and this relationship is essential with regards to EDI. We don't currently track LJC students progress from an EDI point of view – this could be something to look at for the future.

BAMEOver Campaign

As an institution we decided to engage with the BAMEOver campaign, and introduced the following policy statement with regards to this campaign;

We will be engaging with BAMEOver campaign as we understand, recognise, and support the debate that is finally happening around this terminology, its uses and its inclusiveness (or otherwise). We look to use this opportunity to think around and debate the issue in order to critique our use of the term.[24]

It is important for us as an educational provider to understand the diversity of our community, or lack thereof, as we strive to be a more representative institution. Using the acronym BAME to group such diverse groups is problematic, and it could be argued that it hinders our progress by disguising some of our shortfalls concerning Equality, Diversity and Inclusion.

The Terms of Reference of the BAMEOver campaign are as follows:

'BAMEOver: Our terms of reference
We do not want to be grouped into a meaningless, collective term, or reduced to acronyms.
We are African Diaspora people
We are South, East, and South East Asian diaspora people.

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[24] https://www.leedsconservatoire.ac.uk/about-us/news/an-update-on-our-actions-to-support-black-lives-matter/ (Accessed 5 May 2021).

We are Middle East and North African people.

We are ethnically diverse.

We are people who experience racism.

Use these terms in any order you choose.

Just don't call us BAME.'[25]

A key issue that we encounter as educational providers by grouping these diverse groups into the collective term BAME, is it leads to a lack of clarity over our community, both with regards to staff and students. The Office for Students produced a report that documents the 'Access and continuation data by ethnicity, provider tariff group and subject group'[26] which summarises the access and continuation data for different student groups, rather than grouping them as BAME.

In relation to this report, Chris Millward (Director for Fair Access and Participation at the OfS) stated that;

'The analysis provides further confirmation of the importance of dis-aggregating categories such as black, Asian and minority ethnic students in order to understand the circumstances for each student. There are real differences between – and often also within – student groups, which universities should look to understand and address.'[27]

For example, the data shows that there is a significantly higher proportion, and continuation rate, of Asian students, in comparison to black students. This information is lost in the way that we currently report our EDI findings, our past reports have grouped students as BAME. Without focusing on a more dis-aggregative approach we are at risk of lacking focus with regards to our Access and Participation plans. We have access to this information, through the information gathered at the point of registration, it is just a matter of altering how analyse and report it moving forwards.

Appendix 6 – Outreach

Related Recommendations

- **Undertake an audit of all of the outreach that is undertaken by Leeds Conservatoire staff and students and manage this centrally, to ensure that we are offering consistent, positive messaging surrounding Access and Participation.**

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[25] https://incarts.uk/%23bameover-the-statement (Accessed 5 May 2021).

[26] https://www.officeforstudents.org.uk/media/db62c1e0-5681-4ca8-84ad-c575285cb86e/summary_of_access_and_continuation_data.pdf (Accessed 5 May 2021).

[27] Ibid.

- **Utilise the Community Music module as a means to promote Leeds Conservatoire to underrepresented demographics.**

Though Access and Participation and Equality, Diversity and Inclusion are separately managed within Leeds Conservatoire, they have similar interests and intentions, and should support each others remits.

From consulting with staff working within Access and Participation, it is evident that Leeds Conservatoire already carries out a significant amount of outreach work, whether formally – as part of our Access and Participation plan, or informally – with staff and students undertaking their own work in the community. One of the key issues that was identified was the lack of a consistent approach in this area, due to us, as an institution, not being aware of all of the work that is being carried out, and the contacts that we already have, which could benefit our A&P and EDI work moving forwards.

Head of Leeds Junior Conservatoire, Karen Gourlay, has already been working on an outreach plan to map out the work that we are already doing, and hopes to complete this soon. This plan will allow us to review the schools, and other community organisations, that we already have relationships with. From here, we should formalise all future outreach work that takes place to ensure that we continue to build on this resource. Not only would this enable us to monitor the positive work that we are conducting, it would also increase our standing in the community and enable us to offer further opportunities for our current staff and students to work within the community. This would also provide us with an opportunity to promote key messages regarding the opportunities that we can offer underrepresented young students, with a view to promoting Leeds Conservatoire, and arts education, as an option for all.

We should continue to build this network of community organisations to create a formal database, for the use of all within the conservatoire. It would be advantageous to survey our current staff and students to ask them whether they are already undertaking any outreach work, with a view of further building the network of connections that we have, and to increase the reach, and consistency, of our communications.

In previous years, we have been able to run a 'Community Music' module in which students develop, and facilitate, a series of workshops in a community setting, with several of these taking place in schools. Encouraging our Community Music students to promote the opportunities that we already have to offer to younger students would be an easy, and efficient way to get key messages across to students who may not consider what Leeds Conservatoire has to offer. We should utilise these points of access, either through the students themselves, or through the contacts that we have within each community setting.

Our Leeds Junior Conservatoire bursary scheme is one key message that we should be promoting in these settings. We need to improve our promotional reach with this scheme, to target those working in schools, whether through initiatives we are running, or through a separate communication strategy. The parents of underrepresented students, who we hope to reach, are unlikely to find out about Leeds Conservatoire through our direct communications (on our website, or through social media) as they are not already part of our network. We have already seen early success through this type of strategy, with an increase in Leeds Junior Conservatoire students coming from minority ethnic communities, and we should continue to build upon this success. The Luminate Education Group are already collating information on the relationships that we, as a group, have with primary schools in Leeds. Alongside this, Leeds Junior Conservatoire Administrator Dan Brunskill sits on the Leeds Music Education Partnership Working Group, which focuses on the music provision across Leeds for school aged children. Utilising the resources and connections that we already have as a wider group can only help to extend our reach.

Appendix 7 - Curriculum Reform

Related Recommendations

- **To standardise the process to create a course.**
- **To create a working definition of what decolonising the curriculum is.**
- **To create a strategy to decolonise at the core, rather than the periphery.**
- **To consult with working professionals – with little/no teaching or strategic connection with the conservatoire – at regular points in the year – to carry out a professional audit.**
- **Audit the courses every three years against comparable courses.**
- **Look at and critique reading lists and practitioners studied with reference to their 'use' and 'relevance' in line with course and industry expectations.**
- **To embed graduate attributes/artistic citizenry into all thinking and planning around courses and units – defining what this is and training disseminating to ALL staff.**
- **To create a post to look specifically at the use of A&P across courses (strategic) and ally that with broadening applications and admissions from under-represented groups whilst simultaneously ensuring that there is provision for them when they arrive (resources).**
- **Ensure awareness of the scaffold theory of high support/high challenge – to also be embedded in staff recruitment processes.**
- **Include students in the academic recruitment process.**
- **Set staff recruitment targets against diversity – equity and equality.**
- **Ensure clearer processes for requesting training.**
- **Create a dedicated training period – preferably before the beginning of the academic year – for the whole conservatoire.**

As a learning institution it is paramount that the key business is looked at and that investigation is curriculum; centred around four main questions: What it is? What it does? How it works? Why does it exist as it does? It is felt that at this juncture where there is planning for taught degree awarding powers, it is sensible to look at the curriculum taught now, and assess its strengths and weaknesses in terms of equality, diversity and inclusion – with an eye on the future of EDI, academic rigour falls out of the remit of this report but it is believed – and hoped – that the findings and recommendations in this report will help to build a framework where that academic rigour is inimitably tied to the curriculum taught, and the transparent and thorough structure that that takes.

Curriculum was broken down into sections – Course creation (with an eye on the degree awarding powers being sought), Expectations, Communication, Staffing, Admission criteria, Decolonisation, comparative courses (at other institutions) and Oversight. It is acknowledged that there are many more areas that could be examined and brought into scope – some acknowledged and deferred at this point, and some that came to light through the reporting period but those areas are judged to be secondary to those examined here.

Course creation

The creation of courses is an important part of the life cycle of any institution. At the outset ensuring that change, fairness and rigour are 'baked in' as an essential part of the DNA of a course, is necessary in order to maintain the standards by which the course will be judged rigorously and routinely.

Research looked at:

- the initiation of courses;
- from whom that initiation begins;
- how ideas are sought and worked into a course of study;
- the relevance of the course to the needs and demands of industry;
- the potential students of the course – ensuring fair and equitable access and outcomes for all students;
- how the contents and aspiration of the course is (routinely) communicated and challenged by staff and students;
- the use of the academic canon[28] in each area.

In order to investigate these areas, the heads of school were to be consulted with one-to-one meetings conducted and faculty meetings attended; course creators were also to be consulted, as were students. Further detail around the canon was to be attained through detailed research of the historical relevance of what is being taught within the conservatoire and several leaders in industry with a vested interest in the artists and creators of the future, were to be consulted as to their expectations of students from various courses and the sector as a whole.

External organisations such as the Luminate working committees, Conservatoires UK, NSS[29], BLiM[30], HESA[31] and their published literature was also to be taken into consideration as well as attendance at the Decolonising Theatre Studies Curriculum hosted by the University of Derby on October 31st 2020[32].

Expectation of courses

In order to make an assessment which is rigorous and quantifiable, the expectation of the courses currently taught was to be ascertained. Through published promotional literature, course outlines, surveys, consultations, one to one meetings and Open Channel events the expectations of the courses were to be determined for both staff and students, with discrepancies to be further investigated. In addition to this, alumni and those in the industry were to be asked for their experiences and expectations of the courses that are studied within the Conservatoire.

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[28] https://www.some.ox.ac.uk/wp-content/uploads/2019/08/2.-Weber-1999-The-history-of-musical-canon.pdf (Accessed 12 May 2021).
[29] National Student Survey
[30] Black Lives in Music
[31] Higher Education Statistics Agency
[32] https://www.eventbrite.com/e/decolonising-he-theatre-studies-a-lively-debate-tickets-123199572237 (Accessed 12 May 2021).

Communication

The use of internal and external communications was to be assessed against its effectiveness in implementing change and opening dialogue – this is to be assessed through open day information and communication via common methods (email, SPACE, Microsoft teams, letter) throughout the organisation. Individual pathways for students were to be looked at in theory, and in practice (through select case studies) with the wider knowledge of these findings checked against available data on graduation. Staff were to be consulted as to their knowledge of the chains of communication and the ability to find answers to pertinent questions easily, openly, and quickly in a variety of ways.

Staffing

In order to deliver an effective and useful curriculum staffing is paramount. HR to be were consulted around staff recruitment, from the identification of need to appointment, via advertising and interview/audition. Current staff were to be consulted around their comfort on subject specific knowledge and training that may mitigate any perceived holes in knowledge/experience. Looking at centralised data, the diversity of the staff (measured, where possible, against the protected characteristics) was used to contextualise where the organisation is now and in order to benchmark against comparable organisations using HESA (and where applicable DfE) data. The amount, content, and delivery of masterclasses was also to be examined against the framework of the stated aims of the course(s) that these masterclass(es) were aimed at. Finally, staff training in areas around bias, student needs, differentiation[33], expectation(s), and academic and day to day processes was to be consulted on.

Decolonising curriculum

In order to find a working institutional definition of decolonisation of curriculum, surveys were to be used as well as select follow up questions to respondents (staff and student) who indicated a willingness. Keele University[34], SOAS[35], Leeds University[36], Leeds Beckett University, Leeds Trinity University were used as studies on the prevalence of interest into decolonisation and responses to it, as well as the NUS[37] and the campaign groups, 'Why is my

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[33] In the educational context

[34] https://www.keele.ac.uk/equalitydiversity/equalityawards/raceequalitycharter/keeledecolonisingthecurriculumnetwork/#keele-manifesto-for-decolonising-the-curriculum (Accessed 12 May 2021).

