

**RAMBERT
SCHOOL**

RAMBERT



**POST-GRADUATE
STUDENT HANDBOOK
2021 - 2022**



Conservatoire for Dance and Drama

University of
Kent

INTRODUCTION

RAMBERT SCHOOL OF BALLET & CONTEMPORARY DANCE

CLIFTON LODGE

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TWICKENHAM

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EMAIL: info@rambertschool.org.uk WEB: 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. Since 2017 the School embarked on delivering post-graduate courses, enhancing the provision to include professional level engagement. 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 THE CONSERVATOIRE FOR DANCE AND DRAMA

Students of the School are also jointly registered with the Conservatoire for Dance and Drama.

The Conservatoire comprises six 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 and grants through Student Finance, as well as financial support provided by the Conservatoire and the individual

Schools. We recruit based on talent and potential, irrespective of background, and we audition or interview every eligible applicant.

The six Conservatoire schools are:

Bristol Old Vic Theatre School

www.oldvic.ac.uk

Central School of Ballet

www.centralschoolofballet.co.uk

London Contemporary Dance School

www.lcds.ac.uk

National Centre for Circus Arts

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

Northern School of Contemporary Dance

www.nscd.ac.uk

Rambert School of Ballet and Contemporary Dance

www.rambertschool.org.uk

Further information about the Conservatoire is available at 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

www.facebook.com/conservatoired

www.youtube.com/theconservatoire

INFORMATION RELATING TO THE COVID19 PANDEMIC

In March 2020 all Conservatoire Member Schools were required to close their physical sites as a result of emergency measures imposed by the UK government in response to the Covid19 pandemic. Since this time, the Conservatoire central office has liaised closely with all of its Member Schools to ensure students are not unduly disadvantaged by measures taken, to guarantee that support and good practice can be shared across all Schools, and ensure that the Conservatoire is meeting its obligations with regard to the Office for Students' requirements.

As government restrictions have eased, Schools have resumed on-site delivery, in full wherever possible, whilst simultaneously fulfilling requirements to ensure the safety of all students and staff. However, should the government re-impose more restrictions, this may force Schools to adjust their delivery again, meaning the delivery of your course may need to be partially or fully online.

Changes to how Conservatoire courses of study have previously been delivered in Member Schools prior to March 2020 are rigorously consulted upon and reviewed by the Conservatoire Learning, Teaching and Quality Assurance Committee and/or Conservatoire Senate, and by the External Examiner for each course. These bodies ensure that the quality of delivery meets the appropriate standards and that there is independent oversight of proposed changes. Following these processes, changes are then submitted to the validating university that awards your degree.

Past experience of national lockdowns has enabled the School to deliver a fully online virtual timetable or mixed mode approach, in response to whatever national/local lockdown restrictions which have been imposed. The School has a plan in place that utilises the best content and resources, informed by prior experience. If there were to be another full lockdown requiring the School to once again close its site, delivery of the courses would revert to being wholly online. It can be the case that emergency requirements and restrictions can be imposed with very little warning, which can mean Schools need to change course delivery arrangements in a very short space of time. Any potential changes to your course delivery will be communicated with as much notice as possible. If you are concerned about any proposed changes and what these mean, you should contact Judy Bowden, Head of Admissions, Registry & Student Support.

INTRODUCTION TO THE SCHOOL

Founded in 1920, Rambert School has for almost 100 years upheld an international reputation for delivering elite vocational dance training. Throughout the School's history the creative energy and spirit of its founder, Marie Rambert, have endured. Graduates' work is characterised by their individuality, creativity and artistic expression in addition to strong technical skills, and they can be found in all areas of the profession: as dancers, choreographers, teachers, academics and directors.

Rambert School entered the Higher Education (HE) sector in 2005, joining the Conservatoire for Dance and Drama (CDD) and validating the Foundation Degree and BA (Hons) courses in Ballet and Contemporary Dance with the University of Kent. Arguably the equal emphasis upon training in these two genres 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. Within the degree curriculum an enhanced academic programme has been developed to promote broader life skills, such as critical thinking and the ability to research independently.

On the year of our centenary a new MA course designed for professional practitioners who wish to engage in dance research and develop their scholarly skills was launched. This MA course is designed for established practitioners (Dancers, Rehearsal Directors, Choreographers, Artistic Directors, Teachers in Conservatoires) who have a keen interest to interrogate their practice from within and contextualise it within the broader dance scholarship and industry.

INFORMATION ON THE FUTURE DIRECTION FOR RAMBERT SCHOOL

Rambert School has been a member of the Conservatoire for Dance and Drama (CDD) for 15 years. We have recently decided to seek independent registration as a Higher Education Provider (HEP) and are currently in the process of making an application to the Office for Students (OfS) with the aim of achieving independence by July 2022. Students enrolling in 2021/22 will complete their first year of their MA with CDD, but for their second year they will be registered with Rambert School. The courses will continue to be validated by the University of Kent. We are working closely with CDD to ensure there is no disruption to students during this period of transition.

SUMMARY OF COURSES OFFERED BY SCHOOL

- The Foundation Degree course in Ballet and Contemporary Dance (Year 1 & 2)
- BA (Hons) Degree course in Ballet and Contemporary Dance (Top Up)
- MA Dance Research for Professional Practitioners

POST-GRADUATE COURSE – DETAILS

MA Dance Research for Professional Practitioners

PART-TIME COURSE

The MA Dance Research for Professional Practitioners aims to develop a body of informed practitioners within mainstream dance companies and vocational schools, alongside a body of potential practitioner-researchers who have worked within that sector. The course is designed to apply Practice Led Enquiry as a principal mode of investigation, whilst incorporating the application of established research in such a way as to integrate, enhance and advance the students current embodied practices/experience as professional practitioners.

The practice of dancers, teachers, and other related modes of dance practice is at the heart of this course, which aims to guide students in deepening their understanding of their discipline and advance professional knowledge, with rigorous research processes that address the practical, artistic, cultural, social and political implications of dance in the sector.

The course's focus on **Practice led Enquiry** within dance and cognate practices will allow students to place practice and/or career aims at the heart of the enquiry, and draw out embodied, implicit and procedural knowledge, whilst at the same time developing rigorous critical and analytic skill. By engaging in this process their tacit knowledge will become more explicit and shareable.

The course will facilitate the development and deepening of insights and understanding of dance as a practice and a cultural phenomenon, with the aim of advancing the development of **Reflexive Practice** as a desirable skill in professionals working in elite dance companies and schools, and as a means of enhancing practice in the mainstream sector. Through the interplay between practice interrogation and more traditional forms of research, students will be able to make valuable connections within their field, leading to transformation of their knowledge boundaries.

Graduates of this course will develop skills in **Practice Led Enquiry** processes, which will lead to:

- the development of confidence in their own scholarly voice as practitioners/researchers
- the understanding of the modes of sharing within dance practice

- the development and enhancement of the ability to identify and interpret implicit meanings embedded in their practice
- the ability to undertake varied research and development processes as well as critical analysis of both personal work and that of others
- the identification and communication of relevant evidence and ideas of and about dance in the 21st century across a range of dance practices, and a range of specialist and non-specialist audiences
- the advancement of the students expert embodied understanding of dance that will enhance critique in the production of original work, develop new ways of working **in their chosen area of practice**
- generate valuable insights and knowledge for the benefit of dance, the arts and society.

