

## Student Handbook 2020/21



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# Central School of Ballet

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T: 0207 837 6332  
E: [info@csbschool.co.uk](mailto:info@csbschool.co.uk)



Central School of Ballet is located in Clerkenwell in Central London. The school is a five minute walk from Farringdon Station and easy to reach from all other major London stations by train. Buses 243 and 55 stop right outside the door, and bus 63 (King's Cross) stops right around the corner from the school.

## **Getting here:**

By tube: Farringdon (Circle, District, Metropolitan and Hammersmith & City line), Chancery Lane (Central Line), Holborn (Piccadilly Line)

By bus: 243, 55, 63 (from King's Cross)

By train: Farringdon Rail Station

## **Parking:**

NCP Car Park London Farringdon: 1 Bowling Green Lane, EC1R 0BD

NCP Car Park London Saffron Hill: 14B St Cross St, EC1N 8XA

During the 2020-21 academic year, Central School of Ballet will be relocating to Paris Gardens in the Southwark area of London. Central's new Countess of Wessex Studios are a ten minute walk from Blackfriars, Waterloo and Southwark stations.

## Information relating to the COVID19 Pandemic

From 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.

The Covid19 pandemic has required all of our Schools to take emergency measures to deliver the courses of study online. As government restrictions ease, Schools may resume on-site delivery partially and/or fully, depending on the requirements they must fulfil to ensure the safety of all students and staff. However, should the government re-impose a more severe level of restrictions, this may force Schools to adjust their delivery again, meaning the delivery of your course may need to partially or fully be 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 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.

It can be the case that, during a pandemic, 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. Your School will communicate any potential changes to your course delivery with as much notice as possible. If you are concerned about any proposed changes and what these mean, you should contact Josh Yeardeley, Senior School Manager.

For up to date information and guidance regarding changes to delivery of the degree courses (including on-site and online delivery), planning strategy and guidelines relevant for students, as well as other information relevant to the Covid19 pandemic or similar circumstances, please visit the Covid 19 plan on the Student Support page [here](#). Information on this page will be updated as and when necessary, and may change at short notice.

# Welcome to Central School of Ballet

Central School of Ballet is one of Europe's leading centres for professional dance training. Established in 1982 by the late Christopher Gable, Central was founded on the values of artistic expression in dance and the importance of technique.

Part of the renowned Conservatoire for Dance and Drama, Central offers a two-year Foundation Degree in Professional Dance and Performance and a further year of training to complete a BA (Hons) Degree, both validated by the University of Kent. Up to 40 students are selected each year and follow a comprehensive course of Ballet, Contemporary Dance, Choreography and associated study.

The degree courses offer both quality and breadth of learning, producing creative artists of the highest calibre who understand tradition, but are also equipped to create new work and respond to changes in the professional dance world.

Final year students join the touring company Ballet Central providing first-hand experience of professional performance for ticket-buying audiences making Central's graduates particularly employable. Over 80% of students secure contracts and apprenticeships within six months, joining leading international dance companies and musical theatre productions.

Mark Osterfield, Executive Director, and Christopher Marney, Artistic Director, lead Central. Christopher was one of the first students to complete the school's MA Choreography Degree which offers emerging and professional choreographers the opportunity for professional development, critical reflection and research.

## OUR MISSION

*To train versatile, intelligent dancers in facilities to match the world-class standards of our training.*

Central School of Ballet was established to train individual, versatile dancers who think critically, graduating with skills not only to succeed in the dance profession, but to make valuable contributions to the broader dance community.

Central has advanced plans to move to new premises in London's South Bank community; their spacious new Countess of Wessex Studios in Paris Gardens will soon become a hub for a dynamic dance community combining excellence in dance training alongside general dance classes for adults and juniors.

## OUR VALUES AND ACTIVITIES

- producing exceptional and employable artists
- nurturing talent and fostering creativity through world-class vocational training
- widening access to our courses and to dance
- fuelling development in the creative industries and supporting the cultural infrastructure
- developing our international presence and profile

## **PART A – Introduction and General School Information**

This handbook aims to help students navigate their way through their full-time professional dance training and support them in making the most of their course at Central School of Ballet.

It should be read in conjunction with the appropriate Course Handbooks for the Foundation Degree, BA (Hons) Degree or MA Choreography. Course Handbooks are available in the Study Room, the Library and on the website. An electronic copy can also be requested from the Senior School Manager.

### **THE CONSERVATOIRE FOR DANCE AND DRAMA**

Students of Central 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 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:** <https://www.oldvic.ac.uk/>

**Central School of Ballet:** <http://www.centralschoolofballet.co.uk>

**London Contemporary Dance School:** <http://www.lcds.ac.uk>

**National Centre for Circus Arts:** <http://www.nationalcircus.org.uk>

**Northern School of Contemporary Dance:** <http://www.nscd.ac.uk>

**Rambert School of Ballet and Contemporary Dance:** <http://www.rambertschool.org.uk>



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

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

For news from across the Conservatoire, visit:

<https://twitter.com/conservatoiredd>

<https://www.facebook.com/conservatoiredd>

<https://www.youtube.com/user/theConservatoire>

## **UNIVERSITY OF KENT**

Central's degree courses are validated by the University of Kent and therefore all Central students are subject to the regulations of the University of Kent. Central School of Ballet ensures that its assessment procedures are in line with the University of Kent's regulations. These can be found at: <http://www.kent.ac.uk/regulations/index.html>

## **MANAGING CHANGE**

If it reasonably considers it to be necessary, the School may make considered 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 students' 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 the School Terms and Conditions [on our website](#) for further information.

