

# RAMBERT SCHOOL

# RAMBERT



## STUDENT MA HANDBOOK 2018-2019

# INTRODUCTION

RAMBERT SCHOOL OF BALLET & CONTEMPORARY DANCE  
CLIFTON LODGE  
ST MARGARET'S ROAD  
TWICKENHAM  
TW1 1QN

TEL: 0208 892 8090 EMAIL: [info@rambertschool.org.uk](mailto:info@rambertschool.org.uk) WEB: [www.rambertschool.org.uk](http://www.rambertschool.org.uk)

## WELCOME TO THE SCHOOL

In her autobiography, Marie Rambert recalls: *'In 1920 I collected the various pupils I had into a class and began teaching professionally,'* thus began Rambert School, which has now been delivering its distinctive training for almost a century. Since the 1970s, a dual focus in both Classical Ballet and Contemporary Dance has been maintained: in the present day, the training delivered is grounded in the acquisition of strong technique, with emphasis upon development of artistic expression and creativity through a great number of performance opportunities.

Marie Rambert herself encouraged and blessed the present incarnation of the School at its original site in Twickenham in 1979. The Support of the Linbury Trust, and particularly Lady Anya Sainsbury, has been of crucial importance in the School's development since that date.

## WELCOME TO RAMBERT2

On behalf of Rambert School and Rambert Company I should like to welcome you to the MA in Professional Dance Practice. This new postgraduate course, delivered jointly by Rambert School and Rambert ('Britain's national dance company') will offer you the unique opportunity to perform in Rambert's 'Junior Company' Rambert2.

Here you will train and perform alongside elite dancers at the top of the profession, whilst you strive for the highest levels of artistic, creative and technical excellence. At this level you will discover how to work beyond your perceived limits of technical ability, while deepening your own individual creative and interpretative style and artistic ownership of the work you will perform and/or create. Simultaneously you will deepen your ability to reflect upon your studio-based and performance practice through both embodied research and academic study, undertaking systematic analysis of different styles and contexts of dance performance from a critical and a first-person perspective.

The focus of the MA is on practice-based training, performance, reflection and research. A key difference from your undergraduate experience is that you will be expected to undertake considerably more independent study as an integral part of both your practice and research projects. Your standard of achievement will be substantially greater than that expected at undergraduate level.

- Amanda Britton, Principal & Artistic Director, Rambert School

## WELCOME TO THE CONSERVATOIRE FOR DANCE AND DRAMA

Students of the School are also jointly registered with the Conservatoire for Dance and Drama. The Conservatoire comprises eight specialist Schools delivering world-class professional education and vocational training in the performing arts. We train the performing artists and production professionals of the future: actors, circus artists, dancers, stage managers, technical theatre practitioners, choreographers and directors.

The Conservatoire's unique structure gives students opportunities for collaboration beyond the individual School. Together we provide a strong collegiate structure, which celebrates the diverse identities and histories of the Schools. Being part of a wider higher education institution brings enhanced opportunities for collaboration, and offers students the chance to build networks with other artists and technicians before graduation, for example through the Student Skills Share events.

This structure is supported by a range of common core policies adopted by all Schools to ensure that students of the Conservatoire can expect a level equality of opportunity, fairness and transparency and student support as they progress through to completion of their studies.

The Conservatoire is a publicly funded institution. This means that our UK and EU students are eligible for government loans through Student Finance.

The eight Conservatoire schools are:

**Bristol Old Vic Theatre School**

[www.oldvic.ac.uk](http://www.oldvic.ac.uk)

**Central School of Ballet**

[www.centralschoolofballet.co.uk](http://www.centralschoolofballet.co.uk)

**London Academy of Music and Dramatic Art**

[www.lamda.ac.uk](http://www.lamda.ac.uk)

**London Contemporary Dance School**

[www.lcds.ac.uk](http://www.lcds.ac.uk)

**National Centre for Circus Arts**

[Home National Centre for Circus Arts](http://Home.NationalCentreforCircusArts)

**Northern School of Contemporary Dance**

[www.nscd.ac.uk](http://www.nscd.ac.uk)

**Rambert School of Ballet and Contemporary Dance**

[www.rambertschool.org.uk](http://www.rambertschool.org.uk)

**Royal Academy of Dramatic Art**

[www.rada.ac.uk](http://www.rada.ac.uk)

Further information about the Conservatoire is available at [www.cdd.ac.uk](http://www.cdd.ac.uk)

To connect with students from other Conservatoire Schools, you might like to join our Facebook group: <https://www.facebook.com/groups/cddstudents/>

For news from across the Conservatoire, visit:

[www.twitter.com/conservatoired](http://www.twitter.com/conservatoired)

[www.facebook.com/conservatoired](http://www.facebook.com/conservatoired)

[www.youtube.com/theconservatoire](http://www.youtube.com/theconservatoire)

## **BROAD DESCRIPTION OF TRAINING**

The MA Professional Dance Performance offers students a unique opportunity to be part of Rambert2. Rambert2 is a pioneering new ensemble created in partnership with Rambert Dance Company to bring together dancers with outstanding ability, creativity and individuality. The MA Professional Dance Performance is awarded and validated by the University of Kent.

The duration of the programme will take place over 15 months, beginning July 2018. As part of the MA Professional Dance Performance programme, students will form part of the Rambert2 ensemble. Membership of the Rambert2 company will be for a fixed term of one year beginning on Monday 16 July 2018. Rambert2 dancers create and tour world-class contemporary dance, while developing their individual creative and reflective dance practice, and gaining a professional postgraduate qualification.

## **SUMMARY OF COURSES OFFERED BY SCHOOL**

- The Foundation Degree programme in Ballet and Contemporary Dance (Year 1 & 2)
- BA (Hons) Degree programme in Ballet and Contemporary Dance (Top Up)
- MA Professional Dance Performance programme (Rambert 2)

## **SCHOOL VISION/MISSION**

At Rambert School we open the world up to our students, exposing them to different perspectives and experiences throughout their technical training.

We encourage them to break apart the skills they are taught, infuse them with their distinctive creativity, and develop a style that is truly their own.

Our vision is to be an international leader in dance education, driving discovery and developing the art form.

Our mission is to create innovative and inspiring learning programmes that develop dance artists to the highest standard, preparing them to lead and shape the art form.

Through an intensive and rigorous dance education that combines high levels of studio work with contextual studies, students are supported to go beyond what they currently know, to embrace risk and develop the physical, technical, creative and reflective skills needed to forge their individual artistic voice.

We cultivate deep-rooted connections with the dance industry, high calibre practitioners and international conservatoires to ensure that our curriculum is forward thinking and supporting the artistic voices that will lead and shape the art form and the world beyond.

We support our graduates to have successful careers that have international impact.

At the heart of what we do is the belief in the mutual benefit of training students alongside professional artists and companies.

We foster a creative, supportive, nurturing environment.

## **SCHOOL ETHOS/VALUES**

Rambert School graduates are acknowledged creative, open-minded, expressive, powerful and versatile performers and they can be found in all areas of the profession: as dancers,

choreographers, teachers and directors. Individuality continues to be highly valued, and each student is nurtured and supported throughout their transition from dance student to professional. In the dance profession today, the boundaries are increasingly blurred between genres and styles, and a strong technical training is arguably more important than ever. At Rambert School, we endeavour to remain responsive to current developments in the dance world and recognise that there is more than one type of excellence and we therefore encourage each individual to explore their own journey toward artistic and creative expression, as well as technical precision, to achieve their personal best.

Beyond these things, though hard to articulate, lies the so-called 'Rambert Spirit.' Handed down through generations of dancers, this could simply be a passion for dance, and individuality in self-expression. It could be a fearlessness of the unknown, a need to be a pioneer or to explore new creative territory. It could be a belief in the integrity of the art form and a desire to communicate this. Or perhaps it could even come from Rambert herself, and her renowned fierce determination and indomitable energy. This special energy and spirit, whatever it may be, helps to make Rambert School a distinctive and unique place to train, learn and grow as an artist and as a person.

### **WHAT MAKES THE SCHOOL UNIQUE/SPECIAL**

At Rambert School the equal emphasis upon training in both ballet and contemporary dance is unique within the UK, and the curriculum is enriched by inputs from guest artists and choreographers from the profession. Students at the School work within a professionally-oriented environment, where the history of the art form is understood and respected, whilst its boundaries are examined and questioned. The dance profession is highly competitive, demanding huge versatility, stamina and often a creative maturity which is not always possible to attain in three short years of training at undergraduate level. Many dance companies today look to employ dancers with prior experience. This course will offer you a professionally recognised experience through working with recognised choreographers and within the professional environment of a top UK contemporary dance company. This year of training at postgraduate level offers you further time to mature creatively, artistically, psychologically and professionally, thus enhancing employability.

As a student on this course, you will engage in reflective practice throughout and will be an active partner in the learning process, drawing on a variety of creative and research methods in order to enhance your practice.

### **EQUALITY OF OPPORTUNITY**

Located in London, one of the most diverse and creative cities in the world, Rambert School/Company mirrors that creativity and diversity, both among the staff who work here and the students who study here. This is reflected in our admissions policy, in our auditions process and in the individuality and uniqueness evident in the students who choose to come here. We continually strive to ensure that barriers to training here are removed, to create a climate of equality of opportunity and achievement and universal access for all those who are prepared to put in the hard work and effort required to be successful in your ambitions. We will support you in your aspirations and where it is helpful to do so we will provide you with the learning support and technology necessary to your successful completion of the programme.

## **Equality and Diversity Statement**

Rambert School/Rambert Company welcomes all applicants and students regardless of disability, ethnicity, gender, sexuality or religion. We encourage students to tell us about any disabilities, impairments or conditions (for example dyslexia, a physical, sensory or mental health condition) at the earliest opportunity so that support can be put in place for you.

# WHO'S WHO

## SCHOOL STAFF LIST

Name	Areas of Responsibility	Contact this person for....
<b>Amanda Britton</b> <i>Principal and Artistic Director &amp; Technique Teacher</i>	Leadership; Artistic Direction; Safeguarding Officer – ensuring the health, safety and welfare of all students; Organisational Strategy; Overall management of all staff and students; Overall management of student recruitment; Teaching and assessing contemporary dance.	Feedback & advice on technique, stagecraft, career etc.; Information on course content, artistic projects, e.g. guest choreographers; Authorisation for absences.
<b>Darren Ellis</b> <i>Deputy Principal &amp; Technique Teacher</i>	Line managing all teaching staff and the Head of Music; Creation of weekly timetable and scheduling of key termly events, such as solos, assessments; Appointing contemporary guest teachers. Fresh Friday staff; Rehearsal management for non-student choreographic shows; Teaching and assessing contemporary dance; Member of Senior Management Team.	Feedback & advice on technique, stagecraft, career etc.; Information on timetable; Authorisation for absences; School performances and rehearsals.
<b>Paul Clarke</b> <i>Technique Teacher</i>	Teaching and assessing classical ballet and pas de deux; Staging classical works; Designing and producing costumes for School shows; Managing the School's costume wardrobe.	Feedback & advice on technique, stagecraft, career etc.; Advice on costumes for school shows and performances
<b>Ayumi Hikasa</b> <i>Technique Teacher</i>	Teaching and assessing classical ballet and pas de deux; Teaching ballet to Pre-Vocational students; Staging classical works; Managing the School's annual auditions in Japan.	Feedback & advice on technique, stagecraft, career etc.
<b>Georgina Roberts</b> <i>Technique Teacher</i>	Teaching and assessing classical ballet and pas de deux; Staging classical works.	Feedback & advice on technique, stagecraft, career etc.
<b>Paul Liburd</b> <i>Technique Teacher</i>	Teaching and assessing contemporary dance; Staging contemporary works;	Feedback & advice on technique, stagecraft, career etc.

Name	Areas of Responsibility	Contact this person for....
<b>Chris Wright</b> <i>Technique Teacher</i>	Teaching and assessing classical ballet and pas de deux; Staging classical works; Booking guest ballet teachers; Managing front-of-house procedures / student runners during school shows.	Feedback & advice on technique, stagecraft, career etc.; Guidance on front-of-house / running for school performances.
<b>Nicole Guarino</b> <i>Technique Teacher &amp; Rehearsal &amp; Production Manager</i>	Teaching and assessing contemporary dance; Staging contemporary works; Rehearsal & Production Director for Student Choreographic Shows.	Feedback & advice on technique, stagecraft, career etc.; Guidance on student choreographic shows.
<b>Sian Hopkins</b> <i>Technique Teacher</i>	Teaching and assessing contemporary dance.	Feedback & advice on technique, stagecraft, career etc.
<b>Phaedra Petsilas</b> <i>Head of Studies</i>	Coordination of the critical studies and academic modules for the FD/BA and the MA; Overall management of learning resources, e.g. the library; Manage quality assurance systems and the School's relationship with the CDD and the University of Kent; Member of the Senior Management Team; Contribution to research activities at the School; Line managing markers and lecturers.	Feedback & advice on critical studies and academic work; Advice & guidance on learning resources and learning support; Questions regarding assessment methods & course specifications.
<b>Neuro Knowhow</b> <i>SpLD Tutor</i>	Delivering learning support to students with Specific Learning Difficulties, e.g. dyslexia, dysgraphia, dyspraxia, ADHD	Advice & guidance for students with SpLD.
<b>Myra Townsend</b> <i>ESOL Tutor</i>	Teaching English to Speakers of Other Languages (ESOL).	Advice & guidance for non-English speaking students.
<b>Barry Ganberg</b> <i>Head of Music</i>	Accompanist for ballet and contemporary dance classes; Line manager to all other musicians; Manages timetabling of musicians; Supporting musical life at the School;	Advice & guidance on music.
<b>Jill Barnes, Chris Benstead, Philip Ensco, Tom Kirkpatrick, Irina Moiseev, Curt Probel, Neil Shaw, Gareth Thomas</b> <i>Musicians</i>	Accompanists for ballet and / or contemporary dance classes.	Advice & guidance on music.