[35] https://blogs.soas.ac.uk/decolonisingsoas/files/2018/10/Decolonising-SOAS-Learning-and-Teaching-Toolkit-AB.pdf (Accessed 12 May 2021).

[36] https://medium.com/@leedsunidefundtodecolonise/open-letter-defund-to-decolonise-leeds-university-cda09a1109a2 (Accessed 12 May 2021).

[37] https://www.nusconnect.org.uk/articles/why-is-my-curriculum-white-decolonising-the-academy (Accessed 12 May 2021)

curriculum so white?'[38] and 'Rhodes Must Fall'[39]. The Go Higher West Yorkshire group on Decolonising the Curriculum[40] was attended as well as the aforementioned University of Derby symposium on Decolonising Theatre Studies Curriculum. In addition to this, selected course content was to be looked at in relation to the learning from these sources with recommendations flowing from that comparative study.

Comparative courses

Fixing the Conservatoire into the ecology of UK further education is important for context and fair comparison – we don't exist in a vacuum - and so, to satisfy this aim, a selection of courses were to be compared with the 'same' courses at other institutions in light of structure, outcomes, staff (numbers, expertise, protected characteristics) and students (numbers, expertise, protected characteristics). The comparable institutions were to be chosen by NSS data, geography, size, and course similarity, with data collected from the public domain.

Findings

Course creation

o Initiation of courses

The creation of courses is a difficult process and one that, as we are now, doesn't appear to be as open as it can be. There appears to be no formal process to go through and each new course that is created is created along bespoke lines.

It would be fair to ask why this report is veering into these areas as it appears to be outside of our remit, the argument is that in order to reform curriculum and look at it objectively, knowing and understanding how and why it came into being is important, and, with the potential of the Conservatoire applying for and hopefully gaining Taught Degree Awarding Powers (TDAPs), it's important, not only to see how courses could be created with EDI in its DNA from inception, but also to see where retrofitting of meaningful EDI strategies can be most effectively employed.

From discussions with Heads of School the following was ascertained in reference to course creation:

The first port of call, and in this process, arguably, the most important, is the 'Application for Programme Development Consent' form. This is a two-stage form where the business case and the academic case for a new course needs to be justified in writing. To initiate a new course there needs to be a business case (looking at growth in student numbers and financial sustainability) and an academic case (for rigour of academic learning and

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https://www.subu.org.uk/mycurriculum/#:~:text='Why%20is%20my%20Curriculum%20white,reading%20lists%20and%20course%20content (Accessed 12 May 2021).

[39] https://rmfoxford.wordpress.com/ (Accessed 12 May 2021).

[40] https://www.gohigherwestyorks.ac.uk/news/ghwy-hosts-decolonising-the-curriculum-network-meeting/ (Accessed 12 May 2021).

usefulness of the course itself). It must be stated here that we need to keep in mind that as an organisation which has budgets and financial responsibility above and beyond academic considerations complete 'blue sky thinking' of courses can be speculatively indulged for the 'new thinking' that it may avail us of, but, must be kept in check. There is still passion to create courses that are academic and intellectually stimulating and interesting within this structure.

"*The reason you want to make [a course] is very rarely because it will make money, it's because you think the subject is fascinating and you're excited about the community it can bring or add to within the conservatoire.*"[41]

The form that needs to be completed[42] is in excess of 70 distinct questions and comprises 3 sections[43] – this can be prohibitive and extremely time consuming, especially if you are not familiar with the mode of completion.

Section A is 'general information', which essentially lays out the logistics of the course, what level of study, proposed name of the course, when it will begin, who is the contact at the partner institution, first intake etc.

This section is 22 questions and 4 pages long; 31% of the questions and 14% of the pages.

Following this the Business case is dealt with:

"*In this section both partner institution (PI) and faculty must explain the business rationale for the programme and evidence how the proposal aligns with strategic plans for both the PI and University. This will help the University substantiate the programme's viability in a competitive market and present an understanding of any financial and resource implications. The analysis and sign off of the Business Case should take place before the Academic Case section of the form is completed.*"[44]

Followed by the Academic case:

"*This part of the form facilitates the proposal of academically-sound programmes of study which meet the 'expectations' outlined in the UK Quality Code for Higher Education. […] It is intended that the completion of this section of the form will facilitate a programme-level approach to curriculum design; prioritising coherent programme-level curriculum design over individual module developments and placing the student experience and the strategic direction of both the PI and University at the heart of the design process. […] The proposed programme's indicative aims, outcomes and approaches to teaching and learning should therefore be written in a way that will be understandable and meaningful […] as the information will form the starting point for recruitment materials for prospective students.*"[45]

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[41] From email communication with Patsy Gilbert, Vice Principal and Director of School of Performance, dated October 16th 2020
[42] At this stage whilst we are still validated by the University of Hull
[43] (i) General Information, (ii) Business Case, (iii) Academic Outline and Rationale for the Validated Provision or Academic case
[44] Application for Programme Development Consent
[45] Ibid

It's important to note that the first question in this section is: "*Provide a brief introduction to and rationale for the programmes, identifying the distinctive features and the 'big ideas' that thread through their design. Please identify three to five high level 'big ideas' articulating the key ideas and ways of thinking, practising and knowing that lie at the heart of the key disciplines or areas of practice encompassed by each programme and its variants. Literature suggests that these are likely to be fundamental to learning within the discipline and will change the ways in which students think and act in a transformative way. For example, what changes are necessary for a student to move from leaving with a degree in social science, to becoming an emergent social scientist, or leaving with a degree in design to becoming an emergent designer?*"[46]

It is at this point that the course is 'sold' and requires a significant amount of understanding of the ecology, and landscape outside of the conservatoire, as well as a pedagogical understanding. This could be severely problematic as, within our conservatoire, there are a limited number of staff who aware of the existence of this form, and an even smaller subset who are familiar with it.

- o   The relevance of the course to the needs and demands of industry

There are many courses at the Conservatoire, but all fall under the BA (Hons) Music[47], BA (Hons) Music Production[48], MA/PGDip Music, BA (Hons) Acting, BA (Hons) Actor Musician, or BA (Hons) Musical Theatre. The last three courses are new[49] and BA (Hons) Music Production is a very bespoke course – there are, according to the website[50] thirty-three variations of the BA (Hons) Music degree. This would suggest a high level of specificity within each course and its intended outcome.

There is some developing talk around 'graduate attributes' or 'artistic citizenship'[51] and what that should/could be as well as how it can be standardised across courses making it specific, and useful[52]. The statement "A degree from Leeds Conservatoire means..."[53] is being worked toward so as to distinguish a Leeds Conservatoire degree and course of study from other institutions – what is our unique selling point?

- o   The potential students of the course – ensuring fair and equitable access and outcomes for
  all students

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[46] Ibid

[47] With various parenthesised addendums

[48] As a one year 'top up degree' adding from the Foundation course in the same distinct area

[49] First intakes for BA (Hons) Acting and BA (Hons) Actor Musician were 2020 with BA (Hons) Musical Theatre in 2019

[50] Accessed January 2021

[51] Dale Perkins, School of Pop Away Day, Dec 2020

[52] It should be noted here that the NUS has some resources in this area which we can use to cross reference but it is strongly suggested that what we aim for is specific to our context and cohort(s) - https://guildhe.ac.uk/wp-content/uploads/2016/11/6710-Guild-HE-Active-Citizenship-Report-44pp.pdf (Accessed 12 May 2021).

[53] Craig Golding, school of pop away day, December 2020

It is acknowledged, tacitly and openly, that diversification of the students on any course is an asset for the Conservatoire as well as the wider industry – in many talks Vice Principal and Director of School of Performance, Patsy Gilbert states, 'if you want to see what the industry will look like tomorrow, look at those in training now'. That said, what is to be addressed, and is, in some of the areas that were seen, is how that diversity can be seeded within the ecology of the industry before, during, and possibly after, interaction with the Conservatoire.

In conversations with Erin Carter[54] there is a clear desire to reach into the school estate and work with potential students who mightn't see tertiary education as a viable or open route, and work, from an early age, to counteract that. Nascent conversations were being had over the summer of 2020 to establish a way of leveraging the school estate that is linked to the Conservatoire via Luminate[55] and aim to begin some trials in those schools, these conversations were supported and attended by senior members of the institution[56]. The work that Junior Conservatoire does is also aimed along these lines and there may well be unexplored cross over between the two aims. Suffice to say, those conversations are paused at present as the changeable landscape, ostensibly caused by governmental handling of the coronavirus pandemic, makes forward planning and physical access to schools difficult if not legally and morally impossible. It should be made clear that these aims of working with younger students are already in place at the Conservatoire, and the vital work that Junior Conservatoire does is to be credited here, that said, we do need to look at the gaps in application – with particular reference to the protected characteristics – to Junior Conservatoire, and 'senior' Conservatoire, and work to remedy those.

Some of that work is already occurring and being provided for as exemplified by the conversations at the School of Pop 'Away Day' in December 2020. On the agenda was the use of Access and Participation funding and how it can be effectively levied to improve and embolden the students that it is designated to help. It was stated that retention reduction, enabling students with Special Educational Needs (SEN) and finding routes for 'non-traditional' students were particular areas of interest. There was talk around working explicitly with Quintile 1 and 2[57] students as these metrics have a correlation to the identified targets. This quintile level designation is something that is evident and explicitly part of the practice on the Foundation degrees which feed into the Undergraduate courses.

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[54] Programme Leader: Actor and Actor Musician BA
[55] The White Rose Academies Trust is a member of the Luminate group and is responsible for three Secondary and one Primary school in Leeds
[56] Vice-Chair Aaron Casserly-Stewart and Elise Brown of the board of directors
[57] The quintiles referenced here are based on the POLAR4 data from the Office for Students which are "based on how many 18 year olds from an area started a higher education course between 2009-10 and 2013-14" there are also metrics relating to intersections of this and other data and can be found at www.officeforstudents.org.uk/data-and-analysis/young-participation-by-area/maps-of-participation-in-higher-education/ (Accessed 12 May 2021).

There was discussion around whether 'our approach can be dominated by the measures put in place on the use of APP funding', noting that some of these measures can be inflexible and non-responsive to situations as they unfold, allowing for things to work at a programme level but not an organisational level. Simply put, there are lots of ideas but little time to implement them. There was also the question of student input – really understanding what students actually need – involving students (and all stakeholders) in the conversation around allocation of funds as the APP fund is looking at the students that we already have and not necessarily mindful of those that will join.

A new offer from the conservatoire – Access all Areas[58] – seems to be addressing, proactively, some of the issues that have been identified as regards access so as to create a Conservatoire that better opens the doors of opportunity and reflects our community, locally, nationally, and internationally.

"Leeds Conservatoire: Access All Areas is an application support programme designed to make conservatoire education accessible and achievable to learners who come from underrepresented backgrounds."[59]

It is too early to make definitive statements about the scheme but this is certainly a positive step with regards to ensuring fair and equitable access, and may well serve as a precursor to the implementations of the ideas raised in conversations had with Erin Carter, as delineated above.

In consultation with Nicholas White (Disability advisor) and Lucy Plimmer (Student Disability Advisor), it was asserted that there needs to be a real look at how we use what we have learnt through the pandemic with regards to remote and accessible learning and instil that into curriculum make up. Some students have reported that remote learning has allowed them to access learning in a way that is suitable to their needs, whether that be via Microsoft's Immersive Reader, or captioned PowerPoints, as well as the ability to have written resources digitally, enabling enlargement and colour reassignment in order to accommodate needs. These are tools that have always been at our disposal, but the pandemic has facilitated their use more routinely. These appear to be 'easy wins' which can be implemented via training and further understanding of the power of them in the learning environment.
There is a concern that there are students with undiagnosed conditions were not always getting the additional time that is needed for them in exams, and it has been suggested that in a curriculum review the need for exams is looked at as well as the need for statements in order to access additional time. It could be that the 25% additional time is added on to all examinations and those that need it use it and those that don't leave when they are finished – this is to be investigated and consulted on further. Some of the work needed to adapt work for neurodiverse students is

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[58] https://www.leedsconservatoire.ac.uk/access-all-areas/ (Accessed 12 May 2021).
[59] Ibid

already happening and conversations between Nicholas and Erin Carter have already taken place – this is encouraging and is to be encouraged more widely.