## **EQUALITY OF OPPORTUNITY**

Encouraging diversity and promoting equality in the staff and student bodies is at the heart of the shared values of the Conservatoire for Dance and Drama and our member schools.

Central School of Ballet is committed to the promotion of equal opportunities by not discriminating against individuals on the basis of race, colour, ethnic or national origins, culture, gender or gender reassignment, marital or civil partnership status, disability, class, sexual orientation, age, pregnancy and maternity, trade union activities and political or religious beliefs or religion.

The primary purpose in promoting these values is to ensure that no employee, job applicant or student receives any less favourable treatment because of reasons listed above.

A list of key policies can be found in Part D of this handbook as well as on the school website [student support page](#) and [policies page](#).

## CENTRAL'S STAFF

A list of all members of staff at Central is available from our website:

<https://www.centralschoolofballet.co.uk/about-us/our-people/>

Artistic, teaching and administration staff can all be contacted via email using the following format (not including freelance staff): [firstname.surname@csbschool.co.uk](mailto:firstname.surname@csbschool.co.uk)

Please address all general enquiries to [info@csbschool.co.uk](mailto:info@csbschool.co.uk).

### Executive Management Team

Mark Osterfield - Executive Director

Christopher Marney – Artistic Director

Louise Ainley – Director of Higher Education Programmes

Carolyn Braby – Director of Finance and Operations

### Senior Management Team

Elia Luyando – Head of Senior School

Iryna Pyzniuk – Head of Studies

Anna Brodrick – Head of Medical Services

Debra Cougill – Head of Widening Participation and Safeguarding Lead

### Teaching & Artistic / Academic Staff

<b>Elia Luyando</b> Head of Senior School	Elia is in charge of the welfare and artistic programming of 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> Years. She ensures the smooth running of the Senior School taking charge of assessments and student support. Elia teaches 3 <sup>rd</sup> Year ballet and will, in addition, often observe classes, particularly for assessments.
<b>Christopher Marney</b> Artistic Director	Chris oversees the artistic work in the school and the 3 <sup>rd</sup> Year touring company, Ballet Central. He manages the programming and ensures the 3 <sup>rd</sup> Years receive continued training towards their graduation at the end of the academic year. Chris teaches 3 <sup>rd</sup> Year ballet, and attends assessments (for all year groups) and performance opportunities which arise throughout the year.
<b>Julia Ellis</b> 1 <sup>st</sup> Year Ladies' Ballet Tutor	Julia is the 1 <sup>st</sup> Year Ladies' Ballet Tutor, teaching daily ballet class throughout the year as well as specialist pointe classes and repertoire. Being the first point of contact for 1 <sup>st</sup> Year Ladies, she is on hand to talk through any day to day concerns about the course.
<b>Christopher Hinton-Lewis</b> 1 <sup>st</sup> Year Men's Ballet Tutor	Chris is the 1 <sup>st</sup> Year Men's Ballet Tutor. He teaches ballet, repertoire and allegro classes for 1 <sup>st</sup> Year Men, and pas de deux for 1 <sup>st</sup> Year Ladies and Men. He guides the 1 <sup>st</sup> Year Men throughout the year and is available to discuss any issues that may arise.

<b>Leanne King</b> 1 <sup>st</sup> Year Contemporary Tutor and Creative Projects Manager	Leanne teaches Contemporary three times a week to all 1st Year students. She oversees Choreography projects, creative projects and collaborations.
<b>Linda Moran</b> 2 <sup>nd</sup> Year Ladies' Ballet Tutor	Linda is in charge of the 2 <sup>nd</sup> Year Ladies and teaches ballet, pointe and repertoire. She advises the 2 <sup>nd</sup> Year Ladies as they continue their training and prepare for their graduate year. 2 <sup>nd</sup> Year Ladies refer to Linda for any day to day concerns about the course.
<b>Resmi Malko</b> 2 <sup>nd</sup> Year Men's Ballet Tutor	Resmi leads the 2 <sup>nd</sup> Year Men and teaches ballet, repertoire and allegro, as well as pas de deux classes. He also coaches students for competitions and works with 3 <sup>rd</sup> Year students. Resmi is the tutor for the 2 <sup>nd</sup> Year Men, who are free to talk to him should any difficulties arise.

<b>Iryna Pyzniuk</b> Head of Studies	Iryna works closely with Elia on the management of all assessment processes and student progression. She collaborates with Natasha in delivering the contextual studies curriculum (Foundation Degree and BA (Hons) courses). Iryna is responsible for reviewing and managing Central's Quality Assurance systems.
<b>Natasha King</b> Learning Development Manager	Natasha works with Iryna to deliver the contextual studies curriculum. Natasha also coordinates support for students with specific learning differences, and manages Central's learning resources in addition to Central's research profile.
<b>Louise Ainley</b> Director of Higher Education Programmes	Louise manages and leads on the MA Choreography Course. She also oversees and supports the strategic delivery of all the HE courses within the school.