The course aims to offer a bespoke scholarly opportunity within a professional context that is tailored to the student's individual practice in dance. It is designed to embrace a wide range of research interests within the dance profession (e.g. dancer, rehearsal director, lecturer/teacher, community practitioner, dance maker).

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 and research, driving discovery and developing the art form. Our mission is to create innovative and inspiring learning courses that develop dance artists to the highest standard, preparing them to lead and shape the art form. Through an intensive and rigorous dance education, students are supported to go beyond what they currently know, to embrace risk and develop the physical, research, creative and reflective skills needed to enhance and amplify their individual artistic voice. We cultivate deep-rooted connections with the dance industry, high calibre practitioners and international conservatoires, as well as dance scholars in order 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. We foster a creative, supportive, nurturing environment. We aim to be actively anti-discriminatory and anti-racist and strive for the amplification of marginalised voices in the dance industry.

SCHOOL ETHOS/VALUES

Rambert School graduates are acknowledged creative, open-minded, expressive, powerful and versatile dance artists 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 or from professional to dance scholar.

In the dance profession today, the boundaries are increasingly blurred between genres and styles and artistic practices. 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 scholarly expression.

Beyond these things, though hard to articulate, lies the so-called 'Rambert Spirit.' Handed down through generations of dancers and dance artists, 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, research, learn and grow as an artist and as a person.

EQUALITY OF OPPORTUNITY

Located in London, one of the most diverse and creative cities in the world, Rambert School 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 and interview process and in the individuality and uniqueness evident in the students who choose to study 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 course.

Equality and Diversity Statement

Rambert School of Ballet and Contemporary Dance 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.

An Anti-discrimination action group formed by students and staff and industry colleagues has been effective since Sep 2020.

PARTNERSHIP WITH BAID (BLACK ARTISTS IN DANCE)

BAiD is a dance organisation who 'aim to showcase the contribution that black dancers, artists and academics make to the development of dance, specifically within the UK'.

We are excited to have launched this partnership in order to work collectively with industry partners to amplify the voices of dancers of global majority, to develop our anti-racism work and move forward into sustainable action on racial justice within our School community and beyond.

As part of our Anti-racism and Racial Justice work we have taken active steps to engage in discussions, formal and informal, training, and resource sharing. We have created a bank of anti-discrimination resources to tackle relevant issues relating to social justice, to expand on our awareness of issues and educate each other, but our anti-racism work has been at the top of the agenda. We have also launched our Anti-racism and Racial Justice Steering Committee, members of which are working towards implementing the action plan. Find out more about BAiD on their [website](#).

WHO'S WHO
STAFF LIST

Name	Areas of Responsibility	Contact this person for....
<p>Amanda Britton <i>Principal and Artistic Director & Technique Teacher</i></p>	<p>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.</p>	<p>Feedback & advice on technique, stagecraft, career etc.;; Information on course content, artistic projects, e.g. guest choreographers; Authorisation for absences.</p>
<p>Darren Ellis <i>Deputy Principal & Technique Teacher</i></p>	<p>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. SPOC (Special Point of Contact) Prevent</p>	<p>Feedback & advice on technique, stagecraft, career etc.;; Information on timetable; Authorisation for absences; School performances and rehearsals. Prevent</p>
<p>Phaedra Petsilas <i>Head of Studies</i></p>	<p>Coordination of the critical studies and academic modules for the FD/BA and the MA; Course Leder for MA Dance Research for Professional Practitioners 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; Co-ordination of research activities at the School; Research Ethics Approval Anti-racism and Anti-discrimination steering</p>	<p>Research co-ordination, research ethics approval, Anti-racism and anti-discrimination issues Feedback & advice on research, critical studies and academic work; Advice & guidance on learning resources and learning support; Questions regarding assessment methods & course specifications.</p>

Name	Areas of Responsibility	Contact this person for....
	Line managing markers, mentors, supervisors and lecturers.	
Deborah Norris <i>Post-Graduate Course Manager</i>	Co-ordination of MA Professional Dance Performance (R2) and MA Dance Research for Professional Practitioners Overall management of MA scheduling, delivery and assessment Undergraduate and Post-graduate teaching in technique and research methodologies	PG delivery and assessment PG tutorials PG learning support, advice and guidance PG Resources
Professor Sarah Rubidge	Post-graduate advisor Post-graduate courses consultant MA Dance Research module leader Supervisor/Mentor for PG courses Research activity consultant	Research project consultation Supervision tutorials Advice and guidance on research practices Support and guidance for MA Dance Research for Professional Practitioners research modules.
Paul Clarke <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
Ayumi Hikasa <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.
Paul Liburd <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....
<p>Jason Mabana <i>Technique Teacher & Rehearsal & Production Manager</i></p>	<p>Teaching and assessing contemporary dance; Staging contemporary works; Rehearsal & Production Director for Student Choreographic Shows.</p>	<p>Feedback & advice on technique, stagecraft, career etc.;; Guidance on student choreographic shows.</p>
<p>Joseph Aquilina <i>SpLD Tutor</i></p>	<p>Delivering learning support to students with Specific Learning Difficulties, e.g. dyslexia, dysgraphia, dyspraxia, ADHD</p>	<p>Advice & guidance for students with SpLD.</p>
<p>Myra Townsend <i>ESOL Tutor</i></p>	<p>Teaching English to Speakers of Other Languages (ESOL).</p>	<p>Advice & guidance for non-English speaking students.</p>
<p>Tamsin Corrigan <i>Learning Resources and Academic Support Co-ordinator</i> Thursdays and Fridays only.</p>	<p>Managing Library and learning resources for UG and PG courses Academic support for research methodologies and academic skills</p>	<p>Advice on resources and academic conventions Requesting resources online or physical for academic research.</p>
<p>Barry Ganberg <i>Head of Music</i></p>	<p>Accompanist for ballet and contemporary dance classes; Line manager to all other musicians; Manages timetabling of musicians; Supporting musical life at the School.</p>	<p>Advice & guidance on music.</p>
<p>Chris Benstead, Philip Encot, Tom Kirkpatrick, Irina Moiseev, Henry Green, Gareth Thomas, <i>Musicians</i></p>	<p>Accompanists for ballet and / or contemporary dance classes.</p>	<p>Advice & guidance on music.</p>

Name	Areas of Responsibility	Contact this person for....
<p>Pete Dunleavy <i>Osteopath</i></p>	<p>Osteopathic treatment and rehabilitation; Lecturer in anatomy.</p>	<p>Advice & guidance on fitness, physicality etc. Treatment for injuries; General support for physical matters.</p>
<p>Kio Tomiyama <i>Pilates and Student Support</i></p>	<p>Pilates teacher; STRU – overseeing treatment and rehabilitation of injured students; Student Support.</p>	<p>Advice & guidance on fitness, physicality etc. Treatment for injuries; Support for physical, emotional & pastoral matters.</p>
<p>Clare Buckle <i>Chief Operating Officer</i></p>	<p>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.</p>	<p>Advice & guidance on financial matters, including fees, student loans, bursaries and scholarships.</p>
<p>Lubna Kahn <i>Finance Manager</i></p>	<p>Assisting the Finance Director on all financial matters.</p>	<p>Advice & guidance on financial matters, including fees, student loans, bursaries and scholarships.</p>
<p>Grace Campbell <i>Head of Administration</i></p>	<p>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.</p>	