Name	Areas of Responsibility	Contact this person for....
<b>Pete Dunleavy</b> <i>Osteopath</i>	Osteopathic treatment and rehabilitation; Lecturer in anatomy.	Advice & guidance on fitness, physicality etc. Treatment for injuries; General support for physical matters.
<b>Kio Tomiyama</b> <i>Pilates and Student Support</i>	Pilates teacher; STRU – overseeing treatment and rehabilitation of injured students; Student Support.	Advice & guidance on fitness, physicality etc. Treatment for injuries; Support for physical, emotional & pastoral matters.
<b>Clare Buckle</b> <i>Finance Director</i>	Overall executive responsibilities for finance and accounting functions; Governance – servicing the School’s Board of Trustees and its committees; Provide the Board and the Principal with guidance about their various responsibilities under the requirements of various regulating bodies; Line Manager of the Finance/Facilities Team; Member of the Senior Management Team.	Advice & guidance on financial matters, including fees, student loans, bursaries and scholarships.
<b>Lily Johnson</b> <i>Finance Assistant</i>	Assisting the Finance Director on all financial matters.	Advice & guidance on financial matters, including fees, student loans, bursaries and scholarships.
<b>Grace Campbell</b> <i>Head of Administration</i>	Human Resources – staff recruitment, ;staff-facing policies & procedures, HESA return etc.; Line Manager of the Admin Team; Member of the Senior Management Team; Communications, PR and Social Media; Marketing & Communications Strategy Overseas Auditions (with exception of Japan); Servicing the Boards HR Committee, Academic Board and Exam Board.	To get involved in school marketing and communications activities, e.g. social media. To contribute stories and content for School communications and press, e.g. newsletters, website and to get involved in social media.
<b>Kathryn Peters</b> <i>School Administrator</i>	General Office Administration – incoming/outgoing post, answering phone, drafting letters, ordering stationary, maintaining presentable “front office”; Receptionist; Managing Studio Hires; Coordinating internal meetings – refreshments etc.; General admin support for wider admin & teaching staff; Assist with school performances and special events.	To report absences; To report lost property; To report facilities matters, e.g. low stock in the bathrooms; To request the studio booking timetable & info on studio bookings; Tickets for school shows/events; Queries re timetable.

Name	Areas of Responsibility	Contact this person for....
<b>Judy Bowden</b> <i>Head of Admissions, Registry &amp; Student Support</i>	Manage admissions for all degree courses; Administration of degree courses, e.g. reports, handbooks, student-facing policies & procedures; Bursaries, Manage student data, recording and reporting for external purposes e.g. HESA, DLHE; Deputy Safeguarding Office, SPOC (Special Point of Contact ) Prevent) Arranging Learning support assessment and 1:1 tutoring for students with SpLDs; Student support - covering emotional, psychological and social aspects of student welfare.	Academic matters, e.g. reports, policies & handbooks; Pastoral matters, e.g. housing, banking etc.; Emotional & learning support, e.g. to request counselling support; Authorisation for absences; Queries re timetable. Advice & guidance on learning support & to book 1:1 support sessions. Advice & guidance on bursaries and scholarships. Authorise absences.
<b>Emma Watson</b> <i>Admissions &amp; Registry Administrative Assistant.</i>	Administrative support to the Head of Admissions, Registry & Student Support.	To report absences; Information regarding reports; Report change to data, e.g. change of address.
<b>Heidi Spicer</b> <i>Marketing Manager</i>	Programming School events; Managing logistics for School events and performances (internal & external).	Information and tickets for school shows & events; To submit information for programmes for schools shows & events.
<b>Citi Cheshire</b> <i>Learning &amp; Participation Manager</i>	Managing and coordinating Participation and Outreach activities – holiday courses, open classes for adults, young people, children, Pre-Vocational Course, ASPIRE project, Insight events; Working with CDD to ensure the School meets its WP, Access and Success requirements;	Information regarding Participation, Outreach & WP Activities.
<b>Jon Aloia</b> <i>Head of Technical, Theatre &amp; Maintenance</i>	Maintenance and upkeep of the School building, facilities, grounds, security, technical, performance and rehearsal facilities; Health & Safety; Manage compliance, storage, test, repair and maintenance of all fixed and portable technical equipment (sound, lighting, video, and IT systems – Office 365 / Teams). Line managing Security / Caretaking staff, and any other internally hired technical and facilities staff and contractors, ensuring a first class service to students, staff and visitors.	Help with facilities, IT systems, equipment in the theatre; To report general facilities matters, e.g. low stocks in the bathrooms, breakages, floods; For technical assistance with lighting and sound for school shows.

Name	Areas of Responsibility	Contact this person for....
<b>Rachel Tranter</b> <i>Development Strategy Manager</i>	Fundraising – individual giving, corporations, trusts & foundations, membership schemes e.g. Inner Circle and Friends; Relationship building – local community, local businesses etc.; Gift management; Alumni relations; Fundraising / Development Events – in collaboration with Events & Performance Manager; Building Plans & Development, in collaboration with Head of Technical Theatre & Facilities.	To get involved in school fundraising and development activities.
<b>Abbey White</b> <i>Special Projects Officer (Marketing)</i>	Marketing, communications and events support; Social media – strategy and posting; Data management – CRM Database; Website administration.	To get involved in school marketing and communications activities, e.g. social media.
<b>(Position Vacant)</b> <i>Marketing Manager</i>	Marketing & Communications Strategy; Digital content – website, social media; Marketing & Brand – photo shoots etc.; Data Management – CRM Database; Marketing & Communications Budget Management; Networking & Relationship Building.	To get involved in school marketing and communications activities, e.g. photo shoots.

If you wish to email staff at the school directly, use this format: first.name@rambertschool.org.uk

## COMPANY STAFF LIST (RELEVANT FOR MA/R2)

Name	Areas of Responsibility	Contact this person for....
Angela Towler Matthew Rich <i>Rehearsal Directors</i>	Looking after R2 Dancers in house and on tour	Mentoring; Feedback for technique and performance; Needs on tour; Point of contact for injury or illness; Day to day needs as a company dancer.
Mikaela Poley <i>Practical assessment co-ordinator</i> <i>Rehearsal Director - Freelance</i>	Looking after R2 Dancers in house and on tour	Mentoring; Feedback for technique and performance.
Benoit Swan Pouffer <i>Guest Artistic Director</i>	Oversees artistic experience for Rambert and Rambert 2	
Grace Hopkins <i>Company Assistant</i> <i>Producer</i>	Administrative co-ordination for R2	DBS Checks Administrative issues/Contracts etc. Point of contact in the Company for R2
Julia Fitzelle <i>Education</i>	Co-ordination of Education module for MA Co-ordination of school and other venue workshops for R2	Advice and guidance on Education module; Feedback and mentoring for teaching
Carly Randall <i>Archivist</i>	Maintaining Rambert Company Archive	Access to Archive Advice on research material
Tighe Ayovua <i>Head of Operations</i>		Anything relating to the building and day to day operations
Rosie Billington <i>Company Administrator</i>		
Louise Farnall Gloria Rowe <i>Administration Assistants &amp; Receptionists</i>	Administration and reception	Signing out books Building Access
<i>Company Dancers</i>	Luke Ahmet, Miguel Altunaga, Lucy Balfour, Adel Balint, Joshua Barwick, Carolyn Bolton, Simone Damberg Würtz, Daniel Davidson, Edit Domoszlai, Liam Francis, Juan Gil, Brenda Lee Grech, Sharia Johnson, Nancy Nerantzi, Adam Park, Stephen Quildan, Hannah Rudd, Kym Sojourna, Pierre Tappon, Jacob Wye	

For more information on Who's Who in the company visit:

<http://www.rambert.org.uk/about-us/people/>

If you wish to email staff at the Company directly, use this format: [first.name@rambert.org.uk](mailto:first.name@rambert.org.uk)

## TIMETABLING

### THE ACADEMIC YEAR

The academic year for Year 1 starts on 16th July 2018 and ends on 19th July 2019.  
Year 2 will begin on 19th July 2019 and end on 18th October 2019.

### TERM DATES YEAR 1

#### TERM 1

TERM STARTS

Monday 16<sup>th</sup> July 2018

TERM ENDS

Friday 14<sup>th</sup> December 2018

#### TERM 2

TERM STARTS

Monday 7<sup>th</sup> January 2019

TERM ENDS

Saturday 6<sup>th</sup> April 2019

#### TERM 3

TERM STARTS

Monday 22<sup>nd</sup> April 2019

TERM ENDS

Friday 19<sup>th</sup> July 2019

#### TERM 4

TERM STARTS

Friday 19<sup>th</sup> July 2019

TERM ENDS

Friday 18<sup>th</sup> October 2019

Term dates are subject to change.

Please note that students must be in School for the beginning and the end of each term. Please ensure that any travel arrangements do not fall within term/tour time.

Term 4 is an academic term only (Company contract finishes July 2019).

## SCHEDULE

A rehearsal week will be Monday – Saturday. A normal rehearsal day from Monday to Friday will be from 10:00am until 6:00pm, including daily class. A normal rehearsal day on Saturday will be from 10:30am until 2:00pm. There will be occasional Saturday rehearsals and a regular programme of seminars. We will provide as much notice as possible if you are not required on a Saturday. Your weekly schedule, including breaks, will be determined by Rambert's Rehearsal Director. Your year with the Company will include 33 days holiday (including public holidays) based around Rambert's touring schedule. We envisage Rambert as a full-time commitment, and it may not be possible for you to do other work during your time with the company.

## MANAGING CHANGE

If it reasonably considers it to be necessary, the School may make reasonable changes to the content, syllabus, mode of delivery and/or timetable of courses set out in the prospectus and course summary document which:

- are not material to the overall learning outcomes of the course (for example, moving the timing of a particular module or project within the year, or a change in the staff delivering the module or project);
- will benefit your or other student's training (for example, enabling you or other students to benefit from additional classes with visiting professionals);
- are caused by matters outside our control; and/or
- are in order to comply with changes in the law and/or the instructions of the School's or CDD's regulators (such as the Office for Students), a validating university, and/or professional body.

Please see your School Terms and Conditions for further information.

[Rambert MA Course Terms and Conditions 2018/19](#)

## **FACILITIES**

### **THE SCHOOL LIBRARY**

The Rambert School has a small but well stocked library, which is open during normal school hours, and students are able to borrow books using the Eclipse self-scanning system, which you will be trained on during the Registration Weeks.

Books, videos and DVD's can all be borrowed: these must be returned by the due date to avoid a fine. Please never remove anything from the library without using the Eclipse system. Fines will be issued for overdue books.

Further library resources are available through the SCONUL (Society of College, National and University Libraries) access scheme.

Electronic resources through Open Athens are also available – log in procedures will be discussed during induction.

You will also find a number of desktop computers and a printer in the library, available for students to use. You will be issued with login details during the Registration Weeks.

It is expected that all written work is typed using formatting recommended in Critical Studies sessions. Please bear in mind that the computers should therefore principally be used for this purpose and that the library is a place to think, read, write and research.

### **OTHER LIBRARIES**

The Company have a selection of books donated by The Rambert School in the lounge area at Reception, this can be accessed at any time. Currently the books are reference only, please ask the reception team for more information.

### **SCHOOL ID/KEY CARD**

You will be issued with a School ID card, upon receipt of the £5 non-refundable fee. If lost, you will receive one additional free ID card. Any further losses will result in a £5 charge for a replacement. You must use this card to tap in and out of the buildings whenever you arrive / leave.

### **COMPANY ID**

You will be issued with a fob, this will allow you to have access to the building and restricted areas in the building for company members only.

### **SCHOOL COMMON ROOM**

The school has a large common room for use by all students, which contains fridge/freezer, 4 microwaves, toaster, sofas, eating area, pool table and TV for students use.

Further break out spaces with comfortable seating can be found around the school and in the school grounds.



## **COMPANY STAFF ROOMS**

The company has a green room allocated on the third floor, which contains fridge/freezer, microwaves, toaster for all company members to use. There is also a lounge area in Reception.

## **SCHOOL OPENING HOURS**

The school building is open from 8:00am - 9:00pm Monday to Friday, and 8:30am - 6:00pm on Saturday.

## **COMPANY OPENING HOURS**

The building is open 9:00am - 8:30pm Monday to Thursday, 9:00am - 7:00pm on Friday and 9:00am – 5:00pm on Saturday. These are subject to change during holidays, please check with Reception.

## **SCHOOL PARKING AND TRANSPORT LINKS**

### **By Public Transport**

Take the mainline train, underground or over-ground to Richmond upon Thames, then the H37 bus (towards Hounslow) from immediately outside the station, alighting at The Ailsa Tavern in St Margaret's Road, at the junction with St Margaret's Drive. Walk down St Margaret's Drive and the School is on the left. The buses are scheduled to depart about every 10 minutes, and the journey should take about 15 minutes.

There are usually taxis at Richmond Station. Alternatively, take a mainline train to St Margaret's Station, the school is about a 10 minute walk.

### **By Car**

Leave the A316 at the St Margaret's Roundabout, towards Isleworth (A3004). Turn right at The Ailsa Tavern into St Margaret's Drive and the School is on the left. It is normally possible to park very near the school however please note there are parking restrictions in place Monday to Friday 10 – 12noon. There is no parking available for students on the school premises.

## **COMPANY TRANSPORT LINKS**

**Company address:**  
**99 Upper Ground**  
**London SE1 9PP**

Travelling by train, the nearest mainline stations are Waterloo and Waterloo East, both with step-free access.

Travelling by tube, the nearest underground stations are:

Waterloo (Bakerloo, Northern, Jubilee and Waterloo and City underground lines), with step-free access

Waterloo East, with step-free access

Embankment (Circle and District underground lines)

Charing Cross (Northern and Bakerloo underground lines)

Travelling by bus, bus number RV1 stops on Belvedere Road. Also, bus routes 76, 77, 211, 341, 381, 507, N381, N76 and RV1 all stop on York Road, a 5 minutes' walk away; and bus routes 1, 4, 26, 59,

68, 139, 168, 171, 172, 176, 188, 243, 521, N1, N68, N171 and N343 stop on Waterloo Bridge, a 2 minutes' walk away.