### **Student Support / Senior School Administration Staff**

<b>Anna Brodrick</b> Head of Medical; Lead Physiotherapist	Anna is Head of the Medical Department and oversees the smooth running of student care. Anna is always available to discuss any medical issues concerns, and will liaise with other support and artistic staff to maximise your recovery.
<b>Debra Cougill</b> Head of Widening Participation & Access; Safeguarding Lead	Debra manages Central's Widening Participation department. She runs all of the outreach programmes and also Junior School, Preps and Pre-seniors programmes. Students will also be approached to work as teaching assistants for the junior school, under her coordination. Debra is also the Safeguarding lead for Central.
<b>Carol Been</b> Student Support & Reception	Students should contact Carol if they are not sure who to speak to about an issue. Carol can book appointments with other

	members of Support Staff and is the first point of contact on Reception.
<b>Josh Yeardley</b> Senior School Manager	Josh can help with any queries related to timetables and student finance, including applying for tuition fee and maintenance loans, issues with Student Finance (late payment, evidence, etc.), and information about Scholarships & Bursaries. Josh also ensures that any student who has a concern speaks to the right person as soon as possible.
<b>Heather Begbie</b> Senior School Administrative Assistant	Heather is available to assist with initial settling into the course, and support with many aspects regarding living and studying as a student in London. She can also answer questions about the timetable, and notifies students of any timetable changes via email.
<b>Eve Harris</b> Building and IT Manager	Eve can assist you if you need help with computers, printers or WiFi, lockers and ID cards, or any equipment in the studio. She can also help with documents that do not open or access to your student email.

### **Board of Examiners and External Examiners**

All assessment marks are provisional until final approval by the Board of Examiners. The Exam Board usually takes place in July at Central with representatives from the University of Kent and the External Examiners.

The Central staff who sit on the Board of Examiners are approved by the University of Kent, currently: Mark Osterfield, Executive Director; Louise Ainley, Director of Higher Education Courses; Iryna Pyzniuk, Head of Studies; Elia Luyando, Head of Senior School; and Christopher Marney, Artistic Director. The External Examiners are appointed by the University of Kent and are currently: Debbie Lee-Anthony and Sarah McIlroy.

**Important: under no circumstances should students contact the External Examiners directly.**

External Examiners:

- are expected to make an informed, independent assessment of the course
- ensure that all students are treated fairly and that Central's standards are in line with other degree courses in the country
- have access to all assessed work
- are invited to see performances and are asked for advice concerning learning, teaching and assessment on the course
- attend the annual Exam Board and write an annual report for the University of Kent
- occasionally meet a group of students to discuss their work.

The External Examiners' reports are considered at relevant staff meetings and the Student Voice Meeting, and are made available on the staff and student notice boards.

## **TERM DATES AND TIMETABLING**

The School year is divided into three terms: the Autumn Term (up until the Christmas break), the Spring Term (up to the Easter break) and the Summer Term (lasting until the Summer holiday). For Foundation Degree students, there are week-long half-term breaks about halfway through each term.

In order to achieve the breadth and depth of teaching required at this level, BA students do not normally have half-term holidays. There is usually a photoshoot during October half-term.

Term dates can be found on our website and other important dates, such as assessment and performances, will be communicated to you. Please note that students must be in School for the beginning and the end of each term. Please ensure that any travel arrangements (particularly flights) do not fall within term time.

The term dates for the Undergraduate Courses can be found [on our website](#).  
The term dates for the MA/PgDip Choreography can be found [on our website](#).

### **Timetabling**

The timetable will be emailed to all students before the beginning of each term. The daily timetable is displayed on a TV screen in the reception area at School.

Please note that timetables are subject to change. In the event of a timetable change, you will receive a notification from the Senior School Administration Team to your student email address.

Occasionally teachers may not be able to attend at short notice due to illness – sometimes it is possible for another teacher to cover the class, but not always. This does not mean you will have a free period – at these times, students will be expected to utilise the class time and space allocated to them to develop independent learning practices, or peer-led learning in group classes.

On page 15 you will find a snapshot of a typical day at Central for undergraduate students in the form of what the timetable looks like. This will change throughout the year on a weekly basis but the skeleton should remain the same. Please note that the timetable is included as an example only. \*

*\* Due to Covid 19, the timetable for the 2020-21 academic year has been adapted to include a blend of online and onsite delivery. The course aims and learning outcomes are continuing to be delivered within this adapted mode of delivery.*



## TO REPORT AN ABSENCE OR LATE ARRIVAL IN SCHOOL

It is expected that students have 100% attendance. Student safety is of paramount concern and we need to know where all students are during normal school hours. Therefore, registers will be taken for all classes by your tutors. You are required to sign in and out at Reception every time you enter and leave the building.

With the current Covid-19 protocols in place, there are several processes to follow in order for the school to track your attendance accurately, while maintaining safety for students and staff:

- **Absence (Illness or Emergency) on the day – MORNING:** If you wake up feeling unwell, **email before 9am to the following 3 addresses:**
  - a. [info@csbschool.co.uk](mailto:info@csbschool.co.uk) &
  - b. [josh.yeardley@csbschool.co.uk](mailto:josh.yeardley@csbschool.co.uk) &
  - c. [heather.begbie@csbschool.co.uk](mailto:heather.begbie@csbschool.co.uk)

Please report your reason and if ill, your symptoms. If you are unwell for more than one day, you will need to email on a daily basis so we know how and where you are.

- **Absence (Illness or Emergency) on the day – AFTERNOON:** If you wake up feeling unwell, **email before 9am to the following 3 addresses:**
  - a. [info@csbschool.co.uk](mailto:info@csbschool.co.uk) &
  - b. [josh.yeardley@csbschool.co.uk](mailto:josh.yeardley@csbschool.co.uk) &
  - c. [heather.begbie@csbschool.co.uk](mailto:heather.begbie@csbschool.co.uk)

Please report your reason and if ill, your symptoms. If you feel unwell later in the day and therefore will be absent, please email the above as soon as possible.