- How the contents and aspiration of the course is (routinely) communicated and challenged by staff and students

In the course of this project Programme Days were attended, at which the communication and challenge of directives was clear and transparent.

The scaffold theory model of (ideally) High Support allied to High Challenge, is clearly evident throughout all meetings and staff interactions meaning that the Conservatoire is consistently aware of what it is doing, what it should be doing, and also what it could be doing. It could be argued that this report and the tangible outcomes that it will lead to are proof of that institutional ethos and, with this ethos embedded within the staff body it follows that it will flow toward students and engagement and autonomy over their learning. [60]
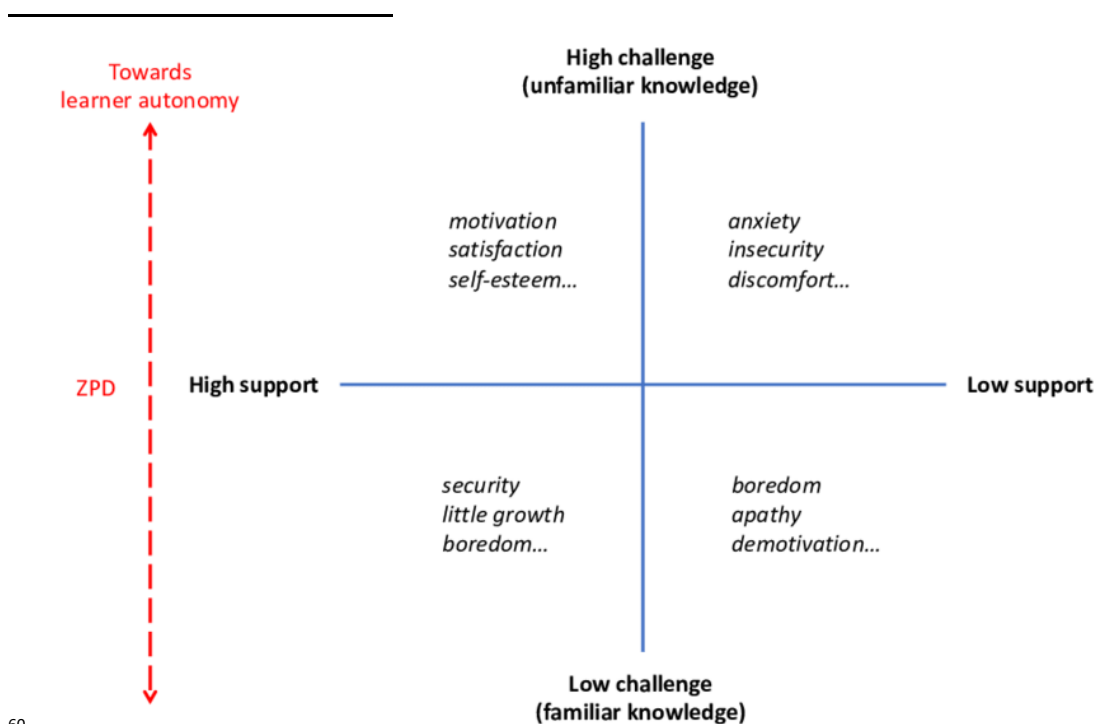
[60]
A graphical representation of the scaffold model posited by Luciano Maiani's article "Teacher Support and Teacher Challenge in Promoting Learner Autonomy", first published in *Perspectives: A journal of TESOL Italy, 1997, 23 (2).* http://tesolitaly.org/new/perspectives (Accessed 12 May 2021).

In conversations, it is heartening to learn that staff are proactively researching with a view to improve training, in both access and outcome, this is to be encouraged and enabled[61].

- The use of the academic canon[62] in each area.

The canon that is used in teaching reflects, in the main, the educator[63] and value placed on those works by them[64] and can work against the aspirant aims of exploration and critical thinking – how can thinking be critiqued if that which is to be critiqued is already set on a pedestal?[65]

"...musicologists have been slow to recognize the problem of the canon, because it is so embedded in their assumptions about music, and controls so much of what they do. If we are to understand the canon historically, we must become sceptical of it, and free ourselves from its authority, its ideology, and the whole manner of speech that surrounds it. Only by questioning this tradition can we understand either its musical or its social foundations"[66]

This is an area which overlaps and interconnects with decolonisation, an area we will touch on later, however, it is evident that in order to challenge and critique the canon that is taught at Leeds Conservatoire, we must be aware of our biases[67] as an institution, as, school, programme, and course leaders, as well as lecturers and tutors.

Looking through the prospectus[68] there are examples of the reading and practitioners that have been looked at and these *are* varied but seemingly very much informed by the tutors and students that already interact with the courses, as well as institutional, cultural, social, and historical precedent – it could be suggested that in order to widen engagement, these touchstones themselves need to be widened and critiqued. A spirit of enquiry and inquiry is the key here.

Too numerous to detail here, but there is work to be done in looking at reading lists and practitioners studied across courses in detail. It must be noted that there is already significant work happening across the Conservatoire in relation to masterclasses and broadening this palate.

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[61] Christine Fulcher (Senior Lecturer, BA (Hons) Acting, BA (Hons) Actor Musician) is researching body consciousness, what it is and how it can be overcome/worked with. This is, admittedly, very specific to movement in the performing arts but there will be barriers in other areas throughout the Conservatoire.

[62] https://www.some.ox.ac.uk/wp-content/uploads/2019/08/2.-Weber-1999-The-history-of-musical-canon.pdf (Accessed 12 May 2021).

[63] It must also be recognised that all educators/artists, and, indeed, people, see and understand the world through a specific lens which is unique to them and shaped by their beliefs and lived experience(s).

[64] Or *for* them in cases where curriculum is given to the educators with little or no input by or from them.

[65] Philip A Ewell writes with authority on this in Music Theory and the White Racial Frame - https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.ewell.html (Accessed 12 May 2021). - this could, and should, be read as a companion piece to this section

[66] William Weber (2001), The History of the Musical Canon

[67] And the 'lenses' through which we see and interact with the world

[68] 2021-22 Undergraduate Prospectus

Expectation of courses

o Key learning objective for each course

Ascertaining the key learning objectives for each course and investigating and observing how the course holds true to those is a large piece of work. Initially this was in scope for this report. It must be said that this work is detailed, and will require more time and hours than are currently available, that said, we must do this by course to ensure that what is being taught is what is being promised and in the 'contract' for each learner, lecturer, and applicant connected and connecting with the course.

o What are the expectations of the learners when joining?

For the purposes of a comprehensive report, the expectations of certain learners should be mapped to the course expectations for the courses that they are engaged with, **but**, it must be stated that this would, at best, be anecdotal, as it would only look at a limited number of courses. This work across all courses must be done to ascertain what is effective, and what could be more effective. Again, given more time, comparing these expectations to the objectives identified for each course would be a good starting point for us to ascertain what is needed and to give pointers in the 'right' direction.

o What does industry expect from us as an institution?

It can be said that what is expected from us as an institution is to create the next generation of creatives and to equip them with the skills, knowledge, fortitude, and resilience to be successful in the creative industries. Indeed, the public mission statement of the Conservatoire – "We are artistically ambitious, quality driven and industry focused. We are actively engaged in the future of music making. Our environment nurtures independence and creative risk."[69] – speaks directly to this aim.

"All courses at conservatoires have a strong vocational, performance orientation, and course structures are reflective of the industry. This means graduates from conservatoires will be accustomed to the ways of working, hours, and expectations of the industry they are going to work in, as they will have practised this throughout their course."[70]

The large question from this is 'are we living up to this expectation?'; obviously the global pandemic – the elephant in the room – is making this (as well as direct consultation) even harder to achieve but it should always be the goal. It must also be questioned whether the distinction between this model of Conservatoire education pitted against University education is valid especially in light of the pursuance of degree awarding powers – it could be that there is

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[69] https://www.leedsconservatoire.ac.uk/about-us/about-leeds-conservatoire/corporate/governance-strategy/ (Accessed 1 February 2021).

[70] https://www.ucas.com/conservatoires/conservatoire-study-right-me (Accessed 12 May 2021).

a need to equip students with the cultural and society contextual factors which play into the ideas taught, again, this is a strong argument for a robust look at the decolonisation of curriculum. In order to ensure that we know what the industry expect from us, we must be proactively asking and acting on that advice and learning – again, enquiry and inquiry.

Communication

In this section the aim was to look at Open Days, use of SPACE and case studies for student pathways and how those are communicated. Unfortunately, due to the pandemic, the intended activities did not, or could not – morally, ethically and legally – take place. However, as a proxy, there has been a COVID audit which looked specifically at the process of communication between the Conservatoire and students during the pandemic

RSM Risk Assurance Services LLP wrote an audit on the 'Student Experience and Learner Journey' for Leeds Conservatoire[71] and here this shall be used as a proxy. In this audit it is clear that the communication between the Conservatoire and students in relation to the pandemic was strong, proactive and reactive,

"The Conservatoire has run several student feedback surveys during the year, the results of which, along with those of the National Student Survey (NSS), have been analysed, acted on accordingly and communicated to students. […] Our review confirmed that staff feedback has been sought throughout the year through surveys, with their responses analysed and related action plans put in place.[72]"

It found that communication between the Conservatoire and those students not yet on roll was also considered,

"Review of email evidence confirmed that the Conservatoire proactively contacted its 2020/21 incoming cohort of students, as well as providing dedicated resources through its website and during induction. […] we confirmed the Conservatoire identifies new students potentially requiring additional support at the application and audition stages; thus, ensuring timely and appropriate support is planned and provided.[73]"

Whilst this report was specifically honed on the pandemic response it would be fair to say that the processes needed in order to be audited positively were largely in place and/or able to be put in place as there was sufficient foresight and infrastructure to facilitate this.

From the staff survey, however, there is anecdotal evidence that communication between staff is not as clear as it could be. Question 16[74] asks about knowledge around EDI targets and actions in teams, 74% of responders didn't know[75]. It is freely acknowledged that this cannot be taken as an accurate proxy given that these answers could be

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[71] A draft of this audit was seen in full
[72] Ibid p3
[73] Ibid p4
[74] The question text was: 'Does your team's operational plan include targets & actions around EDI?'
[75] 20% said 'yes'; 6% saying 'no'

based on this not being an area that has directly affected the staff respondents, but if the vast majority of responders didn't know what was happening in their team then there *might* be a case to answer with regards to communication. More research is needed here to be anywhere near conclusive.

Staffing

  o Staff recruitment processes

It is a stated aim that "All teaching staff at conservatoires are working professionals."[76] this being one of the unique selling points of a conservatoire education is something that Leeds Conservatoire uphold and, are rightly proud of. That said, to be able to find and maintain staff who are working professionals and good disseminators of knowledge is a tough and difficult balance to find. It must be stated, for the sake of clarity, that formal teaching qualifications are not necessarily a barrier for an excellent practitioner to become a member of staff.