## SCHOOL ACCESSABILITY

There is adequate studio space at ground floor level. Access to a disabled shower, changing room, toilet and access to kitchen facilities are available. The Theatre is accessible for students and audience members with disabilities.

## COMPANY ACCESSABILITY

99 Upper Ground is a fully accessible building, including accessible toilets and showers. There is on-street parking for Blue Badge holders with step-free access to the building, and lifts to all levels.

## SCHOOL ONLINE FACILITIES AND RESOURCES

### VLE/Email use

We use Office 365 Teams as our virtual learning environment, and also as a way of instantly communicating information and messages to students. It is an app that can be downloaded for free and works on both Android and IOS platforms.

When you register at the School you will be issued with an official Rambert School email address. It is vital that you use this email address for all School-related matters moving forward – we will only use this email address for all email communication with you whilst you are at the school. We strongly recommend that you check Teams and your emails on a daily basis.

### Social space

Office 365 Teams is also used for communication between students and you can chat there and set up groups.

To connect with students from other Conservatoire Schools, you might like to join our Facebook group: [www.facebook.com/conservatoired](https://www.facebook.com/conservatoired)

## IT

The School's facilities support the learning, teaching and research needs of students and staff and provide access to resources on dance and related subjects in a variety of formats. Facilities include study space, Microsoft Stream, open access computers, printing and photocopying, Wi-Fi and specialist software.

[IT Acceptable Use Policy](#)

[Social Media Policy](#)

### Conservatoire library resources

Conservatoire libraries offer a wealth of online study resources. Please see [the Conservatoire library resources page](#) for more information.

### GENERAL COURSE INFORMATION

This course will offer students a year of training at postgraduate level that provides professionally recognised experience through working with recognised choreographers and within the professional environment of a top UK contemporary dance company. Additionally, the programme offers students further time to mature creatively, artistically, psychologically and professionally, thus enhancing employability.

By working in partnership to deliver this programme, Rambert School and Company are able to provide an exceptional level and breadth of teaching and performance opportunities, plus learning/enhancement of professional research skills, all informed by both practice and research from the forefront of the dance profession. At this level students will discover how to work beyond their perceived limits of technical ability (and endurance), while deepening their own creative and interpretative style and developing a sense of artistic ownership of the work they will perform and/or create.

Simultaneously, students will develop the ability to reflect upon their studio-based and performance practice through both embodied research and academic study by undertaking systematic analyses of a number of different styles and contexts of dance performance from a critical and a first-person perspective. Enquiry which centres upon the interpretive and stylistic aspects of dance performance from the performer's perspective will enable students to synthesise theory and practice as they dance, and consider issues such as the role of the performer in theatre dance; how a dance survives over time; questions of identity in performance works; the socio-political content of current and past dance works; and the growing impact of popular culture on dance in the 21st century.

The MA offers an induction programme and an introduction to research methods in the arts. It also provides opportunities to consider how your work is situated in relation to the wider field of professional contemporary dance practice. This practice-based MA is designed to cater for students who wish to develop their dance technical and performance skills in order to further their careers as dance artists of the highest calibre. It also encourages academic research and reflective practice, and as such may provide a foundation for those hoping to pursue practical and/or theoretical research in the future at M.Phil or PhD level.

This programme is studied over one year full-time Company contract and 15 months overall study. Students successfully completing Stage 1 of the programme and meeting credit framework requirements who do not successfully complete Stage 2 will be eligible for the award of Postgraduate Diploma in Professional Dance Performance. All modules are compulsory, and thus are core to the programme and must be taken by all students studying the programme.

## Course modules:

Course modules are between one term and three terms in length:

RSPG1 Dance Technique for Elite Dance Professionals 3 terms (terms 1, 2 & 3)

RSPG2 Creation, Rehearsal and Performance 3 terms (terms 1, 2 & 3)

RSPG3 Professional Practice in Educational Contexts 3 terms (terms 1, 2 & 3)

RSPG4 Thinking Dance Through Its Practice 2 terms (terms 2 & 3)

RSPG5 Dissertation 2 terms (terms 3 & 4)

The MA Professional Dance Practice will lead to:

- A qualification that will equip you for a range of careers in, performance, dance development, choreography, teaching or dance research (Note: Completion of this course does not automatically lead to a position in Rambert company)
- Preparation for further study, i.e. PhD or professionally-related qualifications.

## REFERENCE TO COURSE DOCUMENTATION

- [\*MA Degree Course Rambert2\*](#)

## EXPLANATION OF ASSESSMENT METHODS USED BY RAMBERT2

Formative, continuous, and summative assessments will be undertaken throughout the programme. Formative and continuous assessment will enable continuous educational oversight of students' progress in the various fields of endeavour embedded in the programme. Continuous assessment will entail tutor observation and evaluation of progress throughout the year, accompanied by regular feedback to the student as and when required. These will take place in seminar presentations, group discussions, and tutorials.

Formative assessment will take the form of assessments of interim submissions where relevant (e.g. essays and student-led seminars and evaluation of reflective journal), and termly Student Progress Reports in practical modules accompanied by discussion with the student.

Students will receive formative feedback throughout the module via tutorials and in-class individual or whole-group feedback. Students should use this feedback to empower them to improve the summative mark they will receive for Continuous Assessment at the end of the module.

Summative assessment will include formal assessment of summative submissions, through a research proposal for dissertation and dissertation submission. Summative assessments will be undertaken by two examiners from Rambert School's Faculty, with final marks agreed by consensus. If, on rare occasions, a grade cannot be agreed upon by the first and second marker or the moderator, and after the internal process has been completed there continues to be disagreement, the views of the External Examiner (appointed by the University of Kent) will be sought.

## Assessed Performances

You will work with a range of choreographers to create new work and/or engage in rehearsing a revival of an existing work. All students will have the opportunity to perform as first cast in performance, and will understudy first cast performers if they are second cast in a work. You will be expected to undertake research into the type of work the choreographers are undertaking in order to understand the choreographic rationale of the works you perform.

In order to ensure that your learning is consistent across the year, the Rehearsal Director will undertake continuous assessment of your performance in relation to the rehearsal, creative contribution and performance learning outcomes of the module. This will be supplemented by examination of live performance in a selected venue by internal and external examiners. Examiners will be expected to be present at examination performances. However, video recordings will be taken of these performances to allow considered evaluation of your work after the live performance is over, and to aid negotiation between internal and external examiners should it be needed. Throughout all facets of the Creation, Rehearsal and Performance Module you will be expected to carry yourselves in the manner of a professional touring company, and your behaviour both inside and outside of the performance venue should meet the expectations of the professional practitioners you come into contact with. NOTE: Assessment video recordings will not be available for any use other than formal assessment by MA examiners and teachers and self-learning by the R2 dancers.

## **ATTENDANCE POLICY**

Students must participate actively in their training, including meeting the Programme's rules around attendance, which do not generally allow for absence other than in exceptional circumstances, and do nothing that will hinder or interfere with the training of other students, in accordance with the Terms and Conditions Appendix 1 Offer Agreement: 'Role and Obligations of the Student'.

[Rambert MA Course Terms & Conditions](#)

## **ILLNESS, INJURY AND PERSONAL DIFFICULTIES**

The School recognises that students are occasionally absent for reasons beyond their control. To allow for this, the Attendance Policy makes provision for a certain number of absences that may be excused (e.g. for a bout of illness) and other absence which may be eligible for a concession. The Concession Procedures must be followed in order for students' marks not to be affected.

In the event of unexpected absence from school, such as being unwell or late you must notify the School as soon as possible, and by no later than midday on the day of absence, by completing the online absence form which is available on Teams.

For more details of circumstances that count as excused, how absence affects your grades and the full Attendance Policy please refer to the Academic Handbook, which will be made available to you when you start at the School.

### GUEST TEACHERS

The course offers you opportunities to train to the highest level with guest teachers and dance professionals who are working at the forefront of dance in the UK and internationally.

### WORKSHOPS

Learning to deliver dance workshops for inexperienced/non-dancers is a correspondingly invaluable skill for performers at this level of training. Outreach workshops have been used by dance companies for many years to encourage a wider audience to understand dance performances through physical participation, with most dancers expected to teach workshops as a routine part of their professional life. Rambert (Company) has a long-established Learning and Participation department and you will work alongside experienced amateurs employed by Rambert. You will be expected to devise and develop dance workshops based upon the dance works in Rambert's repertory which communicate the artistic values and themes of the respective works. The workshops will be delivered in educational settings to young people from a diverse range of backgrounds and at different stages of their education. This will additionally enhance your future employability.

## HEALTH AND SAFETY AT SCHOOL

### AT SCHOOL - safety doesn't happen by accident

**First Aid:** There are First Aid Kits located outside every studio, in the staff room and in the Admin Office. Jon Aloia, Grace Campbell, Pete Dunleavy, Darren Ellis and Kio Tomiyama are all qualified in First Aid.

**Fire Procedures:** on hearing the fire alarm, all students should immediately make their way, in an orderly fashion, via the safest route out of the building, to the Fire Assembly Point. This is the grass verge area on the opposite side of the road when you turn right out of Clifton Lodge Main Gate.

**Do not go back into the building until authorised to do so by a member of staff.**

There is a comprehensive copy of the fire procedure in the student common room.

**No Smoking Policy:** There is a designated smoking space outside the chapel. Students found smoking on School premises, anywhere other than the designated smoking area, will receive a written warning, what follows on a second occurrence might include exclusion from the course. Please keep the smoking area clean or it will be withdrawn. Every student who smokes is responsible for collecting rubbish and cigarette ends.

**Eating and Drinking:** eating and drinking is forbidden in the Studios, changing rooms & library, which should be kept clear at all times.

**Drugs and Alcohol:** The use of drugs and alcohol is strictly prohibited at Rambert School and during school visits to any external venues. If you are concerned about related matters, please talk to the Head of Admissions, Registry & Student Support.

**Prevent:** The School follows the Conservatoire for Dance & Drama's Strategy and Policy on Prevent, which can be found in the Students Policy & Procedure Handbook. The Prevent Single Point of Contact is the Head of Admissions, Registry & Student Support.

### AT THE COMPANY (extract from Rambert Company)

#### Policy Implementation

##### Consultation and Communication

Communication of the policy to staff and visitors in the form of specific directives such as this policy statement, or by way of Health and Safety Executive notices sited around the premises.

Consultation regarding health and safety issues is undertaken with relevant individual department heads or with the senior management team as is deemed necessary.

##### Co-operation and Care

All employees are expected to co-operate with safety officers and to take all reasonable steps to protect the health and safety of themselves and their colleagues by following the safety rules indicated in this document.

## **Safety Training**

All staff, particularly those involved in technical and workshop areas, are trained in safe working practices.

Additionally, a competent person has been trained to a recognised standard, in order to undertake the measures necessary to comply with current Health and Safety law.

## **Workplace Inspections**

It is the policy of the Company to comply with the Workplace (Health Safety & Welfare) Regulations 1992.

Regular inspections and risk assessments of the workplace are conducted by the Head of Operations and Bouygues' Health and Safety Officer, in order to identify areas where revision of the policy may be necessary. Specific electrical inspections of equipment are carried out annually by the electrical department. Fixed installations are tested every 5 years.

## **Work Equipment**

It is the policy of the Company to comply with the law as set out in the Provision and Use of Work Equipment Regulations and the Personal Protective Equipment at Work Regulations 1998. It will ensure that all equipment is safe, properly maintained and suitable for the purpose for which it is used. Employee protection will be provided when necessary and health and safety warnings provided where appropriate.

Manual handling operations will be avoided as far as is reasonably practical where there is risk of injury. If this is not possible an assessment of the operation will be undertaken, and all possible steps taken to reduce injury to the lowest level possible. Staff are also provided with a MH checklist document to read through.

Cable management is regarded as an important element of good housekeeping. It is important that there are no trailing leads in the building. It is the responsibility of all employees to report any defects in appliances without delay to their line- manager. All defective machines or parts will be withdrawn from use until faults are rectified.

All employees should keep their own work area clean and tidy. All areas should be maintained free of tripping and slipping hazards. Appropriate arrangements are in place for cleaning and disposal of rubbish, storage/stacking.

All workstations will be given enough space for people to work safely. Chairs will be provided that are stable, comfortable, mobile and adjustable.

The extensive use of a VDU screen may lead to eyestrain. Staff should take a ten-minute break each hour and position the screen in a way which minimises eyestrain.

## **Smoking**

From 1 July 2007 it has be illegal to smoke on the premises (Health Act 2006) and from this date there will be no provision for smoking within the Rambert building.



## **Stress**

Rambert encourages employees to be aware of the problems of stress and to address any contributing factors with their line manager in the first instance, or with the Head of Operations.

## **Accident Procedure**

First aid boxes are located in key areas round the building – kitchens and studios, the main facility being provided in the Green Room, conforming to Dance UK recommendations.

The Green Room first aid box also contains the accident record book, which must be completed in the event of an accident and reported to the Head of Operations.

## **First Aiders**

Noura Wilewska, Louise Farnall, Gloria Rowe – Receptionists  
Rosie Billington – Company Administrator  
Grace Hopkins – Assistant Producer  
Rosie Jeffrey, Julia Fitzelle, Hannah Lockyer – Learning and Participation team  
Anna Szkalska, Rosie Hebb – Development team  
Camilla St Aubyn – Press and Marketing Manager  
Amy Steadman, Leila Ransley – Technical team

## **Fire Safety**

A fully automatic fire detection and alarm system operates throughout the building. The majority of spaces are protected by smoke sensing devices. Where the use of the room may conflict with this type of device, i.e. kitchens or plants rooms, heat detectors are used.

The fire alarm system is recognisable and therefore differs from any other signal within the building and is capable of being heard above any other expected noise.

The sounders behave in the same fashion as a traditional alarm sounder

## **Emergency Evacuation Procedure**

All employees are made aware of and must familiarise themselves with the emergency exit routes from the building and fire extinguisher installations in strategic locations.

If you discover a fire, ensure that the alarm is raised. If you have had training and feel confident to use an appropriate extinguisher, please try and put out the fire. Instruct all those with you to leave the building by the nearest fire exit. If you are a fire marshal please check the immediate area for people, and then leave, shutting all the doors as you go.