- **Advanced Absence (appointment etc.):** If you know you will absent at a certain time or a certain day, **you must email:**
  - a. [josh.yeardley@csbschool.co.uk](mailto:josh.yeardley@csbschool.co.uk) &
  - b. [heather.begbie@csbschool.co.uk](mailto:heather.begbie@csbschool.co.uk)

We will then ask the relevant members of staff for permission. Once you have received a response from either of us that grants permission, only then will you be able to be absent.

- **Absence for more than 1 day:** If you are unwell for more than one day, you will need to email on a **DAILY basis** so that we know how and where you are.
- **Covid-19:** If you are worried you have Covid-19, please still follow the above process and you will most likely be contacted by our staff for more information.

If you are absent and we have not heard from you or you have not gained permission, we will contact you.

If you are **unexpectedly late arriving in school**, you should contact Central as above so that we know that you are safe.



If you arrive late to School, permission may be granted for you to join in the class, but only if it is safe to do so. Please note that arriving late can lead to a 'non-credited absence' being recorded.

**If you begin to feel unwell during the day**, speak to the teacher whose class you are in or to the Senior School Manager; they will advise on whether to remain in school or leave school for the day.

If you are unwell and **absent from school for a period of more than 5 days**, a sickness certificate from your doctor must be submitted on return to School.

### **AUTHORISED ABSENCE**

Any absence should be avoided where possible. Routine appointments with doctor/dentist/bank should be made outside of school hours.

In the unlikely event that you have to miss a class, you must discuss this with the relevant teacher **in advance of the absence**. If authorised, you must complete an absence form which must be signed by your Tutor. Absence forms are available from Reception.

### **FACILITIES AND RESOURCES**

#### **Building Opening Hours**

Monday to Friday: 8:30am-8:00pm

Saturday: 8:30am-7:45pm

Sunday: Closed for external hires

#### **Studios**

Central comprises five rehearsal studios.

The studio will be used by others after you have finished and all students should leave the space clear and tidy.

Before you leave the studios or the library, make sure you:

- have taken all belongings with you;
- have removed all rubbish (yours and anything that has been left behind by someone else);
- have removed all items from the studio that do not belong in it, e.g. balls, drums, CD players, Pilates Mats, etc.;
- have moved everything back to its normal position.

Food and drink are currently permitted in studios due to Covid-19 regulations.

MA students will be able to book studio space, subject to limited availability. Use of studios is restricted to course-related activities only. Please contact the Senior School Manager for more information.

### **Changing Rooms\***

The changing rooms are also used by Pre-Senior Students (each Saturday), by adults taking Open Classes (during the week), and also by students auditioning. Any clothing found left in studios will be put in the Lost Property Bins in the changing rooms. You should make sure that all your personal property is marked clearly with your name. No food is permitted in the changing rooms at any time.

### **Lockers – Changing Rooms\***

At the beginning of the academic year, you will be issued with a locker. You must keep it locked at all times with your belongings inside it. Locker keys are given at the beginning of the term and students are required to get a spare locker key. Locker keys must be returned and lockers must be emptied at the end of the summer term.

### **Pilates Room\***

Central has a fully equipped Pilates Studio, which you may use if you have been shown how to use the equipment and have gained **permission** from your tutor, the physiotherapist or your Injury Prevention & Recovery (IP&R) teacher. If you have permission, you can ask at Reception for the Pilates key. First Year students may only use the studio under supervision. When using the Pilates Room, it is your responsibility to ensure that the equipment is used correctly and that the studio is left clean and tidy. No food or drink is permitted in the studio at any time. When you sign out the key from Reception you become solely responsible for the equipment and the room and will be charged for any damage or breakages.

*\* Due to current Covid-19 restrictions, the changing rooms, lockers, and Pilates Room are not available for use at Herbal Hill during the Autumn term.*

### **Icepacks – Medical Room**

Ice and ice bags are available from the Medical Room. When you have finished with your ice, make sure that you empty the bag into the sink to melt away.

### **Food**

All food is to be consumed in the student Green Room. Eating is not permitted anywhere else in the building, particularly the reception area and the changing rooms. For reasons of safety and cleanliness, chewing gum is not allowed in the building.

### **LEARNING RESOURCES AND LIBRARY INFORMATION \***

The School has developed a large collection of dance books, journals and DVDs, which are available for students to borrow. These resources are kept in the Study Room (on the top floor) and can be accessed by all students. Additionally, as members of the Conservatoire for Dance and Drama, students are able to access resources at a wide range of academic libraries throughout the country, as part of the SCONUL scheme. Full training on how to use the library system and SCONUL scheme will be given on induction to the course by the Learning Development Manager.

Further information and support are available from Central's Learning Development Manager, Natasha King.

*\* Due to current Covid-19 restrictions, the Library is not available for use at Herbal Hill during the Autumn term.*

## **IT and Online Facilities**

The school has computers linked to a printer available for students to use. When using these, please ensure that you have e-mailed it to yourself, saved your work on your own memory stick or to the Cloud. Any student work found on the system will be deleted to safeguard confidentiality. The computers have Word, Acrobat and Internet Explorer. The computers are for school use for research and homework. You may check web-based personal email accounts. You may not download attachments from the web on the computers. Windows Messenger is not available to students. You agree to be bound by both the Student Acceptable Use Policy for IT Systems which can be found in Part D of this handbook.