In conversation with HR, it was ascertained that shortlisting and interviews are both scored on a points system, where each interviewee is asked the same set of questions/set the same tasks and are scored against each other. Whilst the aim is to make this fair and standardised, there is an acknowledgement that where there is no specific right or wrong answer, subjectivity might play a part in the decision process. In terms of advertising roles, the following was said,

"If we are after a certain member of staff (or a certain profile) - we are not able to approach and offer a role directly, but we can ask them if they'd like to apply. Theoretically it is still a fair process due to the anonymous nature of applications, however, recruiting managers do see their initials, and obviously it can be easy to identify someone through the responses they give, particularly when detailing their experience. You could also amend a person specification to ask for certain experience (not suggesting this is done, but it would be possible)."[77]

  o Staff knowledge and competencies

For staff to be knowledgeable and comfortable in that knowledge – as well as how it can be taught -, requisite resources need to be available to them at all points during the year. One of the challenges that we face as an institution is, engagement, and this can be because of the number of staff who are deemed part time/sessional - therefore not always working in/for Leeds Conservatoire – as well as there not being a 'hot' point during the academic, financial or calendrical year at which the bulk of recruitment happens. To mitigate this, there could be a standardised induction process and opportunities for training throughout the year but these are very much between the member of staff and their line manager and, anecdotal evidence is that they are not always well communicated.

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[76] https://www.ucas.com/conservatoires/conservatoire-study-right-me (Accessed 12 May 2021).
[77] Conversation with HR representative, February 2021

The survey that was carried out suggested, very strongly, that there was an appetite for more, and detailed, training to be offered. Only 29% of respondents felt completely supported in their work, through professional development and CPD which is in line with the expectations and requirements of their job role. Although not damning, 58% only felt somewhat supported – it could be argued that this is because they know a little but not a vast amount.

There is an idea that if, as an institution, we encourage more (peer reviewed) research around our core business, that this might do several things – raise the standing of the conservatoire pushing more into the realms of being, as the vision statement opines, "a leading European Conservatoire"[78]; it would allow us, as an institution, to interrogate our pedagogical practice and affect change more directly outside of our walls, helping to shape the landscape into which our graduates will enter, and ultimately shape; it will empower staff – current and future – to foster a culture of enquiry and inquiry; and, as a direct by-product of all of this, we will be an institution which is reflexive and truly responsive, allowing our teaching, learning, and knowledge synthesis to permeate all strata of the organisation.

- o Diversity of staff vs regional and nationally comparative institutions

At the inception of the project, we clarified that our working definition of diversity is *"the condition of having or being composed of differing elements"* and in terms of looking at the diversity of staff, we will look at what is held according to protected characteristics and compare those to the statistics held by the Higher Education Statistics Agency (HESA)

Characteristic	Leeds Conservatoire[79]	Leeds Institutions[80]	HESA[81]
Age	6.8% aged <25 10.9% aged >56	4.8% aged <25 17% aged >56	3% aged <25 19% aged >56[82]
Disability	4.1% known to have a disability[83]	5.6% known to have a disability	5% known to have a disability
Race	6.8% BME[84]	11.5% BME[85]	18% BME[86]

[78] https://www.leedsconservatoire.ac.uk/about-us/about-leeds-conservatoire/corporate/governance-strategy/ (Accessed 12 May 2021).

[79] https://www.hesa.ac.uk/data-and-analysis/staff/table-2 (Accessed 12 May 2021).

[80] Those institutions are: Leeds Arts University, Leeds Beckett, Leeds University, Leeds Trinity.

[81] https://www.hesa.ac.uk/news/19-01-2021/sb259-higher-education-staff-statistics (Accessed 12 May 2021).

[82] academic staff only

[83] This figure is likely to be higher as some disability is hidden, and/or not known, potentially by staff themselves

[84] Although if 'not known' is taken into account this figure raises to 15%

[85] Although if 'not known' is counted this rises to a staggering 23.7%. It must be noted that 16% of staff (1380 of a total staff of 8655) at Leeds University are 'not known' in the survey.

[86] The use of BME here reflects the way in which the data was/is reported and collated. See elsewhere in this report for detail on the #BAMEOver campaign

Sex[87]	All staff (M:F)[88] 63:37	All staff (M:F) 55:45	All staff (M:F:O) 44.2 : 55.6 : 0.2
	Full time (M:F)[89] 80:20	Full time (M:F) 59:41	Full time (M:F) - 52:48
	Part time (M:F)[90] 68:32	Part time (M:F) 44:56	Part time (M:F) 34:66
	Academic (M:F) 70:30	Academic (M:F) 55:45	Academic (M:F) 53:47
	Non Academic (M:F) 53:47	Non Academic (M:F) 38:62	Non Academic (M:F) 37:63

The numbers here speak for themselves and make it clear that, against national, and regional, averages, we are lacking in many areas.

o   Masterclasses and their use

On the Masterclass replay section of the website[91] students can re-watch Masterclasses via a Panopto login – these masterclasses appear to show the reach of the conservatoire in its ability to attract truly global talent to speak to staff and students, ostensibly about their work and career. Clearly these sessions have the ability to raise aspiration, but are they structured within a course of study? Are relationships built with these artists which could be mutually beneficial? Following on at the bottom of this page is a link to Musicians Survival Guide[92] which is yet more external industry figures giving real world advice to students. It is to be commended that these Masterclasses take place and are, where possible, available online to catch up after. We should, rightly, be proud of the links that we have from within the building and the regard with which we're held which enables and creatives of national and international importance and renown to give up their time to speak with us and our students. That said we must also be aware of the 'canon making' implications of the term *Master*class.

It should also be noted that every undergraduate and postgraduate course advertises masterclasses as part of the course (this is not yet true for the Performing Arts courses even though this is already the case), so it is obvious that this is something that we already do, and do to the point of embedding it into the advertised 'offer' at the Conservatoire.

o   What training do staff feel that they need?

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[87] Working in the binary here is problematic but the data collected by HESA only has options for the binary plus 'other' as reflected in the overall data with 'O'
[88] https://www.hesa.ac.uk/data-and-analysis/staff/employment-conditions (Accessed 12 May 2021).
[89] Ibid
[90] Ibid
[91] https://www.leedsconservatoire.ac.uk/student-life/students-at-home-hub/masterclasses-replay/ (Accessed 12 May 2021).
[92] https://www.leedsconservatoire.ac.uk/student-life/students-at-home-hub/musicians-survival-guide-live-qa/ (Accessed 12 May 2021).

Due to the time constraints of this reporting cycle, it is still to be determined what training it is that staff feel that they need. It is important, however, to ensure that any training that is offered is based on need and interest, be that of the organisation or the individuals calling for it.

Decolonising curriculum

    o   A look at the working definitions available

It is acknowledged that decolonisation of the curriculum is an area of work that ALL educators need to engage with. There are several working definitions available:

- In their 'Learning and Teaching Toolkit for Programme and Module Convenors' from May 2018, SOAS defines it as: *"Decolonising SOAS' […] refers to thought and action within the university to redress forms of disadvantage associated with racism and colonialism"*[93]

- In their 'Manifesto on decolonising the curriculum', Keele University declares that *"Decolonization involves identifying colonial systems, structures and relationships, and working to challenge those systems. It is not "integration" or simply the token inclusion of the intellectual achievements of non-white cultures. Rather, it involves a paradigm shift from a culture of exclusion and denial to the making of space for other political philosophies and knowledge systems. It's a culture shift to think more widely about why common knowledge is what it is, and in so doing adjusting cultural perceptions and power relations in real and significant ways."*[94]

It is important to note that there is no decolonising manifesto on Leeds University, Leeds Beckett University or Leeds Trinity Universities' publicly accessible material. It would therefore suggest that whilst conversations have clearly been had, the major tertiary education institutions in the city haven't an institution led methodology for decolonisation. It should be added that in the case of one of the universities mentioned – Leeds University – there has been a concerted effort by students to force a standpoint on the issue.[95]

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[93] https://blogs.soas.ac.uk/decolonisingsoas/files/2018/10/Decolonising-SOAS-Learning-and-Teaching-Toolkit-AB.pdf (Accessed 12 May 2021).
[94]
https://www.keele.ac.uk/equalitydiversity/equalityawards/raceequalitycharter/keeledecolonisingthecurriculumnetwork/#keele-manifesto-for-decolonising-the-curriculum (Accessed 12 May 2021).
[95] https://medium.com/@leedsunidefundtodecolonise/open-letter-defund-to-decolonise-leeds-university-cda09a1109a2 (Accessed 12 May 2021).

The 'Why is my curriculum so white?' campaign which was started by UCL students in November 2014 and coalesced into a 20 minute video[96] is credited with kickstarting the decolonisation debate that has been a consistent presence in academia since then. It asks a (seemingly) simple question whilst defining the terms and relevance of the debate.

"The word whiteness draws attention to something that for a lot of people is invisible [...] a blindness to other perspectives", this, from the opening of the video, is the crux of the argument - decolonisation is a process of seeing the whiteness and colonial thinking inherent in the curriculum that we have and then challenging that. The questions of 'why do we learn this in the way that we do?' and 'where does this thinking originate?' can be quite instructive. Who has decided upon the hierarchical nature of our didactic discourse and why is one thing 'better' than another – we could go on... It is more than simply diversifying the curriculum, i.e., adding other perspectives but interrogating what we have currently, why, and how that shapes our thinking and therefore our teaching and learning.

It is also important to draw a distinction between diversifying and decolonising – Sue Lemos of the University of Warwick states that,

> *"Diversifying will not address hierarchies, discrimination or inequality."[97]*

The use of diversification doesn't address the thinking and the pedagogy implicit in teaching and dissemination of knowledge, which hold up the structures that support hierarchies, discrimination or inequality and inequity – if what is learnt is not understood or representative, is it learnt? If 'knowing yourself is the beginning of all wisdom'[98] how wise are we if we don't know why we know what we do? Lemos quotes Dr Meleisa Ono-George – also of the University of Warwick,

> *"'decolonising the curriculum'… has become this buzz in academia, divested from the social justice elements at its original core… So that some efforts to decolonise the curriculum end with an adjustment in the content, a diversifying of the curriculum, but not in actual change to the pedagogy, or the institutional culture, practice or processes that make the university a space where these inequalities exist and are perpetuated."[99]*

A key word here is 'culture' - how do we engender a culture of query and inquiry which is progressive and open?

The Postgraduate studies course at the Conservatoire lead by Jacob Thompson-Bell and Andy West embarked on a course of panel discussions which they've called 'Extended Editions'. The aim of the first set of discussions were to look at and discuss:

- What do we mean by Structural Racism?

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[96] https://youtu.be/Dscx4h2l-Pk (Accessed 12 May 2021).
[97] https://socialhistory.org.uk/shs_exchange/decolonise-not-diversify/ (Accessed 12 May 2021).
[98] Aristotle (attributed)
[99] https://socialhistory.org.uk/shs_exchange/decolonise-not-diversify/ (Accessed 12 May 2021).

- Race, Music and Academia

- Representation, Race and Music

- Higher Education and Race

- Being a Black Musician

It is clear from the titles that the focus is acutely on race and music, but there were and are many things that are commendable from this front footed approach including, but not limited to, the notion of an intersectional approach taking into account class, gender, regionalism and geography - amongst others as underscored in the panellists that were approached and the conversations had. It highlights the reach of the Conservatoire; panellists were experts in their field, nationally and internationally recognised, and the support from the upper echelons of the institution; panels were chaired by Aaron Casserly-Stewart, a Leeds Conservatoire Director and internationally recognised musician and professor. Whilst there are plans for the findings of this initial work to be published, foresight of the paper suggests that listening to these panellists and working with them both student facing - as this is - and institutionally – in a consultancy role - can help us to understand the potential impact of decolonisation as well as how to effect that change.