Leave the building by the nearest exit and assemble outside the National Theatre car park entrance sign on Upper Ground. Please do not block the car park entrance.

Similarly, if you hear the fire alarm sound, make your way immediately to the nearest fire exit following the indicated directions, and assemble outside the National Theatre car park entrance sign.

Outside normal working hours during studio hires the person on reception is also responsible for health and safety.

## Safety Rules

- All employees shall immediately report any unsafe practices or conditions to their supervisor or the Head of Operations. If on tour this should be to the Technical Director, Company Stage Manager and the Theatre Manager.
- Smoking is not permitted anywhere in the building. Use of any real flame, smoking materials, flash boxes or any inflammable, hazardous or explosive material is strictly prohibited.
- Suitable clothing and footwear should be worn at all times. Personal protective clothing should be worn wherever appropriate.
- Only plastic drink containers are allowed in the studios – no glass or china is permitted. No food is allowed in the studios.
- Apart from technical staff employees must not handle any technical equipment.
- All areas must be kept clean and tidy. All passageways must be kept clear at all times.
- All employees must ensure the entrance doors are kept closed at all times. When locking the building they should ensure all doors and windows are properly secured and the alarm is set.
- All visitors and studio hirers must be made aware of the Health and Safety advice, which gives details of Company regulations and emergency evacuation procedures.

## MITIGATING CIRCUMSTANCES

### Mitigating Circumstances: Extensions / Intermission Of Studies / Withdrawal

It is important that you seek help if you are experiencing problems with your studies.

Sometimes students experience physical health (including becoming injured whilst training), mental health, family, personal or other circumstances that may affect their ability to carry on with studies as normal. If this happens to you, in such circumstances, you might need some additional support, some flexibility regarding assessment, or even some time away from your studies. These circumstances are commonly referred to in higher education as 'mitigating circumstances', and the University of Kent has regulations and a range of procedures covering these. The School operates within the University's regulations where any of these procedures might be needed.

For the University of Kent regulations, please see the following:

Regulations for Taught Programmes of Study

<https://www.kent.ac.uk/teaching/documents/quality-assurance/regulations/taught/taughtregs.pdf>

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex9new.html>

### Extenuating Circumstances

A number of interventions (i.e. extensions, or deferrals) may be possible to address the impact of any extenuating circumstances (such as illness) that have affected your performance in assessed work. The exact nature of such interventions will be dependent on each individual set of circumstances, and these are normally managed under the University of Kent's Extenuating Circumstances procedures (see above link). Extenuating Circumstances relate to circumstances beyond a student's control that have had a negative impact and caused a student to perform less well in their assessed work than they may otherwise have been expected to do (in comparison to performance with other work on a particular module or stage). This includes circumstances such as sudden, severe illness (confirmed by medical certificate) preventing attendance at an assessment/examination, adversely affecting performance at an assessment/examination, or preventing work from being submitted by the deadline set.

You should speak to a member of Student Support staff or your tutors to discuss any problems that might adversely impact your work, or for further information and guidance about Extenuating Circumstances.

### **Intermission**

You may experience circumstances which mean you might need to consider taking a break from your studies. This is known as 'intermission', or intermitting your studies. (It may also be referred to in discussion as 'suspending' or 'interrupting' your studies.)

The School, may, in cases of illness or other reasonable cause, permit you to interrupt registration as a student, normally for a period of not more than one year at a time. If you feel you have a genuine need to take a break from your studies, go and discuss it with a member of Student Support staff, or one of your tutors. The School does not encourage students to take longer than normal to complete their studies but we are willing to discuss this with you when there is good reason to consider an intermission. Whatever is decided, you will have to speak to your funding body to ensure that any funding you receive is not affected by suspending your studies through an intermission.

Possible reasons that you might be granted leave to intermit your studies are:

- 1) Personal and family reasons (other than illness), which prevent you from continuing your studies;
- 2) Your financial situation prevents you from continuing your studies;
- 3) Medical reasons:
  - Absence from your course due to physical or mental health reasons, or other such extenuating circumstances;
  - Illness or extenuating circumstances which are having a negative impact on your studies;
  - Illness or extenuating circumstances which have interrupted your studies

Whatever the reason, you will normally be asked to provide evidence to support your application for intermission of studies.

Intermission is normally granted for a complete academic year, or occasionally part of an academic year. For intermissions of more than one year, your School will need to seek approval from the University of Kent before this can be granted.

If you seek a period of intermission you are strongly advised to check the financial consequences with your sponsors. It is very important that your sponsor is consulted. Additionally, you should note that any period of intermission still counts towards the time limit for completing your programme of study.

Please note that if you have not had permission to intermit, your fees will not be adjusted, and you will be charged full fees for tuition. You should consult the School's fees policy that you signed with your Terms and Conditions when accepting your place on your programme of study at the School. For further information and guidance about intermitting your studies, you should speak to a member of Student Support staff or your tutors.

### **Withdrawal**

If you wish to withdraw from your programme of study, you should speak to a member of Student Support staff or one of your tutors as soon as possible.

Leaving without telling anyone, or simply failing to turn up, is **not** sufficient notification of a withdrawal.

Failure to inform the School that you wish to leave may result in you being charged tuition fees.  
(Please consult your Terms and Conditions and Fees Policy from when you registered as a student;  
these can be found on the School's website:

<https://www.rambertschool.org.uk/courses/ma-degree-policies-procedures/> )

# STUDENT ENGAGEMENT

## COMMITMENT TO TRAINING and LEARNING / TRAINING CULTURE

It is our aim to provide you with a range of learning experiences, all of which will contribute to your development as a professional dancer.

## STUDENT ENGAGEMENT AND RESPONSIBILITIES

### Rambert2 dancer responsibilities:

#### General

- To perform the company's repertoire to the highest possible standard.
- To maintain the high level of dancing skills and fitness necessary for the performance of the repertoire; continually to develop these, taking responsibility for your own artistic and professional development and through the working routine of company class, participating actively in rehearsals, workshops and performances.
- To adhere to the company's schedule and be both be punctual and flexible.
- To act in a manner considerate of and responsive to colleagues. To liaise closely with all staff members of Rambert as required, supporting others wherever necessary.
- To attend events and performances as required, as a representative and advocate of the Company.

#### Rehearsal and performance

- To engage with the choreographer's artistic vision by offering physical proposals where appropriate.
- To follow direction, interpret and embody the requests and suggestions of the Artistic Director, Rehearsal Directors and Rehearsal Assistants.
- To prepare fully and appropriately for all rehearsals and performances.
- To attend all Company classes and be an active participant.
- To perform with the authority, accuracy and clarity necessary to communicate successfully with audiences.
- To adhere to all meeting times and to regularly consult the tour book/daily schedule to check for updates and changes.

#### Workshops and teaching

- With your colleagues, to contribute to the Company's education outreach programme, leading workshops, demonstrating repertoire, creating short works and answering questions.
- To undertake training in the delivery of this outreach programme.

#### Other

- To behave responsibly and in a way that promotes the good reputation of Rambert.
- To respect the confidentiality of those with whom Rambert works, its artists and other staff.
- To act as an ambassador or spokesperson for Rambert as required.
- To take responsibility regarding nutritional needs, rest and healthy lifestyle.

- At all times to carry out responsibilities with regard to equal opportunities, diversity in the delivery of services and the treatment of others.
- To consult with Rehearsal Directors/Artistic Director in ensuring that any work does not impact Rambert2 obligations, and accept that in these matters the decision of the Artistic Director is final.
- To adhere to Rambert’s policies and procedures at all times.

## **CONDUCT**

### **Student code of conduct**

Rambert School promotes a healthy lifestyle, team work and creativity, whilst actively engaging students in the study of dance so they develop as effective and independent learners. Students need to behave in a professional and consistent manner at all times at Rambert School and on any organised trips.

## **FILMING AND ASSESSMENT FOOTAGE POLICY**

We wholly support filming as a learning tool, which is personal and supports your time here at the School and we recognise that in this generation, it is common to share footage on social media and YouTube.

There are a few issues surrounding this and the guidelines you should follow whilst at the School are set out below:

- Once you put something on the internet, you cannot control who sees it and potentially it will be out there for your lifetime.
- If you are sharing material that is not your own, you need permission of the choreographer or company prior to sharing this. If it is your original material, you should ensure you credit the music used within the piece.

Footage cannot be shared in some instances. These are:

- When you do not have permission of everyone in the footage, this includes bystanders.
- Anybody under the age of 18 will need parent or guardian permissions and there are students under the age of 18 on all courses.
- Throughout the year peoples’ circumstances may change and someone who may have been happy to be filmed may not be happy now, so permission needs to be gained at all times.
- Class material must not be shared without the express permission of the teacher. Class should be a safe place to experiment and if students feel their work is to be exposed in some way, this does not lend itself to an open and creative environment.
- You cannot film assessment work on your own camera / phone, or indeed on any other equipment, unless this is for an individual who has given express permission. This work is, however, available to you via Microsoft Stream which is part of Office 365.

### **Assessment Footage**

Assessment video recordings will not be available for any use other than formal assessment by MA examiners and teachers and self-learning by the R2 dancers.

### **Photography**

Throughout your time at the School, it is likely that you will be filmed and photographed as part of a performance or event. Images will be stored securely by the School, and may be used for

communicating information about the School or Company and illustrating its work. These may appear in print, web or broadcast digitally for distribution to partners and carefully selected organisations. These may include but are not exclusive of: marketing material for the School or Company including its education and community work and performance publicity; the School prospectus; the School/Company website; the School's/Company's social media portals (currently Facebook, Instagram and Twitter); School/Company performance programmes; newsletters; banners and stands; postcards; posters; invitations; literature; local, regional, national and international news and dance media; the BBC website and Big Screen; Dance UK's media portal, promotional items.

During your training at the School, you may participate in events run by the Conservatoire for Dance and Drama (CDD). CDD events may also be photographed or filmed. The Conservatoire may share the resulting photography or film internally with other staff and students at the Conservatoire schools. The Conservatoire and Schools may also use it for external marketing.

Image(s) may be retained by, and will only be accessed by, the creator, and authorised persons of the School and the Conservatoire and may be used in the future in the School and Conservatoire publications and marketing materials, subject to agreement by the participating schools. The image(s) are processed by the School and the Conservatoire in accordance with the provisions of the General Data Protection Regulation (GDPR).

## INTELLECTUAL PROPERTY RIGHTS

Intellectual Property Rights shall mean all patents, rights to inventions, copyright and related rights, moral rights, trade marks, rights in designs, performance rights, rights in computer software, database rights and other intellectual property rights.

If you are studying for an undergraduate or taught postgraduate degree, unless agreed otherwise, you shall own any intellectual property you generate and provide to Rambert School during your course.

**Please note:** As you are working in a professional company environment, Company policies in relation to filming, IP and photography apply. Please familiarise yourself with them.

Any work created by students outside Company remit and for performances outside Rambert2 belongs to the student. Any work created within Rambert2 and for Company performances touring including material generated by the students, belongs to the Company.

## EMAIL POLICY

When you register at the School you will be issued with an official Rambert School email address. It is vital that you use this email address for all School-related matters moving forward – we will only use this email address for all email communication relating to your MA course.

You will be also issued with a Company email address and have a responsibility to check both email addresses for communications.

## IT POLICY

Rambert School/Company has both internet and email facilities. All Staff and Students are expected to utilise both systems in a responsible manner.

Everyone who works or studies at the School is responsible for the security of our IT systems and the data on them. As such, all users must ensure that they adhere to the guidelines in the IT Policy at all times.

Misuse of computers is a serious disciplinary offence. This is not an exhaustive list, but the following are some examples of misuse:-

- Fraud and theft
- System sabotage
- Introduction of viruses and time bombs
- Using unauthorised software
- Obtaining unauthorised access
- Using the system for non-business use
- Sending flame mail or mail that is harassing by nature
- Hacking
- Breach of company security procedures
- Taking part in electronic chain letters
- Accessing pornography
- Engaging in on-line gambling
- Downloading or distributing copyright information
- Posting confidential information about Rambert

Please click here to view the full policies:

[Rambert IT Acceptable Use Policy](#)

[Rambert IT Security Policy](#)

### GDPR Policy

Please see section on **DATA PROTECTION**  
**DATA PROTECTION**



## STUDENT REPRESENTATION

The Conservatoire for Dance and Drama and its Schools are fully committed to involving students at all levels, from individual course representation up to sitting as members of the Conservatoire's Senate and Board of Governors. There are different ways in which students can be representatives. Below is some information about what being a student representative entails.

### REPRESENTATION IN THE SCHOOL

#### What is a Course Rep?

A course representative (or 'course rep') is a student chosen or appointed to represent the views of fellow students on issues related to their course.

#### What does a Course Rep do?

- Gathers the feedback and views of fellow students on the course: ask students on your course what they like about the course and what they'd like to see
- Presents these views and feedback to staff in meetings, offering solutions to these issues that would suit the needs of your peers
- Attends Staff-Student Liaison Committees to share your views and those of your course peers
- Helps influence how the programme of study is run, including curriculum design and content
- Makes a contribution to the student voice in the School

#### What are the skills needed?

A good course rep is someone who is:

- Happy to be the student voice for your course
- Comfortable asking students on your course whether they are happy with the course, and being clear about any changes they would like to see
- Comfortable feeding back to staff about any problems with the course
- Interested in working with staff to make the course better
- Good at working with your fellow students to identify solutions to any problems
- An articulate link between staff and students

#### What are the main responsibilities of being a Course Rep?

The main responsibilities are:

- To act as a point of liaison between students on the course and course leaders
- To represent your fellow students on the course

However, if someone on your course comes to you with a personal issue, you are not expected to deal with this in your role as a course representative, and in such circumstances you should advise that student to access Student Support and Welfare in your School. If you have significant concerns about the safety of your fellow student, you should report the matter to the person responsible for Student Support and Welfare in your School.

#### What is not covered by being a Course Rep?

You shouldn't...