Name	Areas of Responsibility	Contact this person for....
<p>Kathryn Peters (Mon, Tues), Becca Vase (Weds – Fri)</p> <p><i>School Administrator / Receptionist</i></p>	<p>General Office Administration – incoming/outgoing post, answering phone, drafting letters, ordering stationary, maintaining presentable “front office”;</p> <p>Receptionist;</p> <p>Managing Studio Hires;</p> <p>Coordinating internal meetings – refreshments etc.;</p> <p>General admin support for wider admin & teaching staff;</p> <p>Assist with school performances and special events.</p>	<p>To report absences;</p> <p>To report lost property;</p> <p>To report facilities matters, e.g. low stock in the bathrooms;</p> <p>To request the studio booking timetable & info on studio bookings;</p> <p>Tickets for school shows/events;</p> <p>Queries re timetable.</p>
<p>Judy Bowden</p> <p><i>Head of Admissions, Registry & Student Support</i></p>	<p>Manage admissions for all degree courses;</p> <p>Administration of degree courses, e.g. reports, handbooks, student-facing policies & procedures;</p> <p>Bursaries, Manage student data, recording and reporting for external purposes e.g. HESA, DLHE; Deputy Safeguarding Office, Arranging Learning support assessment and 1:1 tutoring for students with SpLDs;</p> <p>Student support - covering emotional, psychological and social aspects of student welfare.</p>	<p>Academic matters, e.g. reports, policies & handbooks;</p> <p>Pastoral matters, e.g. housing, banking etc.; Emotional & learning support, e.g. to request counselling support;</p> <p>Authorisation for absences;</p> <p>Queries re timetable. Advice & guidance on learning support & to book 1:1 support sessions.</p> <p>Advice & guidance on bursaries and scholarships. Authorise absences.</p>
<p>Emma Watson</p> <p><i>Admissions & Registry Administrative Assistant</i></p>	<p>Administrative support to the Head of Admissions, Registry & Student Support.</p>	<p>To report absences;</p> <p>Information regarding reports;</p> <p>Report change to data, e.g. change of address.</p>

Name	Areas of Responsibility	Contact this person for....
<p>Heidi Spicer <i>Performances & Events Manager</i></p>	<p>Programming School events; Managing logistics for School events and performances (internal & external).</p>	<p>Information and tickets for school shows & events; To submit information for programmes for schools shows & programmes for schools shows & events.</p>
<p>Citi Cheshire <i>Participation, Outreach & WP Manager</i></p>	<p>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.</p>	<p>Information regarding Participation, Outreach & WP Activities such as ASPIRE, workshops delivered outside of the School, classes etc.</p>
<p>Jon Aloia <i>Head of Technical, Theatre & Facilities</i></p>	<p>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.</p>	<p>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.</p>
<p>Galina Wilkinson <i>Head of Development</i></p>	<p>Fundraising – individual giving, corporations, trusts & foundations, membership schemes e.g. Inner Circle and Friends; Relationship building – local community, local businesses etc.;</p>	<p>To get involved in school fundraising and development activities.</p>

Name	Areas of Responsibility	Contact this person for....
	Gift management; Alumni relations; Fundraising / Development Events – in collaboration with Events & Performance Manager; Building Plans & Development, in collaboration with Head of Technical Theatre & Facilities.	
Sophia Melvin <i>Head of Marketing</i>	Marketing & Communications Strategy; Digital content – website, social media; Marketing & Brand – photo shoots etc.; Data Management – CRM Database; Marketing & Communications Budget Management; Overseeing press and public relations; Networking & Relationship Building.	To get involved in school marketing and communications activities, e.g. photo shoots and social media; to submit content for the School website and To contribute stories and content for School communications and press, e.g. newsletters, website and to get involved in social media.
Claire Paddison <i>Marketing & Development Officer</i>	Officer-level support for the Head of Communications & Development, Head of Marketing and Head of Participation, Outreach and WP.	
Tony Mitchell and Wayne Needham <i>Security Guards / Caretakers</i>	Evening and weekend security cover; General caretaking duties, e.g. replenishing bathroom stocks, cleaning up spillages, clearing / tidying studios; Locking and unlocking the building.	To report any issues with facilities / studios; To access studios if they are locked.

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

TIMETABLING

THE ACADEMIC YEAR

The MA Dance Research for Professional Practitioners assumes 1800 notional learning and teaching hours with average contact time of 15-40 hours per module (dependent on the credit value of each module - refer to individual module specifications to determine precise number of hours per module). This mode of delivery also requires a strong commitment by the student and the motivation to conduct independent and self-directed study, and to engage in advanced reflective practice within their given discipline and professional context.

Study on the course embraces the current or recent working practice of the student. Students on this course will ideally have accrued professional experience in their field of dance (or cognate) practice of 3 years. This course has a directed focus on professional practice, where the student's working experiences within the sector are the basis for their individual Practice Led Enquiry and research.

TERM DATES 2021/22

MA Dance Research for Professional Practitioners Y1 Cohort

Course Starts:	Monday 18 th October 2021 - INDUCTION
Term ends:	Friday 17 th December 2021
Spring Term:	Monday 10 th January 2022 – Friday 1 st April 2022
Summer Term:	Wednesday 20 th April 2022 – Friday 15 th July 2022
Y2 Start:	17 th October 2022

MA Dance Research for Professional Practitioners Y2 Cohort

Course Starts:	Monday 25 th October 2021 - INDUCTION
Term ends:	Friday 17 th December 2021

Spring Term: Monday 10th January 2022 – Friday 1st April

Summer Term: Wednesday 20th April 2022 – Friday 15th July 2022

Dissertation Submission: September 2022

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 time.

TIMETABLE

First Year Schedule is shared with students during induction. There is a combination of scheduled contact time and independent research. A bespoke timetable is negotiated during the first 3 months of the course and complemented with a Personal Learning Programme which is compiled in collaboration with the student.

Explanation of how timetable works and what happens in the event of changes

The timetable is delivered primarily online via zoom. All sessions are compulsory, and they are recorded and uploaded to STREAM (a section on the course TEAM)

The timetable will include a minimum of one full day per month alongside the mentorship/tutorials of approximately 10 hours per academic year. Guided research and reading groups will also be timetabled and there will be intensives throughout the academic year.

Please note that timetables are subject to change. Students are informed of any changes via a message on Office 365 Teams.

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.

[MA Dance Research Policies & Procedures](#)

FACILITIES

THE STUDIOS – RAMBERT SCHOOL

The studios are temperature controlled and are fully equipped with sprung flooring and ballet barres. There is a grand piano in the corner of each studio and AV equipment. Studios are places to work, not socialise in. You must not take food into the studios, but you can take in water since you should drink regularly and in small quantities while you work.