> *"On the subject of decolonising the curriculum, one panellist reflected, "immediately I just think about switching the viewpoint", i.e. addressing how the lives of Africans were shaped by the slave trade of the British and other European empires, rather than looking at the issue from the colonial political perspective […] Another panellist, a Leeds Conservatoire alumnus, noted that when they commenced HME study they already had a grasp of their culture and identity (the panellist is black), and that higher education study needed to provide "the resources to be able to base that upon". This point was made to illustrate that curriculum decolonisation is not simply a case of teaching students about black artists, it is also about resourcing in support of the emergent creative identities of diverse students"[100]*

It is important at this juncture to make clear that decolonisation is not solely an investigation along racial lines,

"If the premise of decolonisation is to undo histories of colonial violence, then the critique of systemic injustice needs to go beyond the white colonial oppressor as the central focus and take into consideration the multiple forms of racialisations and social oppressions beyond the Global North […]"[101]

Swati Arora posits that decolonisation is wider than 'simply' race, and that we should be looking to 'decentre'. A viewpoint to be held very much at the forefront of the mind.

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[100] Thompson-Bell, Jacob. *Draft report on Extended Editions: Post Graduate Studies, Leeds Conservatoire.* Unpublished, 2021
[101] Swati Arora (2021) A manifesto to decentre theatre and performance studies, Studies in Theatre and Performance, 41:1, 12-20, DOI: 10.1080/14682761.2021.1881730

o   Survey responses re: decolonisation

In the staff survey, the direct question, 'What does decolonising the curriculum mean to you?'[102] was posed. Below are a selection of the anonymous answers with commentary where appropriate.

"Recognising that we exist and practice in a society that is strongly influenced by ideological discources routed in colonialism. These must be explicitly identified, problematised and discussed. We cannot step outside our history, but we can theorise and work towards what a fair and equal society will look like. For us in the creative industries it is important that we recognise the relationship between art and politics, leading the way in the discussions around what social change might look like."

This is a really interesting answer which draws art and politics together. It must be remembered that art, politics, and society are in a constant symbiotic relationship, maybe this relationship could be seen as an edgeland[103] to be cultivated as a fertile space for artistic creation – the rationale for contextual studies as exemplified by this contributor,

"Making everything less euro-centric. Having debates about race in class. Using examples of music from all over the world. Discussing the context of the music, the musicians and the audiences of music. I could go on!"

The earlier point around the differences between diversification and decolonisation are raised – a larger discussion around the definitions here would be welcomed, with the aim of coming to an institutional definition. It would, as the following contributor comments, be incredibly short sighted to buy into 'cancel culture'[104], but the acknowledgement that we should expose students to as much as we can in order to give them the ability to 'have the resources' to base their knowledge on is a clear aim of education, especially at this academic level,

"Why not call it 'diversifying the curriculum'? It's important for students of all backgrounds to be able to see themselves in the music they play and study. We should be open-minded enough to study music from as wide a range of sources as possible, without 'cancelling' great artists and composers from the past, who we can learn so much from. It's not our job as teachers to filter what students should hear/study; we should expose them to as much as possible whilst proving context, so they can make their own decisions. Teachers/lecturers should not politicise or have an agenda."

An interesting viewpoint is one of power relations. The following contributor raises a point that complements – at a tangent – those implied above. Chiefly, that there is a power imbalance as to guidance and what is taught[105]. As

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[102] Question 23
[103] Marion Shoard (2000) Edgelands of Promise, Landscapes, 1:2, 74-93, DOI: 10.1179/lan.2000.1.2.74
[104] The use of this term brings into view notions of free speech and ostracisation, which, whilst outside the remit of this report at this point it is a valid area to investigate as we progress.
[105] Ironically, this could be argued to be the very point of decolonisation of curricula

noted in this report there is 'ground up' work happening as well as 'upper management' backing – this must be made more explicit and possibly speaks to notions of communication needing to be clearer/finetuned throughout the institution.

"As a Conservatoire we could now be free to determine what the curricula are for our own time and circumstances. As mentioned previously, staff members should be determining the specific items of curriculum from the ground up, and consulted on such by upper management - not told what and how to do things from the top down."

Ultimately, the responses do show that there is an engagement with the work of decolonisation as well as an investment as to how that actually looks and feels but the implementation of this needs to be a communal aim as opposed to an imposed one – in order to create a culture in which this ongoing work continues organically, there needs to be a level of ownership.

In March 2021 the UK Government's Commission on Race and Ethnic Disparities published their report. It is worth noting here that this report created a level of controversy around its findings and assertions,

"However, we have argued for the use of the term 'institutional racism' to be applied only when deep-seated racism can be proven on a systemic level and not be used as a general catch-all phrase for any microaggression, witting or unwitting."[106]

It is problematic that it is into this societal discourse where the systemic nature of racism, which is encoded in microaggressions, is disbelieved and disavowed is the very one in which decolonisation is being spoken about. The response from the United Nations is also worth noting, it underscores the reasoning for this decolonisation work to continue,

"The Report cites dubious evidence to make claims that rationalize white supremacy by using the familiar arguments that have always justified racial hierarchy. This attempt to normalize white supremacy despite considerable research and evidence of institutional racism is an unfortunate sidestepping of the opportunity to acknowledge the atrocities of the past and the contributions of all in order to move forward."[107]

o   Comparison of courses against the definitions garnered

It is strongly suggested that the responses to the survey suggest that there is an implicit acknowledgement that there is work to be done with regards decolonisation of the curriculum taught, but that there is a significant

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[106] Commission on Race and Ethnic Disparities (2021). *Commission on Race and Ethnic Disparities: The Report.* (p.9) [online]. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974507/20210331_-_CRED_Report_-_FINAL_-_Web_Accessible.pdf (Accessed 12 May 2021).
[107] https://www.ohchr.org/EN/NewsEvents/Pages/DisplayNews.aspx?NewsID=27004&LangID=E (Accessed 12 May 2021).

divergence as to what decolonisation actually means. It must be stressed that decolonisation isn't a destination but a journey – in order to continue this process, we must be continually reflexive and analytical – the colonisation that we seek to battle is endemic and therefore not always obvious. In order to think about and audit the courses that we offer in this light, more time and work will be needed to look at course content through consultation and discussion as well as observations and further detailed research.

Comparative courses

- o   What are the strengths of each course in and of themselves?

A large piece of consultation that needs to take place is to look at and ascertain the strengths of each course. This needs to be an ongoing process where we look at courses that we offer and then look at them in the context of other institutions.

The aspiration here is to compare courses based on the following metrics:

- Structure
- Outcomes
- Staff (numbers, expertise, protected characteristics)
- Students (numbers and protected characteristics)

The nearest large university to us that offers some of the same course titles[108] is the University of Leeds, our nearest Conservatoire[109] is the Royal Northern College of Music. With the advent of the Performing Arts courses, our nearest institutions would be ALRA and Manchester School Of Theatre (MMU). Time and resources permitting these institutions would be visited/contacted with data gathered. We would also look further afield using UCAS and Conservatoires UK course data.

In terms of NSS data it would be advantageous to identify institutions that have high and/or improving satisfaction and benchmark against those institutions and their courses.

It is also noted that the Equality, Diversity and Inclusion in Music Studies is doing excellent work in this sphere and it is suggested that their findings are noted and used in these comparisons[110].

Unfortunately, the aspiration at bringing this into scope was more than was possible in the time available.

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[108] It is accepted that course titles and content are not always synonymous, and this will reflect the aspiration and targets of individual institutions.
[109] Members of Conservatoires UK
[110] https://www.edimusicstudies.com (Accessed 12 May 2021).

Appendix 8 - Committees and Working Groups

Related Recommendations

- Merge the EDI Committee with the AP Working Group.
- Create an executive membership to working groups to support the Chairs and help coordinate actions.
- Rewrite the EDI Committee Terms of Reference to reflect changes but to still be in accordance with legal regulations and requirements.
- Provide appropriate training to Chairs of Committees and Working Groups.
- Include an EDI code of practice in the standing orders, to be approved by ELT.
- Review the application process for Committees and Working Groups to address lack of representation from under-represented groups.
- Undertake a further review in relation to amplifying the student voice in relevant Committees and Working Groups in collaboration with LCSU.
- Amplify the reach of the EDI Committee as to enable the wider staff body to engage more effectively.
- Undertake a further review of the Committee and Working Group structure as a whole, to include best practice around disseminating information from meetings, collating information to feed into committees, and meeting frequency.

Appendix 8.a. – Governance Structure

Governance at the Conservatoire is divided into Corporate and Academic Parent Committees, with several feeder Working Groups that operate as advisory, consultative and monitoring bodies for various facets of Conservatoire business. All Committees ultimately feed into the Luminate Board level of governance (Fig. 1).
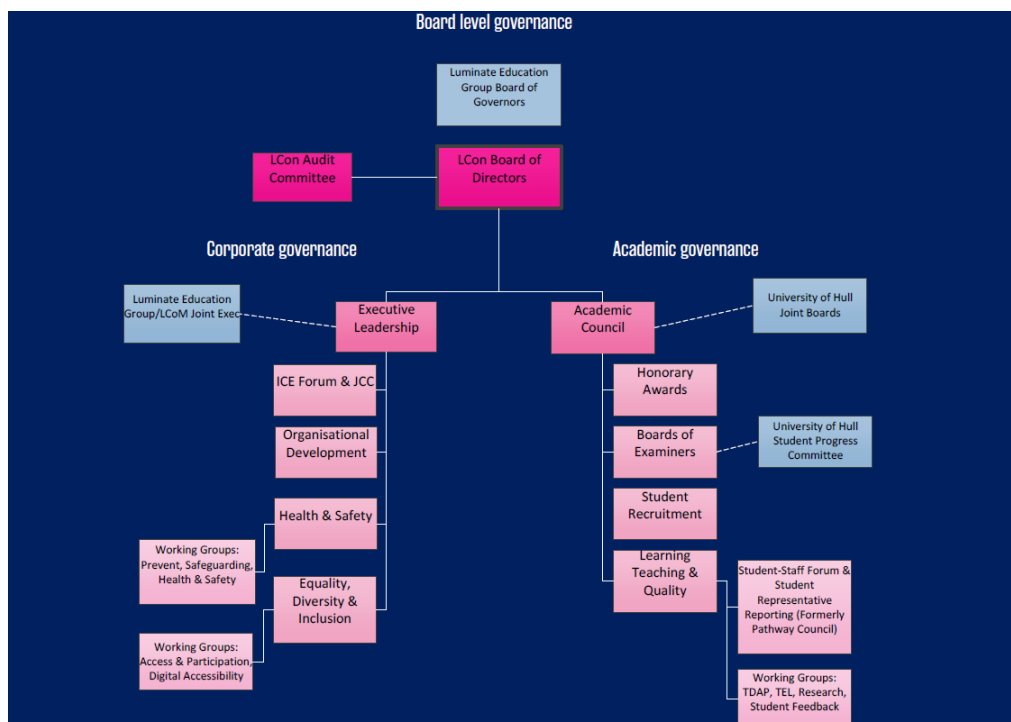
Fig 1 – Leeds Conservatoire Governance Structure.

Each Committee and Working Group bares its own Terms of Reference and membership which are reviewed in the first meeting of each Academic year, and aims to meet at least three times throughout the Academic Year.

Due to the ongoing Covid-19 Pandemic, the EDI Change Project has not been able to examine whether or not the existing structure is the best model for ensuring Equality, Diversity and Inclusion. Some Committees and Working Groups have been suspended or unable to meet due to the restrictions of the past year, however, the EDI Change Project does wish to explore the effectiveness of this structure when possible through additional review and consultation.

Appendix 8.b. – Barriers within the Governance Structure

Several barriers were identified prior to the beginning of the Change Project through observations of and discussions with Committee Chairs, Committee Managers and members of ELT. Following the analysis of the staff survey, it would appear these barriers are confirmed in the views of the Conservatoire body more widely (See Appendix 9). Whilst many of these barriers may at first appear to be structural, cumulatively, they do warrant further exploration and intervention in regard to Equality, Diversity and Inclusion barriers more widely.