- Always agree with staff – sometimes perspectives will be different to students!
  - Just bring forward your own ideas – you are there to represent your peers as well as your own views
  - Bring forward problems in a rude or personal manner
  - Feel pressured to take on more than you can – your wellbeing comes first!
  - Help students with personal problems
  - Help other students with their work

### **What kind of issues could come up?**

Anything related to the academic experience on your course or in your School. Equipment, space, timetabling, curriculum, teaching, placement/industry opportunities, material costs and many more – if it's academic and related to your course, it could come up!

### **Student Representatives**

If you have feedback which you think affects a number of students, you may want to raise the issue with one of the student representatives nominated by your year group.

### **What are the skills needed?**

A good student rep is someone who is:

- Discreet and understands the importance of confidentiality
- Objective and impartial in relation to their own views and that of the student body
- Good at gathering information from others and able to represent it in a concise way
- Likes to be involved in decision-making
- Doesn't mind reading what can be technical papers and material
- Is willing to participate in meetings
- Commands the confidence of their year group

Course/Student Reps work closely with the course/programme team and School management. They attend regular course and programme committee meetings where they represent the views of you and your fellow students. This gives an opportunity for the student voice to be heard formally, and is an important mechanism that informs both day-to-day running and long-term planning. Some Schools will have different roles for course reps and student reps; in others, the same students will act as both course and student reps.

The selection of reps will be held in the autumn term. Students represent each year group (for smaller programmes this might vary); this is to ensure that at least one is available for each meeting. Your School should make available the names and contact details of your student reps.

### **Staff-Student Liaison Committee**

Each Conservatoire School has a Staff-Student Liaison Committee (SSLC – sometimes the name of this committee might be slightly different), where student representatives can share their views.

Student representatives sit on the SSLC. This meets at least once a term, is minuted and actions are noted. Progress of actions will be considered at the following meeting. The programme team normally deals with day-to-day matters that have been raised by students, and also looks at future planning and relevant information such as the External Examiner Reports and the Annual Programme Monitoring Report. Student representatives will be responsible for gathering student

views/ issues prior to each meeting and sending agenda points to the relevant member of staff when requested. Minutes of the meetings will be sent to all students. Student reps are responsible for passing on any resolutions to issues or relevant discussion to the rest of their respective year group.

Schools may have student representation on other committees, such as the School Academic Board.

### **Conservatoire for Dance and Drama (CDD) - Student Advisory Committee**

The Student Advisory Committee (SAC) was established in 2015. It formalises student representation across the Conservatoire and the discussion feeds directly into the CDD Senate.

Normally, 2/3 reps are selected to sit on the Conservatoire level committee from each school. Often these are already course/student reps at a school level. The SAC meets 3-4 times a year, which sometimes coincides with events or conferences.

The Committee gives you the chance to meet students from other Conservatoire schools and to discuss -

- Collaboration
- Experiences from each other's schools
- Cross-Conservatoire student events
- Teaching, training and learning
- CDD future plans and ideas

Being on the SAC gives you the chance to give advice on the CDD's strategy and policies which will affect students, discuss improving student engagement, and ideas and planning of cross-school activities. It also gives you the opportunity to sit on the CDD's Senate and Equality & Diversity Committee.

### **Conservatoire for Dance and Drama Student Governor**

One Student Governor who sits on the Conservatoire's Board of Governors is elected each academic year by students from all Conservatoire Schools. The Conservatoire's Board of Governors, which meets formally at least three times a year, comprises lay and academic persons appointed in accordance with the Conservatoire's Articles of Association; staff and students are also represented on the Board, with the Student Governor representing student interests.

The Board of Governors approves the Conservatoire's long-term objectives and strategies, and provides overall financial and organisational control.

The Student Governor's role is:

- to provide a student voice on the Conservatoire's Board of Governors;
- to act as a full trustee of the Conservatoire as a charity and director as a company.

Elections for the Student Governor take place early in the autumn term of each year and are conducted on the same day across all the Conservatoire Schools. Any student can stand for the position of Student Governor, regardless of whether they are or have been a course representative. Students who are interested in the role of Conservatoire Student Governor or who would like an informal discussion can contact the Clerk to the Board of Governors, Kathleen Formosa, for further information by emailing [kathleen.formosa@cdd.ac.uk](mailto:kathleen.formosa@cdd.ac.uk).

## **CONTACT DETAILS AND RESPONSIBILITIES OF STUDENT REPS**

Student reps are voted for at the start of the autumn term by students and are re-elected annually.

### **Student Feedback Cycle**

Your feedback is very important to us and you will be asked for your feedback formally at least twice per academic year via an online, anonymous Student Survey. However, you will often feedback informally, in discussion with your teachers and other members of staff and we urge you to discuss any issues with us as soon as they arise.

There will be two student representatives from each year/programme who will be nominated by their respective cohort. The role of a Student Representative is to seek and represent the views of the cohort to the school. Student Representatives will be required to attend termly formal student/staff meetings which is an opportunity to discuss all matters concerning students. All minutes of the student/staff meetings will be shared on Teams. More information on the role and the nomination process will be provided in the first few weeks of the autumn term. Feedback is also collected on an informal basis below:

- Student focus groups
- Open Door Policy
- Online Module Evaluation Forms
- Student Support Feedback Form

### GETTING STARTED

Your course will commence with an induction week where, as well as participating in practical classes and workshops, you will be introduced to the strategies required to engage in advanced reflective practice

Some of the course content will be delivered at Rambert School in Twickenham, and some at Rambert studios on London's South Bank (approximately a 45 minute journey.) Performances will take place in professional theatres both in London and at a number regional venues. You will need to be flexible and prepared to travel and manage your time well to make the most of this opportunity.

#### Travel/accommodation guidance

You are eligible for an 18+ student Oyster card. You can apply at:

<https://photocard.tfl.gov.uk/tfl/showLogon.do?selection=student>

We do not have our own accommodation and will not be able to provide accommodation for you, so you will need to be responsible for organising somewhere to live. We'd advise that you consider the commute to Rambert's home on the South Bank (which has excellent transport links) when looking for accommodation.

#### Registering with a doctor

Students should register with a doctor as soon as they start their course.

Details of local GPs can be found at: [Find GP services - NHS Choices](#)

It is also advisable, because of the closeness and intensity of the studies, and to prevent epidemics, that you ensure all your inoculations (meningitis, measles, mumps, rubella) are up-to-date.

#### Registering with a dentist

It is recommended that you register with a local dentist. Details of local dentists can be found at:

[Find Dentists services - NHS Choices](#)

Some students may be eligible to claim for help with costs. Please use the attached form.

[NHS HC1 Form](#)

#### Student Safety

By using common sense and by following simple rules, you can help yourself to keep safe.

- Never let anyone in at home who cannot identify themselves to your satisfaction, e.g. gas/electricity meter readers carry authorised identity cards.
- At home, make sure doors and windows are secure.
- Do not carry more money than absolutely necessary. Never use cash machines at night, when on your own.
- Keep keys and money in inside pockets.
- If carrying a bag, wear it diagonally across your chest, not hanging on your shoulder. Be particularly careful in cafés or tourist places.

- If you are in a coffee shop or restaurant, keep your bag where you can see it and feel it at all times.
- Avoid walking alone after dark and stick to busy, well-lit routes where possible and avoid isolated areas, even if it means a longer walk to your destination.
- Check the times of last trains/buses to avoid getting stranded.
- Take a fully licensed taxi if possible.
- Don't give out phone numbers or your address to people you don't know well.
- Do not accept drinks or cigarettes from strangers in bars or other public places. If you are out in a bar or club, keep your drink with you at all times to prevent it from being spiked. If you become ill in a bar or club and suspect your drink has been spiked, ask for help from the bar staff or door staff.
- Consider carrying a personal alarm.
- Security mark your property and log serial numbers where possible.
- If you own a bicycle, please ensure you use a D Lock and secure through the frame and not just the wheel.
- Report all incidents to the Police.

Please contact Judy Bowden, Head of Admissions, Registry and Student Support if you have been involved in an incident, to ensure we are able to liaise with our Community Police Officer.

### **International students**

UK institutions must be registered with the UK Visas and Immigration in order to recruit non-EEA (European Economic Area) students. The School holds a Tier 4 sponsor licence.

The visa requirements for non-EEA students coming to study in the UK are subject to change so we advise applicants to visit the UK Government website for the most up to date information and guidance on the visa application procedure. Students are responsible for ensuring that they have the correct visa for entry to the UK.

Once you have been accepted onto a course at the School we will provide you with a Confirmation of Acceptance, which you will require to make your visa application.

### **Dates of induction**

Registration at Rambert School will take place on Tuesday 17<sup>th</sup> July 2018.

Induction week is Monday 16<sup>th</sup> July – Friday 20<sup>th</sup> July 2018.

### **Pre-induction information and requirements**

Students are emailed all information required prior to induction.

### **What to expect from induction**

Students should expect induction to provide all necessary information required as to the function of Company life, touring schedule as well as MA expectations.

### **Induction for international students**

Additional support is provided to assist with adjusting to life in the UK, to include: advising students about opening bank accounts, advising students to health practices in the UK. All international students will be assessed as to their needs for appropriate ESOL support.

### **Registration**

On arrival at the school students will complete a Rambert School registration form and a CDD registration form (this will have been emailed prior to registration). Proof of ID is taken (birth certificate/passport) and evidence of student finance (if appropriate) is scanned to file.

### **You can do anything as long as you have the passion, drive, focus and support**

If you have a personal problem, you can speak with the Head of Admissions, Registry and Student Support who can offer initial support and if necessary onward refer you to one of the School's qualified counsellors. Rambert School can offer a free and confidential counselling service which takes place off site.

The School supports student welfare in a number of different ways. For example, the Head of Admissions, Registry & Student Support can help you with practical problems, such as money, accommodation or health and pastoral support as required.

As a member of Rambert2 you will also have access to the relevant Company support. All initial queries should go through your Rehearsal Director.

### **Contact details of student support staff**

You can contact Judy Bowden, the Head of Admissions, Registry and Student Support at [judy.bowden@rambertschool.org.uk](mailto:judy.bowden@rambertschool.org.uk)

### **Academic support**

Head of Studies, Phaedra Petsilas, can offer academic support as required, including tutorials and group sessions.

### **School Safeguarding Policy**

<https://www.rambertschool.org.uk/wp-content/uploads/2018/01/Rambert-School-Safeguarding-Policy.pdf>

### **Company Safeguarding Policy Statement ( extract from Rambert Company)\***

Rambert is committed to practice that protects children (all people under 18 years of age) and vulnerable adults from harm. We are committed to providing safe, enjoyable and stimulating dance work for all participants and will seek up-to-date information, advice and training to inform our work. Evaluation is an essential part of all projects and informs all future practice.

Rambert's Safeguarding Policy sets out to create awareness amongst its staff and Board that child abuse does exist in society today. As an organisation who works with children and vulnerable adults Rambert believes that:

- All participants whatever their age, culture, disability, gender, language, sexual orientation or religious belief have the right to protection from abuse and to a happy and healthy experience. The needs of disabled participants or those who may be particularly vulnerable will also be taken into account;
- Abuse in whatever form is unacceptable and should be brought to the attention of the proper authorities;
- Everyone working with children and vulnerable adults have a responsibility to the safety and well being of each child/person in our care. Participants should feel safe and able to speak out if this is not the case;
- The use of photography and video to document all projects, and its subsequent use in reporting, publicity in print, media platforms, including online and through social media, should be done in consultation and agreement with parents/guardians/carers of participants;



- All staff will play a part in the prevention of abuse and neglect and must be aware of and alert to signs of abuse.

Rambert is committed to working within the guidance of the NSPCC and the framework of the Children Act of 1989 and in addition will follow the procedures laid down by The Lambeth Local Authority Children and the Human Rights Act 2000 and the Children, Family's 2014 Act and will update The Lambeth MASH Team (multi-agency team):

The Lambeth MASH team: 4<sup>th</sup> Floor, International House, 6 Canterbury Crescent, London SW9 7QE.  
Tel. 020 7962 5451 [www.lambeth.gov.uk/mash](http://www.lambeth.gov.uk/mash)

Rambert will review this policy every three years or whenever there is a major change in the organisation or in relevant legislation.

## **Terms of reference**

Throughout this document:

- The term 'workshop' is intended to mean a workshop, class, residency or project;
- The term 'participant' is intended to mean any person under 18 years of age or a vulnerable adult;
- The term 'host' is intended to mean a public or private education establishment, local authority, arts organisation or other booker of our workshops who may or may not own the workshop venue.

## **Who is it for?**

This policy is for all staff, volunteers and users of our services that include:

- Staff employed by Rambert including Board Members, particularly for all staff working with children on a regular basis through the Learning and Participation department;
- Freelance team, including; Animateurs (professional dancers and teachers), musicians, photographers and other relevant parties the Learning and Participation department employs to deliver its programme.
- All volunteers recruited by all departments, particularly those with regular contact with children and vulnerable adults;
- Collaborating organisations delivering projects with Rambert, such as arts organisations and health care organisations.

This policy is also available on the company's website for all parents, guardians and carers whose guard is taking part in a Rambert workshop.