Street shoes must not be worn in the studios and can be left, along with your other possessions (bags, clothes etc.), in the cubbyholes found outside all the studios in Clifton Lodge. Large items and bags should be kept in your locker. All cubbyholes will be emptied at the end of each day and items placed in lost property. Please note, you should not leave valuables in the cubbyholes and should instead keep valuable items locked in your locker.

Pianos, musical instruments and AV equipment must be cared for and looked after properly by all that use them.

INFORMATION ON BOOKING STUDIO SPACE

Accessing studio space at Rambert School is done via e-mail to Kathryn.Peters@rambertschool.org.uk

N.B. Studio booking will be suspended due to the Covid-19 pandemic until further notice – please refer to TEAMS for updates on Covid-19 related restrictions.

THE SCHOOL LIBRARY

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 Libib 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. Please never remove anything from the library without using the borrowing system.

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 Research Methodology and Academic 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.

Conservatoire library resources

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

Library Contact: Tamsin.corrigan@rambertschool.org.uk

THE SCHOOL CHANGING ROOMS

Men's Changing Rooms are located on the ground floor of Clifton Lodge, adjacent to the Anya Linden Studio Theatre, and Women's Changing Rooms directly above, on the first floor. A gender-neutral changing room is also located on the ground floor adjacent to the Anya Linden Studio Theatre. You can purchase a combination padlock or you can provide your own padlock for your locker at the start of the year. Please make sure you use your locker and always lock away any personal / valuable items. The school cannot be held responsible for the loss or damage of personal items.

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.

SCHOOL OPENING HOURS

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

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.

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.

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. Our expectation is that you check Teams and your emails on a regular 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

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](#)

ALUMNI

Please visit: [Alumni – Rambert School](#) to find out more about Rambert School Alumni.

GENERAL COURSE INFORMATION AND DOCUMENTATION

MA Dance Research for Professional Practitioners (Part-time only)

The teaching and learning strategy for this course is grounded in the belief that postgraduate education in dance for practising professionals is as concerned with soft skills (such as critical thinking, creative problem solving, teamwork, and communication), as it is with the acquisition or deepening of knowledge about a single discipline. Adopting this position leads to the use of teaching and learning methods that increase students' abilities to: study independently; identify, interpret and critique concepts; identify appropriate theories to complement conceptual underpinnings of embodied practices; develop the ability not only to operate as a practitioner but also to think

as an expert with the ability to produce original insights and valuable knowledge for the benefit of the development of the arts in society as a whole and its concomitant social capital; and engage in continuous learning in their professional contexts. In this course the Practice-Led Enquiry undertaken by each student simultaneously teaches students how to undertake research in dance whilst formulating the student's own area of research. Attention to writing and articulating ideas is embedded in the all research modules. The ability to articulate areas of enquiry is developed and honed in the research-led modules as part of the reflective practice through revisiting, writing up and auditing reflections of the practice as the research progresses. Through these processes, students will develop the writing and thinking skills needed for advanced Practice-Led Enquiry. This degree also provides opportunities to students who wish to advance their writing skills when articulating their analyses of their ideas about their research and practice, both verbally and visually in lecture-demonstrations. Inclusivity and access are at the heart of the teaching/learning and assessment strategies with remote learning and online provision available at all stages of the course. To these ends a flexible Mixed Teaching and Learning model will be used. This will include:

- Interactive/collaborative teaching and assessment strategies.
- Self-directed learning through reflective practice and independent research.
- Peer learning, through discussions and active participation with peers.
- Lectures and seminars which invite speakers to ask challenging questions as they deliver their presentation to facilitate deeper deliberation on the content of the seminar/lecture.

Seminars and guided workshops led by tutors and students which are designed to experiment with a variety of research strategies and cross-disciplinary understandings. Seminars will entail research methodology and contextual framework sessions suitable for post-graduate study that will facilitate the development of critical thinking and research skills.

- Research Intensives (3-10 day workshops) focusing on project-led development of practice-led research strategies to accommodate the fact that often in innovative Practice Led Enquiry projects appropriate research strategies need to be developed in situ. Intensives may also take the form of week-long or weekend cluster of sessions on a particular module.
- Student-led research seminars and workshops: Workshops will include Practice Research experimentation, development of original ideas in a studio environment, sharing of Practice Research work (with Critique).
- Open discussion groups.
- One-to-one mentoring: mentoring will be provided to each individual on the basis of their current professional engagement (Dancer, Teacher, Rehearsal Director etc) and this will include working with the student in situ and developing practice.
- Online delivery – all sessions on this course will be recorded and available and some will be streamed to allow for remote engagement with this MA course.

- Teaching, Learning and Assessment strategies will be focused according to the specific professional practice of the individual students and promote inclusivity with regards to the specific practice (performance, education, directing) and dependent on any potential learning needs. Proactive adjustments dependent on individual needs of learners will be implemented in order to ensure parity of experience.
- A Personal Programme Learning Agreement (PPLA) will be negotiated with each student on the basis of their research and practice led enquiry interests and include mutually agreed project outcomes and links to the specific module learning outcomes. This will facilitate student agency and identify the focus of the individual learner’s aims in undertaking this course.

Stage 1					
Compulsory Modules					
RSPG4	C	Thinking Dance Through its Practice	7	25	Yr 1
RSPG6	C	Activating and Documenting Research Experiments in Dance	7	40	Yr 1
RSPG7	C	Reflective Practice in Action	7	35	Yr 1
RSPG8	C	Advanced Research Enquiry	7	20	Y1 & Yr 2
Stage 2					
Compulsory Modules					
RSPG9		Dissertation	7	60	Yr 2

Bespoke assessment strategies Due to the nature of the delivery of the course students will be engaging in a variety of methods to frame and focus their research. Each module serves as different opportunity to advance their learning, writing, and execution of their research as a dance practitioner. Consequently, the method of assessment allows for a range of platforms.

Working with their mentor and lecturers the students will be advised of a range of formats, including:

- Written Assignment
- Reflective Journal
- Verbal Presentation
- Video/media Presentation
- Live Performance
- Choreographic Process Reflection
- Viva

In addition to formal assessment of essays, research projects, written work and portfolios, assessment strategies will include:

- peer-assessment
- self-assessment and critique
- collaborative (student/lecturer) assessment

Assessment methods will also include:

- short research experiments (practical or theoretical),
- reflective reports,
- professional portfolios,
- essays,
- presentations,
- lecture demonstrations,
- teaching/rehearsal demonstrations

ATTENDANCE POLICY

Students must participate actively in their training, including meeting their course'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.

For the **MA Dance Research for Professional Practitioners** we expect 100% attendance as per all our Rambert School courses. The part-time nature of the course means that the meeting points and lectures throughout each year are really important in terms of learning, sharing ideas and discussing research. Autonomous learning is at the core of this degree, therefore a personal schedule or plan alongside the lecture schedule is important. Compulsory attendance of

at least 75% of the timetabled sessions is needed to pass each stage of the course. Sessions can be defined as: Lectures, seminars, research forums and discussions, tutorials, mentoring sessions. Mentoring sessions are pre-arranged and it is the student's responsibility to ensure availability.