Before exploring the primary recommendations from the initial stages of the Change Project, it is worth noting that due to ongoing implementation of Shared Business Services within the Luminate Group, changes to the existing governance structure are inevitable if unknown at the time of publication of this report. This in and of itself could be a potential barrier and will be explored further in the recommendations below.

Appendix 8.c. – Effective Representation

When looking at Memberships of Committees from the past two years[111], the vast majority overlap, with most Chair positions being held by senior level staff members. Given the staff community size at the Conservatoire and considering statutory regulations regarding certain Committees and Working Groups, it is inevitably unavoidable that certain governance bodies mandate particular staff members. However, the results from the EDI Staff Survey question regarding effective representation suggest the majority of participants felt unsure of the effectiveness of representation within the existing Governance structure (fig.2). Whilst this could be in part be due to a more general

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[111] N.B Due to the ongoing Coronavirus Pandemic and the introduction of Business Shared Services, memberships of certain Committees were undetermined at the time of publication. As a result, Memberships from the past two years were analysed.

lack of understanding of the functions of the existing structure, it should also be noted that the disparity in diversity within individual memberships is stark[112].

28. Based on your understanding of the Conservatoire's committees, do you think they represent effectively, the whole of the Conservatoire's community?

- Yes — 7
- No — 7
- Don't Know — 17

29. To what extent do you agree that the staff members that sit on the Conservatoire's committees, represent effectively, the whole community?

Strongly Agree ■ Agree ■ Neutral ■ Disagree ■ Strongly Disagree

100%   0%   100%
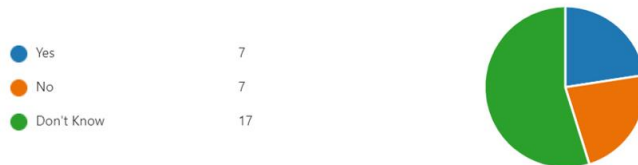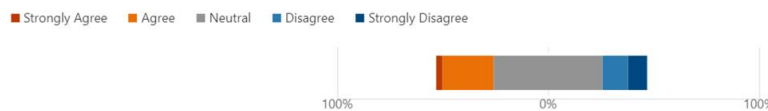
Fig 2 – results from EDI Survey. Responses to Q.29 can be broken down as follows: 3% Strongly Agree, 24.2% Agree, 51.5% Neutral, 12.1% Disagree, 9.1% Strongly Disagree.

This lack of diverse representation is a barrier within itself; there is a general feeling that if an individual does not see themselves represented on a Committee or Working Group, they are less likely to put themselves to forward to sit on either body. The following quote from a member of staff who wished to remain anonymous gives a general insight as to why:

"It's intimidating to be the only one who looks like you or represents you … [and] there's this worry that you'll be seen as the person that represents everyone who [shares a particular set of protected characteristics], and you'll be tokenised or asked to spearhead a particular agenda when you might not want or feel qualified to do so."

Much research has been done around organisational culture needing to be reflective of society in order to embed structural and sustainable change. It therefore it would appear that a 'shift in organizational culture toward a more open and holistic engagement in seeking to prevent and/or solve real world problems'[113] should be rooted in governing bodies being reflective of the institutions' body as a whole.

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[112] Memberships for all Committees and Working Groups can be found on the Boards and Committees Space page: https://space.leedsconservatoire.ac.uk/course/view.php?id=43 , accessed December 2020

[113] *Cultures of sustainability governance in higher education institutions: A multi-case study of dimensions and implications*, pg. 376

As a result, the Change Project recommends a full review of application processes for Committees and Working Groups as to address the lack of representation from under-represented groups. Consulting with relevant Luminate Group staff and other institutions who have successfully addressed issues relating to representation is advised in order to develop a tailored plan of action.

Furthermore, reviews of both Committees and Working Group Terms of References, and the minutes from said bodies indicate that lack of effective student engagement could also be a barrier in regard to representation. Whilst the Terms of References for relevant bodies to require student representation in the membership, there has been inconsistent engagement at meetings[114]. There could be several reasons for this lack of consistent engagement. Meetings are scheduled during standard business hours and it is not always possible to avoid clashes with teaching schedules, and students may have other external commitments that the Conservatoire are unaware of that could affect their ability to engage. Additionally, research suggests that the most effective way to ensure meaningful engagement is through the cultural and social considerations of the individual within our governing structures, and for those structures to respond with flexibility[115]. To effectively represent the Conservatoire community as a whole, consistent engagement from students with relevant Committees and Working Groups is essential.

Over the past year, several new initiatives have been trialled in relation to student engagement and feedback, such as the appointment of paid Student Representatives as part of the Student Feedback Loop. Discussions between LCSU and relevant business staff indicate that these initiatives could be explored further in relation to better integrating and accounting for the student voice within our governing bodies.

As a result, the Change Project recommends further review of how best to amplify the student voice in relevant Committees and Working Groups in collaboration with LCSU. Ensuring that there is student representation on all relevant Committees and Working Groups is paramount, and the LCSU is best placed to advise on the most appropriate student(s) to engage.

Appendix 8.d. – Effective Engagement

Building on the above arguments made regarding representation, a gap has been identified with engagement in governing structures from the wider Conservatoire community. Whilst memberships should operate as representatives of the wider community engagement from non-members is still a critical component of effective engagement as an individual cannot be considered an adequate representative of all stakeholders. As a result, it is necessary to ensure a governing structure that fosters a culture of inclusivity and engagement.

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[114] Minutes for Committee and Working Group meetings can be found on the Boards and Committees Space page: https://space.leedsconservatoire.ac.uk/course/view.php?id=43 , accessed December 2020

[115] See *Student engagement: stakeholder perspectives on course representation in university governance – Philip Carey.*

Minutes from meetings are published on Space and these operate as a vehicle for non-Committee and Working Group members to stay abreast of governing business. In theory, non-members could use the information from said minutes to feed into said bodies and engage more effectively with them. However, results from the EDI Survey suggest that minutes may not necessarily be the most effective way of disseminating business information (figs. 3 & 4). Engagement with the minutes by the wider community is inconsistent. Within the context of EDI best practice and fostering inclusivity, these results would suggest that there is room to improve the accessibility of this information in order to increase engagement which, in turn, could help address issues of representation.

33. Do you read the minutes that are published from any of the Conservatoire's committees?

■ Yes ■ Sometimes ■ Rarely ■ Never

Fig 3 – results from EDI Survey. Responses can be broken down as follows: 23.54 Yes, 35.3% Sometimes, 11.8% Rarely, 29.4% Never.

34. To what extent do you agree that minutes are an effective way of communicating the aims, objectives and outcomes of committees and working groups?

■ Stongly Agree ■ Agree ■ Neutral ■ Disagree ■ Strongly Disagree
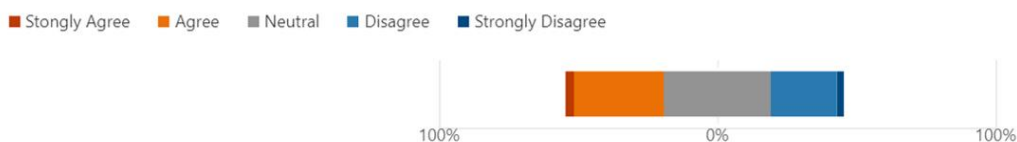
Fig 4 – results from EDI Survey. Responses can be broken down as follows: 2.9% Strongly Agree, 32.4% Agree, 38.2% Neutral, 23.5% Disagree, 2.9% Strongly Disagree.

In order to ensure that governing body business captures the views and needs of the wider community, it is imperative to ensure that information is being communicated effectively and consistently, as well as ensuring that both staff and students feel they can feed into these structures. Further results from the EDI Survey suggest there is not a general consensus on how non-committee members can contribute (fig. 5).

However, during the Covid-19 pandemic, new approaches have been trialled to ensure the continuance of governing business which, in turn, have increased engagement in certain areas.

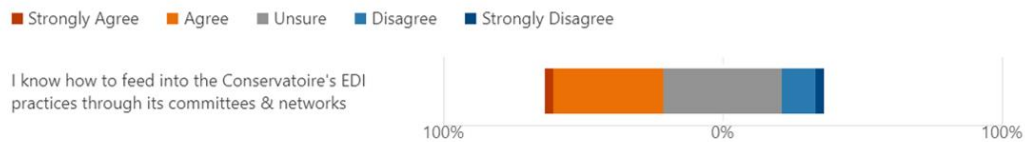35. To what extent do you agree with the following statement about committees and networks?

Fig 5 – results from EDI Survey. Responses can be broken down as follows: 3% Strongly Agree,

39.4% Agree, 42.4% Unsure, 121% Disagree, 3% Strongly Disagree.

For example, all Committees and Working Groups have been established on Microsoft Teams which has allowed business to be addressed outside of core meetings with a written record of any and all discussions and decisions. This has also helped address issues around continuity and ensured items do not get missed or overlooked. Therefore, grounding governance in online collaborative applications could be a means of addressing accessibility and engagement, but further reviews need to be undertaken.

As a result, the Change Project recommends further review of the Committee and Working Group structure as a whole, to include best practice around disseminating information from meetings and collating information to feed into committees.

Appendix 8.e. – EDI Committee (EDIC) and Access & Participation Working Group (APWG) Structure

Conversations with both the Chairs of the EDIC and APWG have highlighted several areas for consideration in regard to improving EDI practices in the aforementioned bodies. One barrier that was highlighted on several occasions was the need for additional resource to help expand the remit of the EDIC and APWG. Given that Chairing positions run in tandem with primary roles, the Chairs felt that they did not have the time they wished to dedicate to the aims and actions of the groups. As a result, the Change Project Co-ordinators in collaboration with the Chairs formalised an initial plan of action to help mitigate against the lack of time resource.

Given that the EDIC is the parent committee of the APWG, a proposal was put forward to merge the two groups in order to help expand the reach of their respective work, and create a more uniform support system and line of communication between the two remits. This would also operate as a means of ensuring that there is no overlap in the work of each body, which had been flagged as an issue in the past. By integrating the two bodies, this could help mitigate against the need for additional resource through shared ownership, formalise and expand the remit of the collective, and better track and manage the actions and initiatives of the collective.

Furthermore, it was also suggested that an Executive Membership could be established within the new structure to help support the Chairs. Their remit would be the coordination of actions within particular initiatives in order to help manage and support the fulfilment of the Committee's action plans. These individuals would be best placed to liaise with both Chairs and the membership to help advise on best practice and support an action-based agenda. There was a shared desire between the EDI Co-Ordinators and Chairs to ensure that this new body would be action-driven to help instil sustainable, proactive change across all aspects of the Conservatoire, whilst ensuring required adherence to statutory regulation.

This new body presents the Conservatoire with a unique opportunity to trial different EDI practices within our governing structure. Whilst specific practices are yet to be established, these would be aimed at addressing the barriers previously stated, with the aim to transpose these across other Committees and Working Groups more generally. This would include a specific Code of Practice to be embedded in the Standing Orders. The Code of Practice would focus on establishing a culture within meetings and memberships that promote inclusivity and openness to better support individuals in feeling like their voices and contributions are valued. This Code of Practice could be reviewed and revised before being integrated more widely, with the option to consult with the Conservatoire more widely.

As a result, The Change Project recommends the establishment of an EDI/AP Action Group, to include an Executive Membership, which could be formalised through the creation of a new Terms of Reference in accordance with legal regulations and requirements. These should then be reviewed and adapted in line with an action-based agenda before being approved through the necessary channels. Following on from this, the new body could help advise on how to better integrate EDI practices across the governance structure as a whole to help address issues of engagement and representation more widely.