## **Implementation**

Rambert will actively promote a safe environment for children. To implement this policy, the following has been put into place:

- The Designated Persons for Safeguarding at Rambert (Primarily, Julia Fitzelle or Lucy McCrudden, Joint Heads of Learning and Participation). These individuals will lead all safeguarding issues; they will also be responsible for liaising with local agencies and team;
- The Learning and Participation department is responsible for providing relevant and up to date training and information for its staff and volunteers in this area. This will include staff training led by trained professionals;

- Rambert Animateurs are responsible for maintaining best practice in teaching and updating their practice with new information given to them in this area. The Learning and Participation department will monitor their delivery at regular intervals throughout the year;
- Rambert's implementation of this policy recognises the importance of ensuring the safety of all children and vulnerable adults within its environment;
- All staff that will have direct contact with children and young people will be required to process an Enhanced DBS Check with the Disclosure and Barring Service. A clear check will be made a condition of employment for staff working closely with children or within the Learning and Participation department. Original certificates must be seen by one of the L&P team. A copy of this certificate will be made available on request to schools, parents and other clients of the Company. In compliance with best practice, all Disclosure and Barring Service checks will be re-done every three years or through the automatic update service (Rambert must be given permission by those working with CYP to access the information on the automatic update service). In the case of new staff, a new check will be processed if the existing one is more than one year old;
- Rambert photographs and films workshops and projects throughout the year to document and promote the Company's work in this area in print and online. Filming and photography will be undertaken by freelance specialists who will be accompanied at all times by a member of Rambert Learning and Participation staff. We will seek advance permission from parents/guardians/carers and schools to enable this to happen. Rambert does not permit audience members to film or photograph performances.
- Participants will not be permitted to take photographs on any device (including mobile telephones and watches) without prior consent of Rambert.
- Animateurs are not permitted to store footage or photographs of work from workshops on personal devices.
- The Safeguarding Policy will form part of all future contracts with Animateurs and has currently been issued alongside all new contracts of employment;
- Social media networking pages, such as Facebook, will only be used to directly contact participants aged 14 and over for information purposes only, and will be closely monitored to minimise risk. Staff should connect through closed groups only and not become 'friends' with participants.
- Any concerns will be listed in a confidential file, and will be reviewed and monitored on a regular basis.
- This policy is to be used company wide in conjunction with other company policies, including Health and Safety and Equal Opportunities, to protect children. It will also form part of the recruitment pack for all applicable Rambert appointments and will be introduced on the induction process for new staff.

### **Further safe guards to be introduced by Rambert**

Rambert has an 'On-going Letter of Agreement' for Animateurs/freelance staff and terms and conditions for schools and organisations working closely with the Company. These documents outline a code of conduct within which these groups should adhere to when working for and with Rambert. These documents aim to safeguard both the children and Animateurs/Freelancers/Organisations whilst they work on learning and participation projects.

- Long Term Letter of Agreement for Freelancers, which includes, Rambert's Code of Conduct will be agreed to and signed by each artist at the start of their employment.

- Parent/guardian consent forms – this letter has been designed to ensure that parents/guardians are happy for photographs and video to be taken of their children and highlights the contexts they might be used in.
- Rambert staff and artists to have access at all times to all relevant safeguarding documentation and information.
- Rambert will investigate the potential for Child Protection awareness posters which reinforce the commitment of the Company in this area and list useful numbers. These will be available alongside the Health and Safety policy and a child friendly version will be displayed during workshops.

#### Documentation supporting this policy:

- Safeguarding procedures
- Best Practice – Rambert’s Code of Conduct
- Example media consent form
- Safeguarding information poster

**\*Extract from Rambert Company**

## EQUALITY AND DIVERSITY POLICY

Applicants to Rambert School are chosen solely on the basis of their talent and potential to develop the skills required for the dance profession. We encourage students to tell us about any disabilities, impairments or conditions (for example dyslexia or any physical, sensory or mental health condition) at the earliest opportunity so that support can be put in place. Promoting equality and encouraging diversity in our staff and student bodies is at the heart of the values of the School and brings an enormous strength to what we do in providing training at the highest level. We are committed to ensuring that all our students and staff achieve their full potential.

Our programmes focus on nurturing resourceful and versatile individual dance artists with highly tuned technical, creative and performance skills. The School is committed to widening access, and recruits the most talented students whatever their backgrounds.

The School remains committed to the widening access mission integral to the vision of its founding principles. We aim to recruit the best students from across the UK, Europe and internationally, whatever their backgrounds. The diversity in our student body enriches the life of the School, feeding creativity and the cross-fertilisation of ideas.

<http://www.cdd.ac.uk/wp-content/uploads/2016/10/Respecting-Difference.pdf>

### Care Leavers

Rambert School is committed to admitting and supporting students regardless of background. If you are in care, have left care recently, or are estranged from your parents, we understand that you may have some extra practical considerations to take into account when making the progression to Higher Education, and may have concerns about accommodation, financing your studies, and pastoral support. If you choose to let us know that you are a care leaver or estranged from your parents (which we encourage you to do), we will be able to offer you additional support, and you may be eligible to receive a non-repayable cash bursary. You will have an opportunity to disclose at the application stage, and again on your enrolment form. You can also talk to a member of the School staff at any point during the academic year. Full information about bursaries and other

support can be found on the Conservatoire for Dance and Drama website:

<http://www.cdd.ac.uk/students/student-support/support-for-care-leavers/>

## **Financial guidance**

### **Fees & Bursary Policy**

Dancers selected for Rambert2 will receive a tax-free bursary of £16,500. This is intended to cover both tuition fees and living costs. It is calculated to be equivalent, after fees, to receiving the [London Living Wage](#) for your time with the Company. You will receive per diem living expenses when on tour outside of London. You may also be eligible for a postgraduate student loan, although we hope you wouldn't require a loan.

## **HEALTH**

### **Disordered Eating**

Rambert School is not responsible for diagnosing or treating self-harm cases or individuals with eating disorders. Rambert School's role is to create a supportive environment where Disclosure is encouraged and referral procedures permit staff to work in partnership with external specialists to plan a suitable course of action to aid recovery.

Self-harming and/or disordered eating is the physical expression of emotional distress and/or a mechanism to cope with trauma. Self-harm and disordered eating are linked to psychological conditions, anxiety and depression. Detection of self-harm incidents or disordered eating is difficult as this behaviour is not normally associated with attention seeking and individuals may conceal their actions. Rambert School endeavours to build awareness of self-harm and disordered eating behaviours to aid prevention, through education and identification of warning signs.

Rambert School recognises that a young person with such issues may feel vulnerable in a dance environment. Any concerns or suspicions about participants should be communicated to the appropriate staff member in order for them to take positive action, communicate with parent/carers and/or signpost as appropriate to relevant sources of information and advice.

Rambert School's primary concern is for the individual concerned and the effect their condition may have on their peers. If a student is perceived to be at risk to themselves and/or others then a collective decision will be made with regards their continued inclusion in activities. [Student Support and STRU creating policy – 05/07/18].

### **SpLD and Disability support**

<https://www.rambertschool.org.uk/wp-content/uploads/2018/05/Rambert-School-Information-for-Disabled-Students.pdf>

### **Disclosing impairments/conditions**

You are encouraged to disclose any impairment or condition (for example, dyslexia, or a physical, sensory or mental health condition) at the earliest opportunity so that we can endeavour to meet your needs during the course. If you have a disability that you have not yet disclosed, or you are not sure whether you have a disability, you may like to talk with the Head of Admissions, Registry & Student Support.

## **SpLD, dyslexia**

All students will have a screening during registration weeks to test for Dyslexia and other SpLDs, to identify any academic support needs you may require.

## **Injury and STRU**

The School provides in-house screening, treatment and rehabilitation (STRU) for students who sustain injuries. Students choosing the School's provision have access to STRU in one of four ways. Either, they complete a self-referral, first-come-first-served appointment request form on Microsoft Teams; a daily open-door consultation policy, first thing every morning; or Teacher referral. And, there is also the possibility of students being referred by STRU itself in the triaging and screening process. Thus, it allows for impromptu daily trauma consultations, as well as less urgent needs.

[\*Fitness to Train Policy\*](#)

## **Mental health conditions that fall under the Equality Act (2010)**

The School recognises the challenges faced by students entering Higher Education and that training in a conservatoire institution can place great demands on a student both physically and emotionally. Not only is the training we offer physically rigorous and demanding, but achieving the high level of artistry and creativity we seek can release many emotional and psychological issues for our students. In a busy schedule there is sometimes little time or space for quiet reflection. There can be times, therefore, when our students will experience mental health difficulties and will need support to enable them to participate fully in a training that places great demands on their physical and emotional energy.

If you know that you have a mental health condition, or history of mental health difficulties, we strongly encourage you to let us know as soon as possible. That way, you can meet with a relevant member of staff to make an 'assessment of needs' and draw up a support plan. Students with long term mental health difficulties are also eligible to apply for the Disabled Students' Allowance.

If you are worried about your mental health, or that of a friend or classmate, or would like to disclose a condition, or would like more information, please contact Judy Bowden, Head of Admissions, Registry and Student Support, in the first instance.

Please see the Conservatoire for Dance and Drama website for more information on promoting mental health and wellbeing: <http://www.cdd.ac.uk/policies/student-support/>

## **Alternative assessment arrangements**

Rambert School has a legal and moral obligation to identify barriers that a disabled student might face in their training and take steps ('reasonable adjustments') to identify and remove these barriers wherever possible. There is every reason to expect that a student with a long-term disability or health condition will successfully complete their training.

Students who are deemed to require alternative assessment will be offered a variety of submission methods appropriate to the learning outcomes and this will be negotiated with the Head of Studies who will assist in maximising the support available.

## **Confidentiality statement**

Under The Equality Act, a disabled student has the right to request that the nature of their condition is treated as confidential (this includes students who are experiencing mental health

difficulties). In some instances, this might mean that reasonable adjustments such as allowing students time off to seek medical or psychiatric support or a period of adjustment to a student's timetable in order to monitor their weight, health and/or wellbeing might have to be provided in a different way in order to ensure confidentiality.

Following good practice, the School will:

- ask a student for permission to pass on information necessary for making reasonable adjustments;
- when asking for disclosure of such information, explain how this information will be used;
- ensure that appropriate procedures are in place to keep sensitive information confidential.

Information should only be disclosed to others with the express consent of the student concerned or in exceptional circumstances when disclosure can be justified e.g. for the prevention of serious harm to themselves or others.

If a student with a disability wishes to keep the existence or nature of their condition confidential or partially confidential, the School needs to respect this decision. In most cases it is possible to support students with disabilities whilst maintaining partial and agreed disclosure of information.

In some cases, however, a request for confidentiality may make the implementation of reasonable adjustments more difficult or impossible to arrange and students should be aware of this. In these cases, a student may be asked to sign a non-disclosure form to be kept securely and with restricted access. Wherever possible, the School will of course endeavour to develop a climate where applicants and students feel confident about disclosing a disability at any point during the application process, at audition, interview or whilst studying, and are comfortable in talking to staff about any difficulties they face and understand that they can change their mind about disclosing and sharing information at any point.

## DATA PROTECTION

The Conservatoire and your School are each a 'Data Controller' of your data, and each hold and otherwise process 'personal data' (which may include 'Special Categories of personal data') as defined in the General Data Protection Regulations (2018) about applicants and students which is provided to them by you (or which is otherwise received from third parties) for their own, separate purpose(s), in accordance with their respective Data Processing Statements. Both the School and the Conservatoire are each registered as a Data Controller with the Information Commissioners Office ('ICO').

### School Data Processing Statement

Please refer to our Data Protection Policy and our Terms and Conditions:

<https://www.rambertschool.org.uk/wp-content/uploads/2017/10/Rambert-School-Student-Data-Protection-Policy.pdf>

<https://www.rambertschool.org.uk/wp-content/uploads/2018/06/Ts-Cs-MA-Prof-Dance-Performance-2018.pdf>

### Conservatoire for Dance and Drama Data Processing Statement

The Conservatoire needs to collect and process personal data in order to meet its obligations and function effectively as a higher education institution, including monitoring and improving the

Student Experience. Personal data is processed for a variety of reasons (as set out below) and all such personal data will be collected and processed in accordance with the requirements of the General Data Protection Regulations (GDPR) (2018) and the Data Protection Act (2018). This personal information is generally processed by each Data Controller (i.e. by the School and the Conservatoire) for the following general purposes:

- to administer admissions, courses of study and pastoral care;
- to monitor student performance; to send communications to students;
- to compile statistics for internal monitoring and enhancement purposes or for publication; and to make required returns to external bodies, including to the regulator (the Office for Students) and agencies of UK Government (e.g. as a condition of leave to remain in the UK).

More specific details about how the Conservatoire processes your data are set out in Conservatoire's full Data Processing Statement <http://www.cdd.ac.uk/policies/student-related-policies/> (you may also wish to refer to the Terms and Conditions that you signed when registering as a student). Please note that by providing your personal information to the School and/or the Conservatoire, you are providing your consent to the processing of that personal information by the School and/or the Conservatoire Controller where, in accordance with the relevant Data Processing Statement and any other information and/or consent form(s) provided to you from time to time, that is the basis for lawful processing of your personal information.

## CONSERVATOIRE POLICIES

### POLICY SUMMARIES

#### Common Policies

Each School of the Conservatoire for Dance and Drama has a unique and distinct creative and artistic identity that informs the specialist training that students undertake. The Conservatoire complements the bespoke nature of the training offered by its Schools with a common approach to matters regarding student engagement, student complaints, student misconduct, and allied matters.

To achieve this balance, the Conservatoire for Dance and Drama has a set of agreed approaches and expectations about areas that commonly affect or impact upon students (such as the Government's Prevent strategy, student representation in Schools, information for students, and student support). Additionally, the Conservatoire also has a number of 'student-related' policies which apply to any student of the Conservatoire, regardless of the School they are studying with. The University of Kent also has regulations governing academic appeals. These are referred to as 'common policies' and include:

- Student Complaints
- Academic Appeals (University of Kent Regulations)
- Academic Misconduct (University of Kent Regulations)
- Non-Academic Misconduct
- Emergency Powers of Exclusion and Suspension
- Policy on Sexual Misconduct, Harassment and Related Allegations (in development; expected to be introduced during the 2018-19 academic year)

All of the above policies can be found on the Conservatoire for Dance and Drama's website at <http://www.cdd.ac.uk/policies/student-related-policies/>. [Links to the](#) regulations of the University of Kent governing academic appeals and academic misconduct can be found on the relevant pages in this section of the Handbook.

Additionally, in this section of the Handbook, you can find information on the following areas where the Conservatoire adopts a common approach covering all Schools:

- Inclusive Cultures strategy
- Completion of Procedures, the Office of the Independent Adjudicator (OIA) and the Office for Students (OfS)
- Prevent Duty
- Criminal Records Policy

If you have any queries about any of the Conservatoire's policies referred to in this section, you can raise these with your School by contacting your named School policy contact (found on the Conservatoire's website at <http://www.cdd.ac.uk/policies/student-related-policies/>), and/or contact the Conservatoire's Quality team on [qualityoffice@cdd.ac.uk](mailto:qualityoffice@cdd.ac.uk)



## Student Complaints Procedure

The Conservatoire for Dance and Drama and its Schools are committed to investigating and resolving genuine complaints from students, and also learning from the outcomes. The Student Complaints Procedure can be found at <http://www.cdd.ac.uk/policies/student-related-policies/>.