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 on a working day either on placement or in the School, such as being unwell or late you must notify the relevant member of staff as soon as possible. This would be the MA Course Manager or the Head of Studies when engaging in academic or school-based activities.

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

WORKING WITH OTHERS

GUEST TEACHERS/MENTORS

Guest lecturers and scholars, as well as choreographers regularly work with students broadening their experience and contributing to their future employability.

A range of supervisors and mentors will be employed by the school to support the bespoke research interests of the MA Dance Research for Professional Practitioners students along their journey.

RESEARCH ETHICS

Post-graduate study depends heavily on research on the MA Dance Research for Professional Practitioners. Students may potentially work in collaborative environments. This means that there will be times where students will be conducting research within their work place, or within a wider professional context and therefore they must consider

the ethical implications of their study. Research Ethics guidelines will be available on TEAMS and research will need to be negotiated with course mentors and the MA CourseManager.

HEALTH AND SAFETY

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, Kio Tomiyama, Paul Liburd, Galina Wilkinson, Heidi Spicer, Citi Cheshire, Wayne Needham and Tony Mitchell 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 Deputy Head of School, Darren Ellis.

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 Courses of Study

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

<https://www.kent.ac.uk/teaching/qa/credit-framework/index.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 course 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 course 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 course 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.

STUDENT PROGRESSION

Potential progression routes involve:

- Choreography
- Academia
- Further study (PhD/MPhil)
- Artistic Management
- Arts Leadership
- Teaching
- Wider Arts engagement and practice

STUDENT ENGAGEMENT

It is our aim to provide you with a range of learning experiences, all of which will contribute to your development as a dance artist/practitioner. It is also our aim to support you in becoming a self-motivated independent learner capable of directing your own study and training.

A variety of teaching and learning strategies are employed on the course, which vary in response to the subject matter and the learning outcomes of each module. These will be detailed in each of your module briefs.

You play just as important a role in your own learning and development as your teachers do, and the level of autonomy expected of you increases as you progress through the stages of your Post-graduate programme.

STUDENT ENGAGEMENT AND RESPONSIBILITIES

In enrolling with Rambert School as a student, you become part of Rambert School's community. From the point your offer is confirmed you are required to abide by the regulations, rules, policies and procedures.

Your obligations to Rambert School are to:

- Pay your course fees and other required fees when due as set out in Rambert School's Fees Policy and in the offer letter. If you cease to be a student of Rambert School, because for example you withdraw from your

course or Rambert School terminates your enrolment, for example due to non-payment of fees, you may still be liable for any outstanding fees.

- Be responsible for your own learning, making use of the appropriate equipment and facilities and complying with the rules and regulations established by Rambert School for the use of resources and facilities as set out in the Rambert School Codes of Conduct.
- Meet assessment deadlines, including attendance requirements.

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 dance artist/practitioner.

PERSONAL LEARNING PLAN EXAMPLE

Personal Learning Agreement	
MA in Dance Research for Professional Practitioners	
<i>This agreement is designed to provide you with an outline plan of action for your first year of research. This will help you to keep on track and schedule the progression of your independent research study.</i>	
Note:	
<ul style="list-style-type: none"> • <i>Whilst some research projects might allow for an initial progressive 12-month plan of action, others (e.g. experimental creative projects) might need the results of a preliminary research project to identify areas for subsequent research activity.</i> 	
Student Name*	
Year*	
Mentor*	
Description of Main Research Enquiry (e.g. Aims/Context/ Disciplinary framework/s)	
Indicative Research Question/s or concerns	
Proposed Research Methodology/ies	<i>e.g. Exploratory Research; Creative Research; Applied Research; Theoretical Research</i>
Proposed Form/s of Output	<i>e.g. Practical/Presentation/written report/essay</i>

Preliminary Bibliography		
Initial Bibliography (inc. artistic works/videos, etc)	<i>Insert Bibliography here</i>	
Assessment Process		
<i>Continuous Assessment</i> Proposed Schedule for submission of progress reports/work in progress	<i>e.g. monthly/6-week intervals</i>	
<i>Final Submission</i> Portfolio/Presentation	<i>Date:</i>	
<i>Signed Student:</i>		<i>Date:</i>
<i>Signed Mentor:</i>		<i>Date:</i>
<i>Signed Course Leader/Manager:</i>		<i>Date:</i>

SCHOOL 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.

SCHOOL 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 MA students.

Photography

Throughout your time on the course, 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 or placement provider (Rambert Company), 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 course and placement, 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, trademarks, 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.

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.

IT POLICY

Rambert School have 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:

<https://www.rambertschool.org.uk/wp-content/uploads/2019/09/Rambert-School-IT-Policy-Acceptable-Use-1.pdf>

<https://www.rambertschool.org.uk/wp-content/uploads/2021/06/IT-Policy-Security-1.pdf>

General Data Protection Regulations (GDPR) Policy

Please see section on ***Error! Reference source not found.***

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 Student Voice Committees to share your views and those of your course peers
- Helps influence how the course 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 team and School management. They attend regular course 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 courses 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.

Inclusivity Advocates

Alongside the student reps we have 3 roles focusing on diversity and inclusivity in terms of culture, race, gender, disability, neurodiversity. These advocates sit in the student representation committee and attend formal board meetings. They also advocate on issues of inclusivity across the school community.

Student Voice Committee

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

Student representatives sit on the SVC. This meets at least once a term, is minuted and actions are noted. Progress of actions will be considered at the following meeting. The course 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 Course 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.

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 / course 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

STUDENT LIFE

On your arrival at the school

You will be emailed your induction timetable prior to your start date.

TRANSITION, INDUCTION AND ENROLMENT

Pre-induction information and requirements

Students are emailed all information required prior to induction. These may include:

- Pre-induction reading
- Schedules
- Term-Dates
- Module Guides
- Handbooks
- Reading Lists

What to expect from induction

Students should expect induction to provide all necessary information required as to the function of the School, the course timetable, some initial seminars on research methodologies

Registration

Prior to registration, students will complete an online Rambert School registration form and a CDD registration form which will be sent by email. On commencement of your course proof of ID is taken (birth certificate/passport) and evidence of student finance is scanned to file. Registration is completed online for MA Dance Research for Professional Practitioners.

STUDENT SUPPORT

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.

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

Academic support

Head of Studies, Phaedra Petsilas, can offer academic support as required, which also includes study labs and group drop in sessions.

Learning Resources and Academic Support co-ordinator, Tamsin Corrigan, can offer research and academic support (Working Days: Thursday and Friday 9am to 5pm)

Safeguarding Policy

<https://www.rambertschool.org.uk/wp-content/uploads/2021/05/Safeguarding-Policy.pdf>

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 courses 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

Along with all the member schools of the Conservatoire for Dance and Drama we are working to ensure that our courses remain accessible to all students and that we continue to recruit on the basis of talent alone. Depending upon your individual circumstances, bursary support / hardship fund may be available. Please contact Judy Bowden at judy.bowden@rambertschool.org.uk for more information and see the policies below.