Appendix 8.f. – EDI Committee Training

Further to the aforementioned conversations with the Chairs of both the EDIC and APWG, the desire for focused training to better equip Chairs to manage EDI focused initiatives within the governance structure was expressed. The Chairs felt that additional training would better ensure effectiveness and understanding of the scope and potential of the groups. This training could be tailored specifically to the Conservatoire community whilst also addressing concerns previously mentioned regarding the reach of the committee, engagement and representation. This could present an opportunity to implement measures that assure effective outcomes that specifically reflect the Conservatoire

Community through the implementation of bespoke measures, as well as in compliance with legislative requirements, as these two structures do not always operate reflexively across Higher Education[116]

The EDI Project Co-ordinators have already begun work on sourcing appropriate training options for Chairs that could also be adapted to the membership more generally, and several organisations have been identified as potential providers.

What has become very clear through consultation with the Chairs and Committee members more generally is that there is a strong desire to further EDI practices but a need for additional resource to help expand understanding and introduce affective and sustainable change through an action-based approach. This clear demonstration of will and determination is reassuring and the EDI Change Project team sincerely feels that the recommendations above would be an affective platform to build on our existing structures to affect tangible and sustainable change.

Appendix 9 - Staff Questionnaire Analysis

Key Findings

Overall findings for the Conservatoire's current approach to EDI issues are positive. 76% of respondents for example, agreed or strongly agreed that EDI are a priority within their teams. Furthermore, considering EDI overall at the conservatoire, over 90% agreed or strongly agreed that it was a priority. Similarly, 90% also agreed or strongly agreed that Leeds Conservatoire creates a supportive environment in which to work.

Three fifths of respondents were part-time members of staff, and of those who completed the survey none of those who revealed their grade, were employed at grades 1-3. Over two thirds (69%) were academic staff, and of those 71% taught primarily on UG music, and none were from Short-Courses.

The invitation to offer comments regarding diversity at the Conservatoire, revealed a trend towards a need for broadening our criteria for diversity. Respondents suggested that to understand diversity within the institution we need to consider academic background, structural factors that impact upon the sense of 'belonging and ownership of the learning environment', and the impact of diversity issues within learning environments (schools and colleges), that feed into the HE sector. Some suggest that staff and students should receive greater training on EDI, and that permanent staffing should be put in place to support our EDI initiatives. Suggested initiatives include, changes within the recruitment of staff and students, ensuring under-represented groups still have their voices heard, and placing our thinking within the context of broader social and regulatory discourses.

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[116] See *Managing and Regulating Commitments to Equality, Diversity and Inclusion in Higher Education – Colin Scott.*

When considering the balance of diversity amongst key groups at the conservatoire, there is a striking disparity between the perceived positive balance of diversity amongst students, staff and directors, and the diversity amongst Guest Lecturers (less than 40% agreed that there is a 'good balance').

There are also some contrasting findings relating to structures in place to support skills and progression. 86% of respondents felt that their skills and contributions were valued by the Conservatoire, and only 22% 'disagreed' or 'strongly disagreed' that their current role gave them confidence for career progression. Furthermore, only 12% felt that the Conservatoire did not provide opportunities to develop experience and skills. In spite of this, only around half (56%) felt encouraged to undertake additional training, and half (49%) have never applied for a promotion at the Conservatoire. This is reinforced through comments made by respondents, such as there being too much emphasis upon qualifications when applying for jobs at the Conservatoire (rather than industry experience), and feeling more valued within the Junior Conservatoire and Foundation Courses than within Degree Programme teaching. Within smaller units (departments), respondents generally report feeling more supported and valued, than by the larger governance of the Conservatoire.

Several individuals draw attention to inequalities within the promotions process. These relate, particularly to a distinct lack of formalised promotion structures in business support in comparison to academic departments. This results in some participants from Business Support feeling that they 'are treated differently', and that decision making can 'appear very opaque at times'. Several part-time academic staff highlight the impact that the unpredictability of fractional contracts over several years has upon their wellbeing, and that within the promotions process there's no possibility to gain a fixed contract.

In relation to Discrimination, Bullying and Harassment almost four fifths (79%) agree that the conservatoire provides clear guidance on where to access support. Only 2.9% report feeling uncomfortable in raising concerns about discrimination, bullying and harassment, and the same percentage disagree that the conservatoire handles EDI concerns well. Two respondents point towards a need for more transparent structures (without a need to search) with regards to discrimination, bullying and harassment, with the suggestion that they may not be 'as transparent to non-managerial staff'.

Only one third of academic staff surveyed felt that the curriculum is currently Decolonised. Participants point towards de-centralisation as a strategy for achieving decolonisation. In particular, respondents mention a need for a greater understanding of the relationship between art and politics, a less 'euro-centric' approach (within academic teaching), and the opportunities for the creative arts industry to lead the way. On the other hand, some argue that

within our teaching we should distance ourselves from politics. Interestingly, some respondents draw a parallel between decolonisation, and a perceived hierarchical (top-down) approach to decision making within the Conservatoire. Nevertheless, 87% feel supported in their work through professional development and CPD, inline with the 'expectations and requirements of their job role', with 30% feeling 'completely supported'.

The findings of the research show a less favourable response to questions relating to the Conservatoire's committees. Whilst 70% state that they read the minutes published by the committees, less than half (42%) know how to feed into committees and networks. Over half of respondents (55%) 'don't know' whether the committees represent the whole conservatoire community, and less than a quarter (23%) agree that they do. Almost 2 thirds (66%) have never applied or considered applying to sit on a committee or working group at the Conservatoire. It is unsurprising therefore, that only 50% feel that their individual voice is heard and considered within decision making across the conservatoire. From individual responses, several respondents don't appear to understand the purpose of committees within the structure of the Conservatoire. Some view progress within some meetings as slow and complicated, and one respondent questions their impact upon policy making at executive level.

The findings would suggest that greater clarity may be required in targets and actions in relation to operational plans, with three quarters (74%) responding that they 'don't know' whether their team's operational plan includes 'actions' around EDI. Target based approaches to EDI, were highlighted by one individual, who felt that these undermined 'confidence and some of the principles of inclusivity'. Half of respondents were 'unsure' of how well we project ourselves to the outside world as an institution that promotes equality, diversity and inclusion.[117]

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[117] Analysis compiled by Dr. Martyn Shaw, Principal Lecturer.

Appendix 10 - Illustrative Grading Descriptors for Leeds Conservatoire Career Pathways

Part B (part-time academic teaching staff)

	Grade 8 Senior Lecturer	Grade 9 Senior Lecturer	Grade 10 Principal Lecturer	Indicative evidence for Academic Promotion application (all applications are expected to demonstrate continuing professional development and currency of scholarship/professional practice)
Teaching	Positive student feedback Positive peer observation feedback Evidence of development of teaching practice informed by research/professional practice Evidence of effective assessment and feedback, and meeting	Sustained positive student feedback Nominations for internal teaching awards Good practice in teaching and learning identified in peer observation Evidence of development of teaching practice, contribution to others' teaching practice	Sustained positive student feedback Internal teaching awards Good practice in teaching and learning disseminated internally and/or externally, e.g. publication or presentation of pedagogical practice, curriculum design or teaching innovation	Assessment by line manager Student feedback (from 2018: MEQ results) Award nominations/certificates Peer observation records Presentations, training events or other dissemination of good practice

	deadlines for marks and feedback	and/or review and development of the curriculum informed by research/professional practice. Evidence of enhancement of assessment and feedback, e.g. engaging with innovative feedback methods.	Evidence of significant development of teaching practice, contribution to other's teaching practice and/or review and development of the curriculum informed by research/professional practice External engagement as an External Examiner, adviser or reviewer	Assignment briefs, assessment and feedback records Records of participation in review/development of the curriculum and relevant research/professional practice Letters of appointment as External Examiner, adviser or reviewer
Professio nal profile	Regional profile: profile is evident in two or three regional areas. These may be any regional areas within the UK, for example the Yorkshire region and Manchester area, or the South West and London.	National profile: profile is evident in more than three regional areas spread throughout the UK. There may also be some limited performances in one or two countries outside the UK.	International profile: profile is evident in at least three countries outside the UK.	Evidence of professional activities in the relevant areas, for example regular tours or other public performances, media reviews, commissions, publishing contracts, theatre performances, record releases, media appearances, management contracts, festival appearances. Composition/Film: title of work and performance details, including dates and

				venues; title of work and publication details; concert programmes; concert reviews; letters confirming commission Performance: concert programmes; concert reviews; details and reviews of broadcasts/recordings
Research profile (last 5 years)	2 external research outputs of quality 1 conference/seminar/workshop presentation with external impact	3 external research outputs of quality 1 conference/seminar/workshop presentation with national reach Participation in collaborative research projects	4 external research outputs of quality 1 conference/seminar/workshop presentation with international reach Evidence of obtaining resources for research e.g. funding for performance, access to special collection Leading role in collaborative research project	Title and ISBN number of books and journals Book reviews Conference schedules detailing papers given Confirmation of research fellowships/scholarships/funding Confirmation of participation in collaborative research project from principal/co-investigator
Qualifications and external	Master's qualification (e.g. MA) Professional teaching qualification (e.g.	Doctoral qualification (e.g. PhD)	Doctoral qualification (e.g. PhD)	Confirmation and date of qualification from the Awarding Body

accreditation	PGCE)	Professional teaching qualification (e.g. PGCE)	Professional teaching qualification (e.g. PGCE)	Confirmation and date of nomination or award of HEA/equivalent Fellowship.
	Fellowship of the HE Academy (FHEA) or equivalent	Senior Fellowship of the HE Academy (SFHEA) or equivalent	Senior or Principal Fellowship of the HE Academy or equivalent	Commentary on UK PSF Descriptor level if fellowship not yet obtained
	Demonstration of the UK Professional Standards Framework Descriptor 2	Demonstration of the UK Professional Standards Framework Descriptor 3	Demonstration of the UK Professional Standards Framework Descriptor 3 to 4	Confirmation of extent of participation in professional networks, from leader/committee member
	Active membership of relevant professional networks	Active membership of relevant professional networks	Nomination for National Teaching Fellowship	Conference schedules detailing papers given and commentary on how this has enhanced teaching practice, with evidence of learning resources and student feedback where appropriate
	Evidence of attendance at professional conferences that has enhanced teaching practice	Evidence of attendance at major/national conferences that has enhanced teaching practice	Leading/committee role in relevant professional networks	
			Evidence of participation in major/national conferences and/or attendance at international conferences that has enhanced teaching practice	
Contribution to strategic activities	Evidence of impact in at least one of the following areas: Student recruitment	Evidence of significant impact in at least one of the following areas: Student recruitment	Evidence of sustained, significant impact and/or taking a leading role in at least one of the following areas:	Commentary and examples, detailing: • Extent of role and personal contribution • Duration and scale of

Enhancement of the student experience	Enhancement of the student experience	Student recruitment	strategic activity
Development of student employability	Development of student employability	Enhancement of the student experience	• Impact on LCoM students, staff, community
Promotion of equality, diversity and inclusion and/or widening participation	Promotion of equality, diversity and inclusion and/or widening participation	Development of student employability	• Sustainability of activity/future plans
Collaboration internally and / or externally	Collaboration internally and / or externally	Promotion of equality, diversity and inclusion and/or widening participation	
Involvement in decision-making, e.g. sitting on an LCoM committee or working group	Involvement in decision-making, e.g. sitting on an LCoM committee or working group	Collaboration internally and / or externally	
		Involvement in decision-making, e.g. sitting on an LCoM committee or working group	

Appendix 11 - Illustrative Grade Descriptors for Leeds Conservatoire - Career Pathways Part A - Support and Academic management

The following descriptions are purely for illustrative purposes, to enable staff to understand more fully what may be implied by the new pay framework. They aim to give some idea as to how the twelve different pay grades in the model reflect roles at different levels, subject to all the necessary processes involved in the job evaluation/role analysis exercises. They are intended to give a broad illustration only, rather than a detailed description of the types of work involved. Further information on part time academic teaching staff grade descriptors are provided at Part B.