## **Email**

Once you arrive at Central you will be assigned a student email address in the following format: [firstname.surname@student-csbschool.co.uk](mailto:firstname.surname@student-csbschool.co.uk). A member of staff will help you set up your emails.

You are expected to check your emails on a daily basis as this is where you will receive important information such as timetable changes.

## **CDD Online Resources**

As members of the Conservatoire for Dance and Drama, students are also able to access online research resources through the online gateway, OpenAthens. You will require a username and password to log into OpenAthens. These will be set up during induction to the course. Any questions should be directed to the Learning Development Manager.

A range of help sheets have been written to help students get the most out of these resources. They can be found on the CDD website:  
<http://www.cdd.ac.uk/students/library-resources/>.

## **POST \***

We provide pigeon holes for students, located in the corridor on the way to Studio 2. All mail received for students will be placed in their pigeon hole (organised from A-Z, and allocated according to surname).

Please note that personal visitors are not permitted in School unless permission has been sought from the Senior School Manager and/or your Tutor. During the Autumn term, due to Covid-19 regulations, personal visitors will not be permitted at all.

*\* Due to current Covid-19 restrictions, pigeon holes will not be in use during the Autumn term.*

## **HEALTH AND SAFETY**

Good health is paramount if students are to be able to achieve the strength, stamina and standard of technique required for good careers in the professional theatre. In order to provide students with sound information, the school employs excellent specialist support: a Physiotherapist, Pilates Instructor, Injury Prevention and Recovery Tutor, an accredited Sports Nutritionist, a Performance Psychologist and a Student Support Worker. In addition, our physiotherapist has links to a number of specialists and consultants with whom we can swiftly arrange appointments.

This Health and Safety document is to clarify essential information for students, which needs to be acknowledged and accepted to enable students to make successful progress through school and consequently in their future careers.

1. Central has first aid trained administrators who are able to deal with emergency procedures in school. In line with Health and Safety regulations, during opening hours there is an administrator present at all times who is prepared to assist when necessary.
2. Central believes that students should be aware of health issues concerning young people and therefore organises talks and discussion periods during the school year.
3. Students **must** register with a NHS General Practice (GP) near to their London residence. Ideally, this should be done prior to the first day of term; failing that it is essential that registration is completed by the end of the first warm-up week of the Autumn term. GP details must be passed to the school office. Prior to this, students must have submitted the attached **Certificate of Health** form completed by their home GP.
4. For specialist medical and injury cover all students are required to be insured privately, on the school scheme (AXA Health). Whilst students are required to pay £100 the first time they see a consultant, the other costs will usually be covered by AXA Health (see AXA Health scheme guidelines). This scheme has to be renewed yearly.
5. It is essential for students to take an intelligent and healthy approach to looking after their physique, their day to day health and their training. If a student causes concern due to over-tiredness, undue weight loss or weight gain, showing undue tension or anxiety or other observations, the school will recommend seeing the relevant specialist. The student's right to confidentiality with the specialist will be respected.
6. Central not only operates a no-smoking policy in the school, but actively discourages smoking by all students and staff. Students should think very carefully about the effect smoking will have on their ability to pursue a career which depends on maintaining the optimum of athletic fitness.
7. Central takes a very serious view of any student found to be in possession of illegal substances either in or out of school time and will where necessary report such findings to the police. The nature of the training at Central means that the dancer's body needs to be healthy and fit. Any use of harmful substances will dramatically compromise the dancer's ability to make progress and have a successful career. Please refer to the Conservatoire Non-Academic Misconduct Policy: <http://www.cdd.ac.uk/policies/student-related-policies/>
8. Developments in the education world with regard to the student/teacher relationship have raised issues concerning physical contact. It is important to point out that it is not possible to teach dance to high standards without teachers making physical contact with students; this needs to be understood and accepted at Central. Tutors undertake to maintain respect in this, as in all other areas.

9. Central School of Ballet offers an onsite physiotherapist to whom students have free access. Depending upon the problematic area, students may be asked to remove item(s) of clothing (other than underwear) in order to fully assess and treat the area. Students are at liberty to request a chaperone to be present if they so wish.
10. Students are strongly advised to see the school physiotherapist for treatment, as this aids communication within school and the AXA Health claiming process. However, if a student would like to seek treatment outside **instead**, they should inform the Head of Medical Services and ensure that the external consultant communicates in detail with Central's medical team.
11. It is important for all students to recognise that a dancer's training and career is physically demanding and, as with any physical activity, injuries can occur. To support students in identifying areas of particular risk, thereby helping with injury prevention and recovery techniques, Central School of Ballet provides Pilates instruction and access to Pilates equipment, as well as access to an Injury Prevention and Recovery tutor.
12. At times, the medical team will carry out ballet/ dance-related research in order to improve evidence-based practice. Each dancer will be informed in writing as to the detail of the research and students who wish to take part will be required to complete written consent forms.

### FIRST AID BOXES

First Aid boxes are located at key points throughout the building:

First Aid Box Locations	Defibrillator Location
Main Office, Reception	Outside Medical Room, Reception
WPA Office, Green Room, 2 <sup>nd</sup> Floor	
Travel Bags with Ballet Central Tour Manager in the Main Office	

### FIRE SAFETY

It is vital that during your first week in school you familiarise yourself with where the fire exits and fire extinguishers are. Please read the fire instructions carefully. You can find a copy on each floor. If you have any questions, please ask a member of staff to help you.