<https://www.rambertschool.org.uk/wp-content/uploads/2020/07/Rambert-School-Bursary-Procedure-2020-21.pdf>

<http://www.cdd.ac.uk/students/fees-and-financial-support/entry-in-2021/>

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.

http://www.cdd.ac.uk/wp-content/uploads/2015/09/Responding-to-students-with-disordered-eating_110313_web.pdf

SpLD and Disability support

<https://www.rambertschool.org.uk/wp-content/uploads/2019/09/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 Screening, Treatment & Rehabilitation Unit (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.

MA Dance Research for Professional Practitioners students have access to this provision if needed in relation to their course.

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 education 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 Regulation (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/2019/09/Data-Protection-Policy-GDPR.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 Regulation (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.

Togetherall (previously Big White Wall)

Conservatoire School students going through a tough time can access free online support with Togetherall.

Whether you're struggling to sleep, feeling low, stressed or unable to cope, Togetherall can help you get support, take control and feel better.

You will have access to a 24/7 online community and professional support from trained counsellors. Togetherall provides a safe space online to get things off your chest, explore your feelings, get creative and learn how to self-manage your mental health and wellbeing.

Togetherall is totally anonymous, so no one will know you've chosen to use it unless you tell them!

Most members report feeling better and more able to cope with university life as a result of using the service and nearly 90% use Togetherall outside of 9-5pm.

To join us, simply go to togetherall and sign up under 'organisation' with your School e-mail address.

To join us, simply go to www.bigwhitewall.com and sign up under 'organisation' with your School e-mail address.

THE CONSERVATOIRE

CONSERVATOIRE POLICIES

Introduction and Policies

All Conservatoire common policies can be found in their fullest format at <http://www.cdd.ac.uk/policies/>
School policies can be found at <https://www.rambertschool.org.uk/courses/how-to-apply-for-all-courses/fdba-degree-policies-procedures/>

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 issues 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. These are referred to as 'common policies'.

Links to the regulations of the validating university governing academic appeals and academic misconduct can be found on the relevant pages in this section of the Handbook.

All of the policies listed in this section of the Handbook can be found (along with their associated appendices) on the Conservatoire for Dance and Drama's website at <http://www.cdd.ac.uk/policies/student-related-policies/>

Some policies (such as the Conservatoire's Inclusivity Policy and Protocols and Policy on Sexual Misconduct, Harassment and Related Behaviours) cover staff as well as students.

The contents of this part of the Handbook are listed below:

Section 1

- Support Through Studies
- Student Complaints Procedure
- Academic Appeals
- Academic Misconduct

- Non-Academic Misconduct Policy
- Emergency Powers of Exclusion and Suspension
- Sexual Misconduct, Harassment and Related Behaviours
- Data Processing Statement
- Criminal Records Policy
- Student Protection Plan
- Refunds and Compensation Policy

Section 2

Part D Section 2 of the Handbook covers the following Conservatoire policies and strategies:

- Prevent Duty
- Inclusive Cultures Strategy
- Inclusivity Policy and Protocols
- Conservatoire Code of Behaviour

Section 3

In this section of Part D, you can find information on:

- The Office of the Independent Adjudicator for Higher Education (known as OIAHE or OIA)
- The Office for Students

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 .

SECTION 1

About the University of Kent

Your degree is validated by the University of Kent. This is because at the moment the Conservatoire for Dance and Drama does not have the ability to confer degrees upon students itself. There are many small and specialist Higher Education institutions like ours in a similar position, supported by a larger validating

university to run a high quality degree course. Kent work with us to assure that the quality of the courses meets the expectations of Higher Education courses in England. On completing your course you will receive your award from the University of Kent and will be invited to attend graduation the following November.

Support Through Studies Policy

Support Through Studies is a common policy in place across the six member schools of the Conservatoire, designed to support the needs of students and ensure the greatest chance of succeeding in their studies. It is a holistic policy that Conservatoire Member Schools use as a means of creating an understanding between a student and their School about any support needs the student may have, and what the School agrees to put in place for that student. Schools may use the policy to establish this understanding even before you formally begin your degree course with the school, including establishing any reasonable adjustments and/or Learning Agreements.

The policy has informal procedures, known as 'informal frontline resolution', and formal procedures referred to as follows:

- Stage One: Emerging or Initial Concerns
- Stage Two: Continuing and/or Significant Concerns
- Stage Three: Highly Significant, Serious or Persistent Concerns (Case Conference)

Initially, if there are concerns that you might need structured support under this Policy, your School will consider whether informal frontline resolution might be appropriate (i.e. whether they can approach you on an informal basis to try and resolve those concerns). This will not always be a feasible option, but where informal frontline resolution is undertaken it does not form any part of the formal Support Through Studies procedures.

The Support Through Studies policy and procedures also refer to a student's ability to engage positively and fully with their course of study and to fulfil the expectations of the course. Being referred into the formal procedures of this policy is not about your academic or professional ability. It is about having supportive procedures that can be operated by staff of a Conservatoire School when a student's health, well-being and/or behaviour is, or appears to be at risk of, having a detrimental impact upon their studies and/or ability to cope with student life.

This policy provides a framework designed to create a dialogue with you, to enable and support you to give you the best opportunity to complete your course. Depending on a student's circumstances, both the informal and the formal procedures of the policy may be used where a student's ability to properly engage

with their studies and/or the support on offer at their School is compromised as a result of their health, well-being, or other circumstances. You can also choose to self-refer under this policy if you think you may need additional support in successfully completing your studies.

Reasonable adjustments and learning agreements are also managed locally by Conservatoire Member Schools under the Support Through Studies policy. It should be clear to you at all times what you have agreed with your School about any support you need and what the School have committed to providing. Often, this will be recorded in a Support Through Studies Action Plan, or a Learning Agreement. These documents will be completed and discussed with you, and you should receive a copy once they have been finalised. If you require a copy, you should contact the Student Support Manager (or equivalent) in your School, to request one.

There are 3 formal stages of the Support Through Studies procedure; however, your School might refer you into any stage of the procedure depending on their perceived risk of the circumstances. For example, if the School has significant concerns about the level of support you might need and/or that there is a significant risk to you successfully completing your studies, you may be initially referred into Stage 2 or 3, but subsequently referred into Stage One or Two.

If you feel that you may be unable to fully engage with your course (as a result of illness or for other reasons), you may apply for additional structured support under the Support Through Studies procedures by notifying a member of staff. The member of staff will then instigate these procedures by notifying a member of the School's Senior Management Team, who will then determine whether you can be best supported under the informal procedures, or whether it is in your best interests to refer your case into Stage One, Two or Three of the formal procedures, and will designate the 'Lead Contact' for the case. The Lead Contact will normally be your course leader or a member of School staff with an equivalent level of seniority.

The Conservatoire Support Through Studies policy can be located at

<http://www.cdd.ac.uk/policies/student-related-policies/>.

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/validation/studentinfo.html>

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, before the deadline published by the University.

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 courses (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 Examiners¹; 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:

¹ 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 Academic Appeals Procedure:

<https://www.kent.ac.uk/teaching/qa/credit-framework/documents/cf2020-annex13-appeals.pdf>

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/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 and Procedures

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 course-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 non-academic misconduct procedures consist of the following stages:

Preliminary Enquiry	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.
Misconduct Panel	The Misconduct Panel holds a hearing for any case of alleged major misconduct that is referred to it by the Preliminary Enquiry Officer.
Misconduct Appeals Panel	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 Guide to the Non-Academic Misconduct Policy (see http://www.cdd.ac.uk/policies/student-related-policies/).