You can also make a complaint about a service offered by the University of Kent (in this case the University of Kent's complaints procedure should be used):

<https://www.kent.ac.uk/teaching/qa/collaborative/procedures/collabprocedures2.html#appealsandcomplaints>

The Conservatoire defines a complaint as:

*“an expression of dissatisfaction by one or more students about an action or lack of action by a Conservatoire School, or about the standard of service provided by or on behalf of a Conservatoire School, which warrants a response.”*

Students who wish to make a complaint, either informally or under the formal stage, should do so as soon as possible and should be clear about their desired resolution(s), which should be reasonable. The policy sets out the procedures you should follow in order to make a complaint (or an appeal, if you wish to progress a complaint to Stage 3). The longer the time between the cause of complaint and the issue being raised, the more difficult it may be to meaningfully investigate and resolve the complaint, therefore there is a time limit of 3 months for submitting formal complaints (see below). Where students wish to submit a group complaint, they will be asked to nominate one student as the 'group contact' to act as the point of liaison for the complaint (see the 'Group Complaints' section of the policy).

The Student Complaints Procedure is a **3-Stage procedure**:

**Stage 1 Informal Resolution**

(issues should be raised as soon as possible after they occur)

**Stage 2 Formal Resolution**

(complaint should be submitted as soon as possible after the end of Stage 1 and in any case no later than 3 months after the events/issues of complaint occurring)

**Stage 3 Appeal**

(should be submitted within 14 days of the date of the Stage 2 Complaint Outcome Letter)

## Complaints to the University of Kent (Academic Complaints)

As your degree is validated by the University of Kent, following completion of the final stage of the Conservatoire's Student Complaints Procedure, you have the right to take any academic complaint to the University of Kent via the 'Grievance to Council' procedure (see the Conservatoire Student Complaints Procedure for details and also the University of Kent Student Complaints Procedure – information can be found at the following link:

<https://www.kent.ac.uk/teaching/qa/collaborative/validation/studentinfo.html>

Following completion of the full complaints procedure, you can take your case to the Office of the Independent Adjudicator (OIA), the ombudsman for student complaints (see the 'Completion of Procedures and the Office of the Independent Adjudicator (OIA) section of this handbook).

## Academic Appeals

Academic appeals must be submitted directly to your validating university, the University of Kent, for consideration, within **21 days** of the formal publication of your results.

The University of Kent states that an academic appeal is:

- *A request for a review of a decision of an academic body charged with making decisions on student progression, assessment and awards.*

All of your results on your programmes (whether they be 'pass/fail' or a graded module mark) must be ratified by a Board of Examiners before they become confirmed. Marks/results that you receive before the Board of Examiners has approved them are provisional and may change.

You can request that the Board of Examiners review its confirmed decision via the academic appeals procedure. You cannot appeal simply because you disagree with an assessment result (this is known as 'disagreement with academic judgement'). 'Academic judgement' is a judgement that is made about a matter where only the opinion of an **academic** expert is sufficient. There are specific grounds under which an academic appeal can be made, and you can make an appeal under any one or more of the stated grounds below:

*4.2.1 where there is reasonable ground supported by objective evidence to believe that there has been administrative, procedural or clerical error of such a nature as to have affected the recommendation of the Board of Examiners<sup>1</sup>; and/or*

*4.2.2 where there is evidence of illness or other circumstances beyond the student's control that have impacted negatively on academic performance and which the student was, for good reason, unable to submit by the published deadline; and/or*

*4.2.3 Where there is evidence of prejudice or bias or the perception of prejudice or bias against the student.*

## What will not be considered

Appeals that are based on extenuating circumstances which, without good reason, were not brought to the attention of the Board of Examiners through mitigation procedures at the appropriate time. As indicated above, appeals based on a disagreement with academic judgement of the examiners will not be considered.

Where the outcome to an appeal sought by a student goes beyond what the University of Kent (and by extension your School and the Conservatoire) can reasonably provide, you will be advised in writing as soon as possible.

If, following the official publication of your results you feel you may have grounds for appeal, you may submit an academic appeal to the University of Kent for consideration. The relevant procedure and guidance can be found at the links below:

## University of Kent Academic Appeals Procedure:

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<sup>1</sup> Where the appeal is that evidence relating to illness or other circumstances beyond the student's control submitted under mitigation procedures within the prescribed time limit (see 4.2.2. above) was not properly considered by the Board of Examiners, this will be treated as a procedural error.

**University of Kent Guidance:**

<https://www.kent.ac.uk/teaching/qa/collaborative/validation/studentinfo.html>

**Academic Misconduct (academic disciplinary regulations)**

Academic misconduct cases fall under the academic disciplinary regulations of your validating university, the University of Kent. Your School manages the process, following these regulations, when dealing with any cases of academic misconduct, until the appeal stage which is conducted by the University. The regulations and procedures governing academic discipline procedures can be found at the following links (including the right of appeal against a disciplinary decision made under these regulations), and you should consult your School tutors with any queries:

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex10.html>

<https://www.kent.ac.uk/teaching/qa/collaborative/validation/studentinfo.html>

In Regulation V.3 of the General Regulations for Students, the University of Kent states that students are required to act with honesty and integrity in fulfilling requirements in relation to assessment of their academic progress. The following are some examples of conduct which will be regarded as a breach of the academic discipline regulation (General Regulation V.3 Academic Discipline, see Annex 10 at the link above):

- **Cheating in examinations:** including the use of unauthorised materials, mobile phones and other prohibited electronic devices;
- **Attempting to influence an examiner or teacher improperly**
- **Duplication of material:** reproducing in any submitted work any substantial amount of material used by that student in other work for assessment, either at your School, the University of Kent or elsewhere, without acknowledging that such work has been so submitted;
- **Conspiring with others to reproduce the work of others without proper acknowledgement,** including knowingly permitting work to be copied by another student;
- **Falsification of data/evidence**
- **Plagiarism:** reproducing in any work submitted for assessment or review (for example, examination answers, essays, project reports, dissertations or theses) any material derived from work authored by another without clearly acknowledging the source.

In following the University of Kent's regulations on plagiarism, your School will also treat plagiarism as a strict liability offence and so does not require evidence of intent to commit plagiarism in order to determine that an offence has occurred. However, where it is determined that the act of plagiarism has occurred as a result of poor academic practice, it is open to the Chair of the School Academic Disciplinary Committee to interpret the matter as constituting a minor offence.

Lack of understanding about any academic offence listed above will not be considered acceptable grounds in response to an allegation of plagiarism or when appealing a penalty imposed under the academic discipline procedures.

The identification of plagiarism is an academic judgement, based on a comparison across the student's work in general, and/or on knowledge of the sources, of practice in the discipline and of expectations for professional conduct. The Chair of the School Academic Disciplinary Committee, or the Committee itself, may therefore determine that plagiarism has taken place even if the source has not been identified.

## Non-Academic Misconduct Policy

All Schools of the Conservatoire seek to maintain an environment which is safe and conducive for all members, whether students or staff, and which supports the wellbeing of all such individuals, as well as fostering the professional development of all trainees. Each School therefore expects all students to read and be familiar with the non-academic misconduct policy, and maintain good conduct at all times whilst on School premises, or engaged in any programme-related activities, including in external environments and outside performances.

Students must comply with instructions given by the School. The policy rules apply individually to all students and collectively (to any group) during and outside term-time, throughout the whole of your student registration at the School and the Conservatoire, and the School's jurisdiction under this policy and procedures is not limited to its own premises.

The policy sets out general definitions of non-academic misconduct, which includes the breach of any School code of conduct, and also gives examples. There is also a 'Table of Penalties' which may be given following a finding of minor or major misconduct. This information can be found in the policy itself and also in the Student Guide to the Non-Academic Misconduct Policy (see <http://www.cdd.ac.uk/policies/student-related-policies/>).

The Non-Academic Misconduct Policy covers disciplinary procedures for students that your School will follow in the event of alleged misconduct by a student. There is an informal process, and also formal procedures.

The formal procedures consist of the following stages:

<b>Preliminary Enquiry</b>	This is the initial investigation stage of the formal procedures, where allegations of student misconduct are investigated by the Preliminary Enquiry Officer to ascertain whether any action is necessary, and if so, what action should be taken. The Preliminary Enquiry Officer can make a finding of minor misconduct and give a Category 1 penalty (see 'Table of Penalties' in the policy and Student Guide). The Officer will refer cases of alleged major misconduct to a Misconduct Panel, for a hearing.
<b>Misconduct Panel</b>	The Misconduct Panel holds a hearing for any case of alleged major misconduct that is referred to it by the Preliminary Enquiry Officer.
<b>Misconduct Appeals Panel</b>	All students whose case has been heard by the Misconduct Panel have the right of appeal against the decision and/or findings of the Misconduct Panel. There are specific grounds under which an appeal can be made. These are in Section 7 of the Non-Academic Misconduct Policy, and you can also find them in the Student Guide to the Non-Academic Misconduct Policy (see <a href="http://www.cdd.ac.uk/policies/student-related-policies/">http://www.cdd.ac.uk/policies/student-related-policies/</a> ).

## Emergency Powers of Exclusion and Suspension

In certain circumstances, there may be a need to take urgent emergency action and exclude or suspend a student, for example where it is deemed they may pose a significant risk to themselves

and/or other members of the School and potentially wider community. The Conservatoire for Dance and Drama's Emergency Powers of Exclusion and Suspension are in place to facilitate this, and to provide a transparent, consistent and fair way of managing such emergency situations. The powers ultimately belong to the CEO of the Conservatoire. However, the CEO delegates these powers to your School Principal for an initial emergency period who is able to use them in the event of needing to take emergency action. In the event that they need to use the emergency powers, your School Principal will report that they have taken such action to the CEO of the Conservatoire who will then maintain oversight of the situation.

A list of examples of occasions where the emergency powers might need to be used is outlined below:

- Where a student is considered a danger to themselves or others
- A student who might have seriously breached the published School Student Code(s) of Conduct and/or Conservatoire Code of Conduct
- A student presenting with urgent critical 'support through studies' concerns (e.g. such that their health or other circumstance is preventing them from being fit to study)
- A student for whom a criminal charge is pending, or who is the subject of police investigation
- Where a previously undisclosed relevant criminal conviction comes to light
- A student who is the subject of an allegation of misconduct
- Where there is an identified need to protect the health and safety and/or property of the student and/or the School community

The above list is not exhaustive, and the emergency powers will only be used where good and/or urgent cause exists to warrant their use.

### **Policy on Sexual Misconduct, Harassment and Related Allegations**

During the 2018-19 academic year, there are plans to introduce a new policy covering sexual misconduct, harassment and related allegations. This is as part of the Conservatoire's Inclusive Cultures Strategy (see also the 'Inclusive Cultures Strategy' section of this handbook).

A non-exhaustive list of some examples of sexual misconduct, harassment and related allegations which would fall under the policy is provided below:

- a) Engaging in, or attempting to engage in sexual contact without consent;
- b) Sharing private sexual materials of another person without consent, including online/via social media;
- c) Kissing without consent;
- d) Touching inappropriately through clothes without consent;
- e) Inappropriately showing sexual organs to another person;
- f) Making unwanted remarks or noises (e.g. wolf-whistling) of a sexual nature;
- g) Using demeaning, gender-specific terminology;
- h) Intrusive questions and remarks about a person's private life;
- i) Inappropriate remarks about a person's appearance or dress;
- j) Sexually explicit language, jokes, verbal and physical innuendo;
- k) Coercive demands for sexual favours;
- l) Coercive demands for non-sexual favours and/or encouragement of out of character behaviour;
- m) Repeatedly engaging in unwanted interaction, including online/via social media;
- n) Publishing any statement or other material without consent, whether online or in hard copy;
- i. Purporting to originate from another person;

- ii. Relating or purporting to relate to another person;
  - o) Monitoring the use by a person of the internet, email or any other form of electronic communication;
  - p) Watching or spying on another person;
  - q) Interfering with the property of another person;
  - r) Repeatedly following another person without good reason.

The policy will encompass a set of procedures designed to be supportive, flexible, and provide a range of options for anyone who has made a disclosure of having been raped, sexually assaulted, harassed or exposed to any of the types of behaviours described above. These include the option to progress a case through the Conservatoire's Non-Academic Misconduct procedures, to seek alternative resolution to allow all parties to try and find a way forward, or to merely seek support and not to progress the matter through any formal procedures.

If you make a disclosure about something that has happened to you that may fall within the scope of this policy, you will be offered support and consulted as much as possible about next steps and your wishes on how you wish to proceed (including whether you wish to take no action) will, as far as possible, inform how the School determines any next steps. Notwithstanding this, the School will have to make a considered judgement about how to proceed and there may be occasions where the School deems that there is an exceptionally high risk which means it must take action. You will be kept informed of the School's decision, and can also decide at any point that you wish to withdraw from a process, even where you have previously decided to pursue any of the procedures under this policy.