In case of a fire during your time at school please do not stop to collect your belongings but proceed quickly and calmly to the nearest fire escape. In each room in the building, a map is clearly marked with the nearest fire exit. Once out of the building you will have to go the meeting point at the bottom of Herbal Hill (exit through the main doors and turn left). Everyone will meet there to register. Do not re-enter the building until you are told to do so by a member of staff.

## **PART B – Studying and Training at Central**

Further details of module aims and intended learning outcomes are outlined in the Programme Specifications and the Module Specifications which can be found on the University of Kent website, and are given in the Programme Handbooks for the Foundation and BA (Hons) courses and the MA Programme Handbook.

### **FOUNDATION DEGREE IN PROFESSIONAL DANCE AND PERFORMANCE**

The Foundation Degree Course is a predominantly vocational course with a high number of contact hours, providing students with thorough and professional preparation for entry into a career in professional dance.

Stage one provides students with a practical understanding of the fundamentals of Ballet and Contemporary Dance (Graham-based) technique, with supplementary studies in Spanish technique and Choreography work, teaching them the ability to use this knowledge in a rehearsal and professional performance situation, including solo performances. Stage two provides a practical understanding of the technical skills and artistry required by the profession in Ballet, Contemporary Dance (Cunningham-based) and Jazz technique.

A course of contextual studies underpins the practical dance training. These skills are essential in sustaining a career as a professional dancer. Through regular self-evaluation and goal setting, students develop into successful reflective practitioners. The work of key practitioners in Ballet and Contemporary dance (from the 19th century to the present day) is woven throughout the course in both practical and theoretical modules and is used to inform stylistic and interpretative differences.

The course offers students the opportunity to progress from the Foundation Degree to a BA (Hons) (Top-Up) in Professional Dance and Performance through a year of study and performance experience (subject to published progression and entry requirements).

#### **Progression and Assessment: Year 1**

All modules and module component marks in Year 1 of the Foundation Degree are given as grades. To pass the year students must have successfully completed all modules on the Foundation Degree, which means receiving marks of 40 (pass mark) or above for all aggregated modules grades.

#### **Progression and Assessment: Year 2**

All module and module component marks in Year 2 of the Foundation Degree are given as grades. However, the final degree outcome will be expressed as 'Pass' or 'Fail'. To pass the Foundation Degree, students must have successfully completed all modules during years 1 and 2, which means receiving marks of 40 (pass mark) or above for aggregated module grades. For the Foundation Degree, Year 1 marks contribute 40% to the final mark and Year 2 marks contributes 60% to the final mark.

## COURSE STRUCTURE: FOUNDATION DEGREE

### Year 1 - Total of 120 credits

Code	Title	Credits 120 total	Assessment Mode
CSB 101	Ballet & Contemporary Dance (1)	60	Formal Classwork: Ballet
			Formal Classwork: Contemporary
			Formal Classwork: Pas de Deux
			Performance Repertoire
			Continuous assessment: Ballet
			Continuous assessment: Contemporary
CSB 102	Supplementary Studies	30	Formal Classwork: Spanish
			Choreography
			Continuous assessment: Spanish
			Continuous Assessment: Choreography
CSB 103	Professional Development Portfolio	10	Continuous assessment in Class 50/50 PDP/DS
			Portfolio 60/40 PDP/DS
CSB 104	Performance	20	Continuous assessment in rehearsal
			Performance

### Foundation Degree Year 2 – Total of 240 credits

(120 credits from Year 1, weighted at 40%; 120 credits from Year 2, weighted at 60%)

Code	Title	Credits 120 total	Assessment Mode
CSB 201	Ballet & Contemporary Dance (2)	60	Formal Classwork: Ballet
			Formal Classwork: Contemporary
			Formal Classwork: Pas de Deux
			Performance Repertoire
			Continuous assessment: Ballet
			Continuous assessment: Contemporary
CSB 202	Supplementary Studies	20	Formal Classwork: Jazz Dance
			Formal Classwork: Choreography
			Continuous assessment: Jazz Dance
			Continuous assessment: Singing
			Continuous assessment: Choreography
CSB 203	Professional Development Portfolio	20	Continuous assessment in Class 50/50 PDP/DS
			Portfolio 60/40 PDP/DS
CSB 204	Performance	20	Continuous assessment in rehearsal
			Performance

## **MODULE SUMMARIES: FOUNDATION DEGREE**

### **CSB 101 & CSB 201 (Year 1 and 2) Ballet and Contemporary Dance.**

These modules are worth 60 credits each, making up 50% of the credits for each year. In year one, students will build a solid foundation in both ballet (including *pointe* work for ladies) and Graham-based contemporary dance. In year two, students will extend their skills towards a professional level, studying both ballet and Cunningham-based contemporary dance.

### **CSB 102 (Year 1) Supplementary Studies: Spanish, Choreography and Singing CSB 202 (Year 2) Supplementary Studies: Jazz, Choreography and Singing**

These modules are worth 30 credits in year 1 and 20 credits in year 2. They aim to deepen knowledge and understanding of important aspects of dance training while introducing new technical and creative skills.

### **CSB 104 & 204 (Year 1 and 2) Performance**

These modules are worth 20 credits each and aim to synthesise skills developed in the Ballet and Contemporary Dance and Supplementary Studies modules, through a process of rehearsal and public performance. Additionally, in year 2 students develop their understanding of how dance works are created and constructed.