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 Behaviour
- 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 that means they need to be used. The policy can be found at

<http://www.cdd.ac.uk/policies/student-related-policies/>.

Policy on Sexual Misconduct, Harassment and Related Behaviours

This policy covers sexual misconduct, harassment and related behaviours and provides reporting mechanisms and procedures for dealing with unacceptable behaviours. This policy is part of the Conservatoire's Inclusive Cultures Strategy (see also the 'Inclusive Cultures Strategy' in Part D section 2 of this handbook). It can be found at <http://www.cdd.ac.uk/policies/student-related-policies/>.

A non-exhaustive list of some examples of sexual misconduct, harassment and related behaviours 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.

This policy has 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 in any way or exposed to any of the types of behaviours described above (or similar behaviours). Stage 1 of the procedures provides a process for you (or anyone) to make such a disclosure and receive support, and then for an 'early investigation' to take place to work out what might happen next. Next steps that might be taken include the option to progress a case through the Conservatoire's Non-Academic Misconduct procedures (if the disclosure involves potentially unacceptable behaviour on the part of another student), 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, be taken into account by the School and Conservatoire in determining any next steps. The person looking after your case in this process is called the 'Early Investigation Officer'. Notwithstanding this, the Early Investigation Officer will have to make a considered judgement about how to proceed and there may be occasions where they deem that there is an exceptionally high risk, which means action needs to be taken even though this might not be your preference. You will be kept informed of the Early Investigation Officer'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. If you withdraw from a process, the Early Investigation Officer will decide whether there is a need to continue pursuing the matter without your involvement.

In responding to a disclosure, the Conservatoire and School must, of course, balance their duty of care to all parties concerned, including those about whom allegations have been received. This means that whilst

every care will be taken to take account of the wishes of a complainant, ultimately the School and Conservatoire will need to determine the most appropriate course of action.

Data Processing Statement

The Conservatoire Data Processing Statement explains how and why the Conservatoire will process your data. The statement has 'Schedules' that accompany it that set out the types of data that the Conservatoire will process about you and the lawful basis for doing so. Both the statement and its schedules can be found on the Conservatoire website at <http://www.cdd.ac.uk/policies/student-related-policies/>.

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.

Unless you are expressly requested to do so because it is a requirement for the particular course of study, you should not disclose that you have a criminal record when applying to a course of study with a Conservatoire School. The Course Summary document should indicate whether a DBS check is required for admission to the course, or whether it may be required if, for example, you wish to take a particular module.

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.

In the event that as a registered student of the Conservatoire you are charged with and/or convicted of a criminal offence (including receiving a Police Caution, Reprimand or Final Warning), the Conservatoire does not require you to disclose this. However, where such matters come to light (including if you choose to disclose this to your School and/or the Conservatoire), the Conservatoire will determine whether any action is necessary, in accordance with its obligations and duty of care towards all members of its community.

If an applicant has undertaken an enhanced DBS check for a course requiring regulated activity, had an offer subsequently confirmed, and then is charged with or convicted of a criminal offence prior to formally registering as a student, the applicant must inform the School as soon as possible, as this may have a bearing on the individual's eligibility for the place (please see Table 1 in the Criminal Records Policy for further information, including the Conservatoire's lawful basis and conditions for processing this data).

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.

Student Protection Plan

Student protection plans set out what students can expect to happen should a course, campus, or institution close. The purpose of a plan is to ensure that students can continue and complete their studies, or can be compensated if this is not possible.

All higher education providers registered with the Office for Students (OfS) must have a student protection plan in place.

The Conservatoire Student Protection Plan can be found on the Conservatoire website at

<http://www.cdd.ac.uk/policies/student-related-policies/>.

Refunds and Compensation Policy

The Conservatoire Refunds and Compensation Policy sets out the terms under which the Conservatoire will consider circumstances and/or requests for compensation and refunds, and the procedures to follow in doing so. If the Student Protection Plan is triggered, the Conservatoire will proactively consider whether there is the need to issue any refunds or compensation without students needing to lodge a request.

The Conservatoire defines 'Refund' and 'Compensation' as follows:

'Refund': is the repayment, in full or in part, of a sum of money paid by a student to a Member School or to the Conservatoire, or an appropriate reduction in the amount of sums owed in the future by the student to the Member School or the Conservatoire. This could include tuition fees, or other course costs.

'Compensation' This is a means of redress for recognisable loss suffered by the student, that may or may not be financial. Where the Conservatoire deems financial compensation to be an appropriate recompense, this will normally take the form of an amount to recompense for a demonstrable material disadvantage to the student, including material disadvantage arising from a matter which triggers the Student Protection Plan.

SECTION 2

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/>

There is also a School Prevent policy, which can be found at the following link:

<http://www.cdd.ac.uk/policies/student-related-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.

Inclusive Cultures Strategy

The Conservatoire's Inclusive Cultures Strategy was originally devised in response to the Universities UK Report² '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.

Inclusivity Policy and Protocols

Under the Strategy, the Policy on Sexual Misconduct, Harassment and Related Behaviours was developed and implemented. The next phase of activity under the Strategy is the development of a Conservatoire Inclusivity Policy and Protocols covering various different areas. These began being developed and implemented over the 2020-21 academic year and the Inclusive Cultures Strategy itself is also being redeveloped to ensure that it encompasses a wider scope of activities and focus.

Conservatoire Code of Behaviour

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. [Equity Agenda for Change](#), [Royal Court Theatre Code of Behaviour](#), [BFI Set of Principles](#)), a new Conservatoire 'Code of Behaviours' is in development, encompassing the values of the Strategy and the positive behaviours and cultures that the Conservatoire wishes to foster and sustain. This Conservatoire Code of Behaviour underpins the Policy on Sexual Misconduct, Harassment and Related Behaviours, and, for students, also the Non-Academic Misconduct Policy. It sits alongside your existing School Code(s) of Conduct.

If you have any questions about the Conservatoire Inclusive Cultures Strategy you should contact the Conservatoire's Quality team on qualityoffice@cdd.ac.uk.

SECTION 3

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 Office of the Independent Adjudicator

The Conservatoire is a member of the Office of the Independent Adjudicator scheme. The Office of the Independent Adjudicator (known commonly as the OIA) is the ombudsman for student complaints in

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

Higher Education. The OIA has a wide remit to consider complaints about an 'act or omission' by a member institution, 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 a 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 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. If you do not feel you meet the grounds to escalate your complaint or appeal to the next stage of the Conservatoire's internal procedures, you can request a CoP letter from the Conservatoire. In either of the above instances, the Conservatoire will issue you with a CoP letter but will need to explain in it that you have not exhausted the internal procedures and the reason(s) given.

The Office for Students (OfS)

The Office for Students (commonly referred to as the OfS) is the regulatory body for Higher Education, which came 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/>).