### **Inclusive Cultures Strategy**

The Inclusive Cultures Strategy encompasses, but is not limited to, the Conservatoire's engagement with the Universities UK Report<sup>2</sup> 'Changing the Culture: Report of the Universities UK Taskforce to examine violence against women, harassment and hate crime affecting university students' (October 2016). Conservatoire Executive Committee are the owners of the Strategy; the Working Group for the Strategy is the Registrars' Group. As indicated in the strategy, four strategic areas have been identified:

- **Support and Advice**
- **Defining and Promoting Positive Behaviours**
- **Dealing with Disclosures** (of incidents of non-positive behaviours)
- **Information & Guidance**

The Conservatoire is currently in the process of undertaking work aligned with these strategic areas to complete Phase 1 of the Inclusive Cultures Strategy (some of which is still in development), including:

### **Guidance**

- Guidance on what to do in the event of experiencing a rape/sexual assault
- Guidance on what to do if someone makes a disclosure to you that they have been raped/sexually assaulted

### **External Support**

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<sup>2</sup> <http://www.universitiesuk.ac.uk/policy-and-analysis/reports/Pages/changing-the-culture-final-report.aspx>

- A digest of external support services covering the wider remit of the Strategy

### *Policy*

- A new policy on handling cases of sexual misconduct, harassment and related allegations
- A Conservatoire 'Student Code of Conduct' (see below)

### *Conservatoire Student Code of Conduct*

As a key part of embedding the Strategy across the Conservatoire, that would be in line with practices that are starting to be embedded across theatres and allied institutions (e.g. BFI), a new Conservatoire 'Student Code of Conduct' has been developed, encompassing the values of the Strategy and the positive behaviours and cultures that the Conservatoire wishes to foster and sustain. This Conservatoire Student Code of Conduct underpins the Policy on Sexual Misconduct, Harassment and Related Allegations, and also the Non-Academic Misconduct Policy. It sits alongside your existing School Code(s) of Conduct.

### *Phase 2 of the Inclusive Cultures Strategy*

Once the policy on sexual misconduct, harassment and related allegations has been finalised and approved, **Phase 2 of the Strategy** will be an **awareness campaign**, designed by students with input from the Inclusive Cultures Working Group, to launch and embed the Strategy and the documents/policies that belong to it. If you are interested in being involved in this awareness campaign (including the design and promotion of it), you should contact the Conservatoire's Quality team on [qualityoffice@cdd.ac.uk](mailto:qualityoffice@cdd.ac.uk).

### **Completion of Procedures, the Office of the Independent Adjudicator (OIAHE), and the Office for Students (OfS)**

<http://www.oiahe.org.uk/about-us.aspx>; <https://www.officeforstudents.org.uk/>

The Conservatoire is a member provider of the Office of the Independent Adjudicator, which is the ombudsman for student complaints in Higher Education. The OIA has a wide remit to consider complaints about an 'act or omission' by a member provider, brought by a student or former student, and promotes good practice for institutions in complaints and appeals. The OIA will not interfere with matters of academic judgment, nor does the OIA consider complaints about admissions, employment-related issues or matters that have been, or are being, considered by a court. Generally, a complainant must have first exhausted the member provider's internal processes before bringing a complaint to the OIA.

The Conservatoire will issue you with Completion of Procedures (CoP) letter once the internal procedures under the following Conservatoire policies have been exhausted (in fact, at any point where under these policies there are no further steps which you can take internally):

- **Student Complaints procedure** (for academic complaints brought under the University of Kent's Grievance procedure, or for complaints about a service provided by the University of Kent handled under the University's Student Complaints Procedure found at <https://www.kent.ac.uk/teaching/qa/collaborative/procedures/collabprocedures2.html#appealsandcomplaints>, the University will issue the CoP letter)
- **Non-academic Misconduct Policy**
- **Support Through Studies policy**



- **Policy on Sexual Misconduct, Harassment and Related Allegations**

Your CoP letter will contain the following information:

- A summary of the complaint or appeal you made;
- The title of the regulations/procedures which were applied;
- A summary of the issues considered at the final stage of the internal complaints procedures;
- The final decision taken by the provider;
- The reasons for that decision;
- Information about the role of the OIA.

Your CoP letter may, where applicable, also set out a summary of any issues which were raised but not pursued by you. This identifies those issues which have not completed the Conservatoire's internal procedures. You can contact [qualityoffice@cdd.ac.uk](mailto:qualityoffice@cdd.ac.uk) if you have any queries.

Once you have received a CoP letter from the Conservatoire, you will have 12 months from the date of the letter in which to submit a complaint to the OIA, should you wish to do so. Details on how to make a complaint to the OIA can be found at the following link: <http://www.oiahe.org.uk/making-a-complaint-to-the-oia/oia-complaint-form.aspx>

If you do not escalate your complaint or appeal to the next or last stage in the relevant procedure, then you have not exhausted the internal processes and the Conservatoire will not automatically issue you with a CoP letter. However, in this event you may request a CoP Letter, in which case the Conservatoire will either advise you that you are still in time to escalate your case, or will issue you with a CoP letter that explains you have not completed the internal processes but that you are now too late to do so and so there is no further internal avenue available.

The Office for Students (OfS) is the regulatory body for Higher Education, coming into effect in 2018. Its responsibilities include:

- Establishing and maintaining a register of English higher education providers;
- Preparing and publishing a regulatory framework that includes initial and ongoing conditions of registration;
- Granting (and revoking) degree awarding powers and university title;
- Assessing the quality and standards of higher education provided by specified higher education providers;
- Monitoring financial sustainability of individual providers and reporting annually on patterns and trends in financial sustainability;
- Providing grants, loans and other payments to eligible higher education providers;
- Compiling and making available higher education information about providers and their courses and publishing this information
- Providing information to the Secretary of State responsible for higher education;

The OfS advises that you should raise any complaints you have under your institution's procedures in the first instance (e.g. the Conservatoire Student Complaints Procedure, found at <http://www.cdd.ac.uk/policies/student-related-policies/>) and subsequently with the OIA, should you wish to pursue the matter externally. However, if you have a query or concern, wish to make a



complaint, or whistleblow about a provider, the OfS can deal with the matter if it falls within its role as a regulator. You can find more information on raising concerns and complaints with the Office for Students at the following link:

<https://www.officeforstudents.org.uk/contact/notifications-and-complaints/raising-concerns-and-complaints-with-the-ofs/>

The OfS does not cover individual student complaints, current or ongoing legal disputes, or student finance (you should contact the Student Loans Company with any relevant queries: see

<https://www.slc.co.uk/>).

### **Prevent Duty**

The Government's [Prevent Strategy 2011](#) aims to stop people becoming terrorists or supporting terrorism. From 1 July 2015, UK law places a duty on Higher Education Providers to have 'due regard to the need to prevent people from being drawn into terrorism'. This duty is known as the Prevent duty.

The Conservatoire has a Prevent Strategy and Policy which you can find here:

<http://www.cdd.ac.uk/about-us/how-we-work/resources-and-policies/>

The Conservatoire considers that work to protect vulnerable students and other individuals from violent extremism and the threat of radicalisation falls within the safeguarding arena and is no different to safeguarding individuals from a range of other forms of harm and abuse.

If you have any concerns that a person or their family may be at risk of radicalisation or involvement in terrorism, you should speak with your school's Prevent single point of contact. The Prevent contact will decide what action should be taken.

Your single point of contact for Prevent is listed in the Conservatoire's Prevent Strategy and Policy.

### **Criminal Records Policy**

The Conservatoire and its Schools have a responsibility to provide a secure, safe environment for students, staff, visitors and other individuals, and must balance this alongside any legal requirements (such as those to protect vulnerable individuals). In line with this responsibility, the Conservatoire has a criminal records policy which contains procedures for managing the disclosure of criminal records. This applies both to applicants who are applying to study on a course of higher education with any of the Conservatoire Member Schools, and also to students who are registered with the Conservatoire. The policy can be located at <http://www.cdd.ac.uk/policies/student-related-policies/>. Some programmes of study may require an enhanced Disclosure and Barring Service (DBS) check. You should contact your School policy contact if you have any queries about this. The policy sets out the common approach and procedures that allow your School and the Conservatoire to assess any potential risk posed by an individual having a relevant criminal conviction, and determine what appropriate action (if any) might be needed. Having a criminal record is not necessarily a bar to becoming or continuing as a student of the Conservatoire and its Schools. Any criminal convictions which are deemed "spent" under the terms of the Rehabilitation of Offenders Act 1974 will not be taken into account in any event, unless they are classified as "exceptions" under the terms of the Rehabilitation of Offenders Act 1974 (Exceptions) Order 1975

(as amended in 2013) (the Order). Where such convictions are deemed “exceptions”, they will never become spent.

### **What is a relevant criminal conviction?**

The Conservatoire follows the UCAS definitions of ‘relevant criminal convictions’. For the purposes of this policy, relevant criminal offences include convictions, cautions, admonitions, reprimands, final warnings, bind over orders or similar, involving one or more of the following:

- Any kind of violence including (but not limited to) threatening behaviour, offences concerning the intention to harm or offences which resulted in actual bodily harm;
- Sexual offences, including those listed in the Sex Offences Act 2003
- The unlawful supply of controlled drugs or substances where the conviction concerns commercial drug-dealing or trafficking (drug offences only involving possession are not relevant offences);
- Offences involving firearms
- Offences involving arson
- Offences listed in the Terrorism Act 2006.

If you were convicted outside the United Kingdom for an offence listed above, this is also considered a relevant offence.

**If at any stage between application and completion of a programme of study you are charged with an offence that would ordinarily lead to a custodial sentence, or you are convicted of a relevant criminal offence, you must immediately declare this to the School** (see the ‘Liaison/Contacts’ section of the Criminal Records Policy for how to make a disclosure).

All Rambert School Policies and Procedures can be found at:

[Rambert School MA Degree Policies & Procedures](#)

All policies and course handbooks will be available on office 365 Teams MA Professional Dance Performance.

The MA Degree is validated by the University of Kent: <https://www.kent.ac.uk/>

The School is part of the Conservatoire for Dance and Drama: <http://www.cdd.ac.uk/>

Policies and Procedures relating to Kent or CDD can be found on their respective websites.

## INDICATIVE READING LIST

- Adair, C and Burt, R. eds (2016) *British Dance, Black Routes*, London, Routledge
- Adshead-Lansdale, J. (ed.) (2009) *Dancing Texts: Intertextuality in Interpretation*. 3rd edn. London: Dance Horizons.
- Barrett, Estelle & Bolt, Barbara (2010) *Practice as Research: Approaches to Creative Arts Enquiry*, London, I.B. Tauris.
- Bales, M. and Nettle-Fiol, R. (2008) *The Body Eclectic: Evolving Practices in Dance Training*, Champaign, Ill: University of Illinois Press
- Banes, S. (1980) *Terpsichore in Sneakers: Post-modern Dance*. Boston: Houghton Mifflin.
- Blom, L.A. & Tarin Chaplin, L. (2000) *The Moment of Movement: Dance Improvisation*, London: Dance Books
- Blom, L.A. & Tarin Chaplin, L. (1982) *The Intimate Act of Choreography*, Pittsburgh: University of Pittsburgh Press
- Burt, R. (2007) *The Male Dancer: Bodies, Spectacle, Sexualities*. 2nd edn. London: Routledge.
- Carline, S. (2011) *Lesson Plans for Creative Dance: Connecting with Literature, Arts and Music*, Ontario: Human Kinetics
- Cone, T.P & Cone, S. (2012) *Teaching Children Dance*. 3rd edition. USA: Human Kinetics
- Cooper Albright, A. (1997) *Choreographing Difference*. Hanover, NH: Wesleyan University Press.
- De Spain, Kent (2014) *Landscape of the Now: A Topography of Movement Improvisation*, Oxford: Oxford University Press
- Diel, Ingo & Lampert, Freidereke (2014) *Dance Techniques 2010*. Leipzig: Henschel Verlag
- Dyer, Becky (2009) "Merging Traditional Technique Vocabularies with Democratic Teaching Perspectives in Dance Education: A Consideration of Aesthetic Values and Their Sociopolitical Contexts" *The Journal of Aesthetic Education*, Vol 43/4, pp 108-123
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- Fraleigh, Sandra Horton (2010) *Researching Dance: Evolving Modes of Inquiry*: Alton: Dance Books Ltd
- Franklin, Eric (2003) *Conditioning for Dance: Training for Peak Performance in All Dance Forms*, Leeds, UK: Human Kinetics
- Gilbert, A. (2015) *Creative Dance for All Ages*. 2nd edition (with web resource) USA: Human Kinetics
- Greig, Valerie (1994) *Inside Ballet Technique*, London: Dance Books
- Howse, Justin & McCormack, Moira (2009) *Anatomy, Dance Technique and Injury Prevention*, London: Bloomsbury Publishing
- Jackson, Jennifer (2005) *My dance and the ideal body: looking at ballet practice from the inside out*, *Research in Dance Education* Volume 6/1-2
- Jackson, Paul (2013) *The Last Guru - Robert Cohan's Life in Dance*, Alton: Dance Books

- Jordan, S. (ed.) (2001) *Preservation Politics: Dance Revived, Reconstructed, Remade*, London: Dance Books
- Kassing, G. (2003) *Dance Teaching Methods and Curriculum Design*, USA: Human Kinetics
- Krasnow, Donna, & Wilmerding-Pett Mary Virginia (2015) *Motor Learning and Control for Dance: Principles and Practices for Performers and Teachers*, Human Kinetics
- Kreemer, C. (1987) *Further Steps: Fifteen Choreographers on Modern Dance*. New York: Harper & Row.
- Lansley, Jackie, (2017) *Choreographies: Tracing the Materials of an Ephemeral Art Form*; Bristol: Intellect
- Laermans, Rudi, (2015) *Moving Together: Making and Theorizing Contemporary Dance*, Amsterdam: Valiz
- Legge, Joshua (2011) *Introduction to Modern Dance Techniques*. New York: Dance Horizons
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- McFee, G. (2011) *The Philosophical Aesthetics of Dance: Identity, Performance and Understanding*. London: Dance Books
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- Profeta, Katherine (2015) *Dramaturgy in Motion: At Work on Dance and Movement Performance*, Madison University of Wisconsin Press
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**Journals:**

- Journal of Dance Education
- Research in Dance Education
- Dance Research
- Choreographic Practices
- Journal of Dance and Somatic Practices
- Choreographic Practices: Vols 1 (2011) to 7 (2016)
- Dance Theatre Journal: Vols 1 (1984) to Vol 25 (2013)

## CONSERVATOIRE AFFILIATES



Bristol Old Vic  
Theatre School



**LAMDA**



**national centre  
for circus arts**



**RADA** **ROYAL  
ACADEMY OF  
DRAMATIC ART**

**RAMBERT  
SCHOOL**