### **CSB 103 & 203 (Year 1 and 2) Professional Development Portfolio**

These modules are worth 10 credits in year 1 and 20 credits in year 2, respectively. Students examine and synthesise ideas and concepts from practical modules whilst developing contextual knowledge and transferable skills, such as critical reflection and evaluation.



## **BA (HONS) (TOP-UP) IN PROFESSIONAL DANCE AND PERFORMANCE**

The BA (Hons) (Top-up) Degree in Professional Dance and Performance is a full-time, one-year course, designed to offer a course of study that is continuous with that provided by the school's FDA course, or equivalent. This course provides a practical understanding of the technical skills and artistry required by the profession in Ballet, Contemporary and Jazz techniques with the opportunity to extend the skill base to virtuosic level, and provides training in aspects of musical theatre performance.

Throughout the course, and extensively in the Ballet Central module, knowledge is used in creative situations working with teachers and external professional practitioners leading to public performance opportunities in a range of contexts, including a national tour of small and mid-scale theatres as well as site-specific venues. Experience of community and outreach work is achieved through a series of taught workshops, observations and participation in outreach events both in the local community and on tour with Ballet Central.

The development of individual talent and unique performance qualities is achieved through the breadth of the curriculum and, most importantly, the National Tour Ballet Central module. In this, the preparation and performance of a wide range of repertoire, requiring the practical application of different techniques and styles, alongside variations in artistic and musical interpretation and characterisation, facilitate the development of individual strengths and versatility, leading to the development of the distinctive and unique performing artist.

### **Progression and Assessment:**

The BA (Hons) is counted as a new qualification which students are registered for at the beginning of Year 3. There are no marks carried over from 1<sup>st</sup> or 2<sup>nd</sup> year.

In addition to the pre-requisite entry requirement of successful completion of the Foundation Degree, overseas students should note the additional entry requirement of achieving a minimum B2 level in IELTS, with a score of 5.5 in each module band. This is higher than the IELTS entry requirement set for the Foundation Degree.

To pass the BA (Hons) Degree, students must have successfully completed all modules during the year, which means receiving marks of 40 (pass mark) or above for aggregated module grades.

The outcome of the BA (Hons) Degree will be awarded as a First, Upper Second, Lower Second or Third Class Degree. The classification of the BA will be based on the overall grade point equivalent of the year, as below.

Please note, in awarding final classifications, the University of Kent degree conventions are applied. These included rounding of marks and preponderance.

## COURSE STRUCTURE: BA HONS DEGREE

### Year 3 – Total of 120 credits with no credits carried over from Year 1 & 2

Code	Title	Credits 120 total	Assessment Mode
CSB 301	Ballet & Contemporary Dance (3)	30	Formal Classwork: Ballet
			Formal Classwork: Contemporary
			Continuous assessment: Ballet
			Continuous assessment: Contemporary
			Pas de Deux
CSB 302	Musical Theatre & Drama	10	Formal Classwork: Jazz Dance
			Musical Theatre Audition
			Continuous assessment: Singing
			Performance – Scene work
CSB 303	Vocational Preparation & Portfolio	20	Continuous assessment
			Professional Development Portfolio
CSB 304	National Tour: Ballet Central	30	Performance
			Continuous assessment on tour
CSB 305	Dissertation	30	Written element
			Viva Voce
			Performance

## **MODULE SUMMARIES: BA HONS DEGREE**

### **CSB 301 Ballet and Contemporary Dance**

This module is worth 30 credits and develops the technical and artistic skills acquired in ballet and contemporary dance as part of the Foundation Degree, towards professional performance level.

### **CSB 302 Musical Theatre and Drama**

This module is worth 10 credits and develops and synthesises a variety of skills acquired during the Foundation Degree. It includes jazz dance classes, regular singing classes, drama classes and audition preparation and technique.

### **CSB 303 Vocational Preparation and Portfolio**

This module is worth 20 credits and allows students to examine and synthesise ideas and concepts from their practical modules, while undertaking extensive vocational preparation and further extending their transferrable skills.

### **CSB 304 National Tour**

This module is worth 30 credits and provides extensive creative, rehearsal and performing experience, culminating in a national tour to a range of professional theatre venues, where students appear as part of the school's company, Ballet Central. This module also involves opportunities to develop experience in outreach work and technical theatre.

### **CSB 305 Dissertation**

This module is worth 30 credits and requires students to synthesise information from across the BA course whilst also researching, developing and performing an appropriate solo from existing ballet or contemporary dance repertoire. Following selection of a solo, the student undertakes extensive research to support the appropriate stylistic performance of the solo to a high standard, including historical and contemporary context, costuming and rehearsal processes.

## MA CHOREOGRAPHY

Established in 2011, Central's MA course in Choreography is designed for professional choreographers who wish to develop their choreographic profile and professional skills. The course has been specifically developed for its flexibility, allowing students to develop critical reflection and research linked to the making of choreography while continuing to work as either a freelance dance practitioner or a dance company member.

The course is unique in providing postgraduate study within a professional ballet training context. Central School of Ballet is renowned for its well-established association with many areas of the dance industry, including leading dance companies.

### COURSE STRUCTURE: MA CHOREOGRAPHY

#### Total of 180 credits

The Postgraduate Diploma is a one-year course delivered normally over three terms in which all modules are required modules.

Students wishing to progress to the MA must pass CSB 401, CSB 402, CSB 403 and CSB 404 for progression to MA to be appropriate. All components of a module must be passed in order for a student to pass the module. The overall pass mark for the course is 50%.