Inclusive Cultures Strategy/ Inclusivity Policy and Protocols

As part of the Conservatoire for Dance and Drama Inclusive Cultures Strategy, the Conservatoire is in the process of developing a series of policies and protocol addressing a range of subjects including: gender identity, tackling racial inequality, allyship and bystander intervention, sexual orientation, religion and belief, mental health and well-being, and disability. This is an on-going project. Additional policies and protocols will be published as they are completed.

Please see the links below for further information.

<http://www.cdd.ac.uk/policies/student-related-policies/>

<http://www.cdd.ac.uk/wp-content/uploads/2020/10/CDDInclusivity-Protocols-Gender-Identity-Oct2020-FINAL.pdf>

<http://www.cdd.ac.uk/wp-content/uploads/2021/05/Conservatoire-Inclusivity-Protocol-Tackling-Racial-Inequality-FINAL-VERSION-APRIL-2021.pdf>

<http://www.cdd.ac.uk/wp-content/uploads/2021/04/External-Support-Services-Digest.pdf>

All Rambert School Policies and Procedures can be found at: <https://www.rambertschool.org.uk/courses/how-to-apply-for-all-courses/policies-procedures-for-ma-dance-research-for-professional-practitioners-2/>

The MA degrees are 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.

READING LIST – MA Dance research for Professional Practitioners

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.

Bläsing, B, M. Puttke, & T. Schack (eds.), (2010) *The Neurocognition of Dance: Mind, Movement and Motor Skills*.
New York: Psychology Press.

Burt, R. (2007) *The Male Dancer: Bodies, Spectacle, Sexualities*. 2nd edn. London: Routledge.

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

Diehl, Ingo & Lampert, Friederike (eds.) (2011) *Dance Techniques 2010 — Tanzplan Germany* Berlin: Verlag

Elam, K. (2002) *The Semiotics of Theatre and Drama*. 2nd edn. London: Routledge Publishing.

Ellis, S. Blades, H., & Charlotte Waelde, eds. (A World of Muscle, Bone and Organ: Research and Scholarship in Dance, Pub C-DaRE at Coventry University Access on: <https://www.coventry.ac.uk/research/about-us/research-news/2018/c-dare-e-book/>)

Foster, S. L. (1987) *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: University of California Press.

Foster, S.L. (2010) *Choreographing Empathy: Kinesthesia in Performance*. London: Taylor & Francis.

Gehm, S., Husemann, P. & von Wilke, K., eds., (2007) *Knowledge in Motion: Perspectives on Artistic and Scientific Research in Dance*. Transcript: Verlag

Hannula, M., Suoranta, J., & Vaden, T. (2005). *Artistic Research - Theories, Methods and Practices*. Academy of Fine Arts, Helsinki, Finland. Retrieved from

https://www.researchgate.net/publication/284546307_New_Materialisms_and_Performance_Studies

Howard, V.A. (2008) *Charm and Speed: Virtuosity in the Performing Arts* New York: Peter Lang,

Jordan, S. (ed.) (2001) *Preservation Politics: Dance Revived, Reconstructed, Remade* London: Dance Books, .

Klein, G., & Noeth, S. (eds.), (2011). *Emerging bodies: The Performance of Worldmaking in Dance and Choreography*. New York: Columbia University Press

Kowal, Rebekah J. , Gerald Siegmund, Randy Martin (2017) *The Oxford Handbook of Dance and Politics*, Oxford, Oxford University Press

Laermans, R., *Moving Together: Making and Theorizing Contemporary Dance* (2015) Amsterdam: Valiz

McFee, G. (2011) *The Philosophical Aesthetics of Dance: Identity, Performance and Understanding*. London: Dance Books.

McFee, Graham, (2018) *Dance and the Philosophy of Action: A framework for the Aesthetics of Dance*. Alton, Hants: Dance Books

Mills, Dana (2016) *Dance and politics: Moving beyond boundaries*, Manchester,: Manchester University Press

Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* Basingstoke, Palgrave Macmillan

Naccarato, Teoma (2018) *Artistic Practice-As-Research: A Genealogical Account* in Ellis, S. Blades, H., & Charlotte Waelde , eds. (*A World of Muscle, Bone and Organ: Research and Scholarship in Dance*, Pub C-DaRE at Coventry

University Access on: <https://www.coventry.ac.uk/research/about-us/research-news/2018/c-dare-e-book/>

Panagiotara, Betina, (2018) *Working on Research: An Insight into Methodological Approaches* *Choros International Dance Journal* vol. 7 pp. 21–31

Reynolds, Dee and Matthew Reason. (2012). *Kinesthetic Empathy in Creative and Cultural Practices*. Chicago: University of Chicago Press.

Shay, Anthony and Sellers-Young, Barbara (Eds.) (2016) *The Oxford Handbook of Dance and Ethnicity* Oxford: Oxford University Press

Sheets-Johnstone, M. (2009) *The Corporeal Turn: An Interdisciplinary Reader*. Exeter, UK: Imprint Academic.

Sörgel, S. (2015) *Dance and the Body in Western Theatre: 1948 to the Present* Basingstoke: Palgrave Macmillan

Simon, Gail and Chard, Alex (eds.) (2014) *Systemic Enquiry Innovations in Reflective Practice Research* Farnhill: Everything is Connected Press.

Silverman, D (2000) *Doing Qualitative research: A Practical Handbook* Thousand Oaks CA; London: SAGE

Thomas, H. (2003) *Cultural Bodies: Ethnography and Theory* Chichester, UK, Wiley-Blackwell

Trimington, M (2002) 'A Methodology for Practice as Research' *Studies in Theatre and Performance* 22 (1) pp. 54-60

Zwozdiak-Myers, P. (2009). *An analysis of the concept reflective practice and an investigation into the development of student teachers' reflective practice within the context of action research*. Brunel University. Retrieved from <https://core.ac.uk/download/pdf/336785.pdf>

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)

STUDENT FEES

Payment of fees can be made in two ways:

Student Loans

Students who pay their fees via the Student Loan Company must email their letter of approval from Student Loan Company to the School before the 1st day of the School year. If, for any reason, they are unable to present this letter, a payment of one month's fees, plus administration charge, will be due before registration day. If evidence of Student Loan is still not available by the second month of tuition the student will be requested to meet with the Finance Team to arrange a suitable payment plan until a Student Loan has been arranged.

Self-Funding Students

Students paying their own fees, or having them paid by another person, must pay in full before registration day by depositing the sum into the Rambert Bank Account. Students may request to pay the fees in termly instalments, these payments must be received no later than the first day of each term at the agreed rate. Students who wish to set up a payment plan must contact the School at least 2 weeks before the start of term to arrange this.

All bank transfers must include the name of the students and the term they are paying the fees for in the reference.

All Cheques must be made payable to **Rambert School of Ballet and Contemporary Dance**

Failure to pay your fees in a timely manner may result in you not being awarded your final degree and in some cases exclusion from the course until such a time as fees are paid.

<https://www.rambertschool.org.uk/wp-content/uploads/2020/07/Rambert-School-PG-MA-DRPP-PG-Fees-Policy-1.pdf>

CONSERVATOIRE AFFILIATES



**Bristol Old Vic
Theatre School**



**national centre
for circus arts**



RAMBERT
SCHOOL



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