Each descriptor assumes that individuals at a higher grade automatically meet the requirements for lower grades, the only exceptions being the specialist skills required for individual roles.

Grade 1:

Duties will normally be of a practical and/or manual nature requiring the jobholder to be able to follow clearly given instructions to do straightforward tasks of a routine nature. Must be able to cope with any physical demands associated with the role.

Grade 2:

Duties will normally be of a practical, manual or clerical nature requiring communication skills and a knowledge of working practices related to the role. Some roles may have a limited degree of responsibility.

Grade 3:

Duties will normally be of a technical, practical, administrative or clerical nature requiring a suitably qualified and/or experienced individual. There may be some requirement to plan work in advance and the Jobholder may have limited responsibilities within their own work area and have some degree of self determination regarding how their own tasks are performed. Some roles may have supervisory duties.

Grade 4:

Duties will normally be of an administrative or technical nature. Jobholders will have a good general education and may need to have appropriate vocational or professional qualifications. Some roles will have line management responsibilities and may involve some training of others in their immediate work area. May have day-to-day responsibilities for looking after some assets of the conservatoire.

Grade 5:

Jobholders will usually have a specialism or expertise for which they hold appropriate vocational, professional or academic qualification. Should be able to build good working relationships with people or organisations internally and externally. The Jobholder will be expected to contribute to the development of policies, practices and systems related to their area of work. Responsibilities may include budget monitoring or being responsible for data, information or some of the assets of the college, staff supervision and associated duties. Some posts may require a commercial focus.

Grade 6:

Jobholders at this level are required to have highly specialised knowledge or expertise and qualifications in their subject area or work activity area. This is the minimum level for teaching staff. At this level teaching responsibilities will not extend beyond FE and community education and outreach classes. The jobholder may be expected to be able to contribute to the development of new curricula, courses or specific policies or procedures for authorisation by others. Jobholders will have well-developed communication and management skills, including co-ordination of others.

Grade 7:

This is the minimum level for teaching at HE level and also covers FE and community education and outreach teaching by a lecturer or musician possessing good qualifications (e.g. MA or QTS). Non-teaching jobholders will be well qualified for their specific role and would take professional responsibility for operational projects and any advice and assistance provided which may be of a specialist professional nature. Posts will include responsibilities for staff.

Grade 8:

Business support staff will be appropriately qualified and have high levels of interaction with key external bodies, may have responsibility over an area of the conservatoire, and would also normally be responsible for conservatoire business controls at a critical level. Academic staff in Grade 8 may style themselves *Senior Lecturer*.

Grade 9:

Curriculum Managers are graded at this level. Full-time Grade 9 Senior Lecturers undertake a curriculum leadership role within a pathway. Academic staff in Grade 9 may style themselves *Senior Lecturer*.

Grade 10:

A jobholder at this level would typically be a Head of Department or HE Course Leader who is suitably qualified and viewed as a primary source of academic or professional knowledge in an area of specialism. Such jobholders contribute as team members to the strategic direction of the conservatoire. Business support staff are responsible for the overall management and leadership of a department Academic staff in Grade 10 may style themselves *Principal Lecturer*.

Grade 11:

Heads of Academic Departments responsible for the development and delivery of courses with, typically, more than 200 students in total are graded at this level. Such jobholders contribute as team members to the strategic direction of the conservatoire and are responsible for the management of a large academic department and team of staff.

Grade 12:

Not currently used.

Note:

1. Duties will inevitably develop and change as the work of LCoM changes to meet demand. Jobholders should therefore expect periodic variations to the grade descriptors; the conservatoire retains this right through the consultation mechanism.

Appendix 12 - EDI Change Project - Staff Questionnaire 2021

LEEDS CONSERVATOIRE
EDI Change Project - Staff Questionnaire 2021

Thank you for taking the time to complete this survey. Your opinions are really important to the EDI Change Project.

We're interested in hearing about the experiences and perceptions of working for Leeds Conservatoire, in relation to equality, diversity and inclusion. Your responses will inform our work by helping us to assess the current culture at the conservatoire and make recommendations to improve practices for the whole community.

An anonymised summary of responses will be produced as part of the Change Project.

Most questions are optional. You do not need to answer every question, but we really value your input. Your answers will be treated confidentially and we will take every effort to ensure that individuals cannot be identified.

If you have a question about the survey, please contact:
edi@lcm.ac.uk

Please complete by Friday 26 March.

Our Approach to Equality, Diversity & Inclusion at Leeds Conservatoire

In this section we want to know your views on the Conservatoire's commitment to EDI, Staff Development and to the development of EDI Practices.

1. To what extent do you agree with the following statements about Equality, Diversity & Inclusion at Leeds Conservatoire?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Equality, Diversity & Inclusion are a priority within my Team	○	○	○	○	○
Equality, Diversity & Inclusion are a priority within Leeds Conservatoire overall	○	○	○	○	○
Leeds Conservatoire creates a supportive environment in which to work	○	○	○	○	○
Leeds Conservatoire creates a welcoming environment in which to work	○	○	○	○	○

2. To what extent do you agree with the following statement about diversity at the Conservatoire?
In my opinion, within the organisation there is a 'good balance' of diversity amongst...

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students	○	○	○	○	○
Staff	○	○	○	○	○
Guest Lecturers	○	○	○	○	○
Executive Leadership Team & Board of Directors	○	○	○	○	○

3. Do you have any comments regarding diversity at the Conservatoire?

    Enter your answer

4. To what extent do you agree with the following statements about Staff Development?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
I am confident about my options for career progression following my current role	○	○	○	○	○
I am encouraged to undertake additional professional training	○	○	○	○	○

5. Do you feel that your skills and contributions are valued by the Conservatoire?

    Select your answer ⌄

6. Do you have any comments about the ways that your skills and contributions are valued by the Conservatoire?

    Enter your answer

7. When did you last apply for a promotion at the Conservatoire?

    ○ 0-2 years ago

    ○ 3-5 years ago

    ○ More than 5 years ago

    ○ I have never applied for promotion

    ○ Prefer not to say

8. In relation to the Conservatoire's promotions process, how satisfied are you with the following?

	Very Satisfied	Satisfied	Neutral	Unsatisfied	Very Unsatisfied
The information available to me in advance	○	○	○	○	○
The guidance I receive	○	○	○	○	○
The opportunities I have at the Conservatoire to develop my experience and skills	○	○	○	○	○
The overall promotions process	○	○	○	○	○

9. Do you have any further comments regarding your experiences of our promotions process?

Enter your answer

10. To what extent do you agree with the following statements about Discrimination, Bullying and Harassment at the Conservatoire?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The conservatoire has clear guidance on where to find support around issues such as discrimination, bullying or harassment	○	○	○	○	○
I am comfortable raising concerns about discrimination, bullying and harassment at the conservatoire	○	○	○	○	○
I am confident that we have a culture which challenges instances of discrimination, bullying or harassment at the conservatoire	○	○	○	○	○
The conservatoire handles EDI concerns well	○	○	○	○	○

11. Do you have any further comments regarding Discrimination, Bullying and Harassment at the Conservatoire?

Enter your answer

12. To what extent do you agree with the following statements about Equality, Diversity & Inclusion Practices at the Conservatoire?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
I know where to find information relating to equality, diversity & inclusion at the Conservatoire	○	○	○	○	○
I have a good understanding of issues related to equality, diversity and inclusion at the Conservatoire	○	○	○	○	○
I feel confident about making improvements to support equality, diversity and inclusion at the Conservatoire	○	○	○	○	○

13. How do you think Leeds Conservatoire can improve its approach to equality, diversity & inclusion?

> Enter your answer

14. How do you demonstrate 'principles' of equality, diversity & inclusion at the Conservatoire in your area of work?

> Enter your answer

15. If you are a manager, what steps & actions have you taken to ensure inclusive practice in your team?

> Enter your answer

16. Does your team's operational plan include targets & actions around EDI?

- ○ Yes
- ○ No
- ○ Don't know

17. If you answered 'Yes' to question 16, could you provide more details about your team's operational plan with regards to targets and actions around EDI?

> Enter your answer

18. From your perception, how well do we project ourselves to the outside world as an institution that promotes equality, diversity & inclusion?

	Extremely well	Very well	Unsure	Not so well	Not at all
	○	○	○	○	○

About Your Role

This section will help us to analyse our results in relation to the organisational structure of the Conservatoire.

19. The structure of my primary role at the Conservatoire is

- ○ Full-time
- ○ Part-time
- ○ Prefer not to answer

20. I am currently employed at

> Select your answer ⌄

21. Do you work with the students in an academic capacity? *

Please answer this question so we can direct you to the most appropriate next section of the questionnaire.

○ Yes

○ No

Curriculum Development

This section is for staff members who work directly with students within an academic capacity. If this doesn't apply to you, please skip to the next section.

22. On which programme do you teach primarily?

○ UG Music

○ UG Performing Arts

○ Postgraduate

○ Leeds Junior Conservatoire

○ Short Courses

23. What does 'Decolonising the Curriculum' mean to you?

> Enter your answer

24. To what extent would you say that our Curriculum is Decolonised?

	Completely	Somewhat	Don't Know	A Little	Not At All
	○	○	○	○	○

25. How do you ensure that your teaching is inclusive?

> Enter your answer

26. To what extent do you feel supported in your work, through professional development and CPD which is inline with the expectations and requirements of your job role?

	Completely	Somewhat	Unsure	A little	Not at all
	○	○	○	○	○

Commitee and Working Group Structures

In this section we want to know your views on the Conservatoire's committee structures and their effectiveness in relation to Equality, Diversity & Inclusion.

27. What is your current understanding of the Conservatoire's committees and their functions?

> Enter your answer

28. Based on your understanding of the Conservatoire's committees, do you think they represent effectively, the whole of the Conservatoire's community?

> Select your answer   ⌄

29. To what extent do you agree that the staff members that sit on the Conservatoire's committees, represent effectively, the whole community?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
	○	○	○	○	○

30. What is your understanding of the remit of the Conservatoire's EDI commitee?

Enter your answer

31. Have you ever applied or considered applying to sit on any committees or working groups?

○ Yes

○ No

32. If you answered 'No' to the question above, could you explain why you haven't applied or considered applying?

Enter your answer

33. Do you read the minutes that are published from any of the Conservatoire's committees?

	Yes	Sometimes	Rarely	Never
	○	○	○	○

34. To what extent do you agree that minutes are an effective way of communicating the aims, objectives and outcomes of committees and working groups?

	Stongly Agree	Agree	Neutral	Disagree	Strongly Disagree
	○	○	○	○	○

35. To what extent do you agree with the following statement about committees and networks?

	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
I know how to feed into the Conservatoire's EDI practices through its committees & networks	○	○	○	○	○

36. Could you provide any further details regarding your ability to feed into the Conservatoire's EDI practices?

Enter your answer

37. Overall, do you feel your individual voice is heard and considered within decision making across the Conservatoire?

○ Yes

○ No

○ Don't Know

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Grievance Policy and Procedure (including Bullying and Harassment)

Disciplinary Policy Procedure

Code of Conduct Relationships Between Staff and Students

Pay Progression Policy

Performance Management Policy and Procedure

Staff Probation and Appraisal Policy

Recruitment Selection Policy

Student Handbook: Undergraduate 2019/20

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