#### All modules are compulsory:

Code	Title	Level	Credits	
<b>PG Diploma in Choreography (one year)</b>				
<b>Required Modules</b>				<b>Assessment Requirements</b>
CSB 401 Term 1	Choreography: Practice and Principles	7	30	Studio based performance in term one (70%), with a supporting verbal presentation (30%)
CSB 402 Term 2 and 3	Choreography: Theories and Practice	7	30	Workshop series or lecture demonstration in term three (70%), with a supporting written submission (30%)
CSB 403 Term 2 and 3	Choreography for Performance	7	30	Assessment of performance (100%) in term three (potential to assess either or both elements in term two for the MA)
CSB 404 Term 1 - 3 4 for MA	The Choreographer in the Professional Context	7	30	Submission of portfolio in term three (final assessment of portfolio for MA in term 4)
<b>MA in Choreography (fourth term) Required Module:</b>				
<b>Required Modules</b>				<b>Assessment Requirements</b>
CSB 405 Term 4	Professional Performance Project	7	60	Assessment of performance in the theatre (80%) with reflective written submission (20%).

## **MODULE SUMMARIES: MA/PgDIP**

There are five modules on the MA and all of the modules are compulsory. There is the scope to complete modules in a timeframe that works around other professional commitments and individual projects.

### **CSB 401 Choreography: Practice and Principles**

### **CSB 402 Choreography: Theory and Practice**

### **CSB 403 Choreography for Performance**

### **CSB 404 The Choreographer in the Professional Context**

Each of the above modules is weighted at 30 credits

### **CSB 405 Professional Performance Project**

This module is weighted at 60 credits

This leads to a total of 180 credits for the award of the MA Choreography. There is an option to enrol for the PgDip in Choreography which is a 120 credit qualification comprising modules CSB 401, 402, 403 & 404.

### **CSB 401 Choreography: Practice and Principles (30 Credits)**

This introductory module allows opportunity to identify, interrogate and challenge current choreographic practice in relation to traditional and present ballet choreography. You will engage in detailed research and studio-based exploration, drawing on a wide range of sources and influences. Critical reflection and evaluation is central to the practical exploration and creative processes. Research will include theatre visits, use of DVD and written sources, observation of the working methods of professional practitioners, and focus on the work of a range of established choreographers. Assessment in term one will be through a studio presentation (70%) and a verbal presentation considering the processes involved in the creation of the work (30%).

### **CSB 402 Choreography: Theory and Practice (30 Credits)**

The second module focuses on exploring a range of values, attitudes and contexts influencing past and current choreographic practice. You will define your own topic for investigation and carry out conceptual and practice-based research, synthesising information from a range of sources. The findings of the research are presented for assessment in term three in a workshop series or lecture demonstration (70%), with a critical written evaluation of 2000 – 2500 words (30%).

### **CSB 403: Choreography for Performance (30 Credits)**

The third module develops from research and exploratory work in term one and two for modules CSB 401 and CSB 402 and involves the creation and modification of choreographic work for studio-based or public performance. You will have opportunity to define your own unique qualities and develop your creative voice. Collaborative work with other artists such as composers, designers and theatre professionals may feature, and reflective evaluation and feedback will be used to develop the dance work in readiness for performance. The assessment of this module is through studio or theatre-based performance (100%) in either term two or three.

### **CSB 404: The Choreographer in the Professional Context (30 Credits)**

The work for this module relates to employment and vocational development. You will define your developmental needs, which includes setting goals and reflecting on your progress to make plans for the future. This module encourages independent research including interviews and placements in industry settings, the development of IT skills as part of self-representation, proposals for funding applications or commissioned work, and documentation of mentor meetings and collaborative work with others. The final assessment of this module will be through the submission of a portfolio of up to 5000 words, which will be typically reflective and analytical but may also include visual, illustrative material.

### **CSB 405: Professional Performance Project (60 Credits)**

This module culminates research and findings from other modules, and involves the staging and performance of a piece of choreographic work for theatre-based performance. You will work with dancers on all stages of the choreographic process, collaborating with other artists such as composers, designers or theatre professionals, and responding to evaluation and feedback in readiness for public performance. The assessment is through the performance of the work in term four (80%) supported by a written evaluation (20%) of 5000 words (or equivalent).

### **Assessment and Feedback for MA Choreography**

For full details of criteria for assessment, band descriptors and term by term overview see the MA Choreography Course Handbook.

## **WORKING WITH OTHERS**

Guest teachers and choreographers regularly work with students broadening their experience, providing networking opportunities and preparing them for the profession. Frequent experience of working with guest teachers and choreographers allows students to experience performance at professional level whilst still in school.

Conservatoire Schools, in common with conservatoire training, engage many individuals in the education and training process. The Conservatoire has produced a handbook which provides a set of broad principles and guidelines for Conservatoire Schools to follow to ensure that the Conservatoire meets the expectation of the Quality Assurance Agency<sup>1</sup> (QAA) in relation to course delivery which involves 'working with others'. The CDD 'Working with Others' Handbook can be found on the policies section [of our website](#).

## **EXTERNAL PERFORMANCE WORK**

**Please note that students must not take up dance contracts, undergo training or take part in photoshoots without discussing it first with their tutors and getting the permission and agreement of the Director/ Artistic Director.**

From time to time during your studies at Central there may be opportunities to take part in extra-curricular activities which could involve external performances arranged by the

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<sup>1</sup> The Quality Assurance Agency is the independent body that checks on standards and quality in UK higher education.

school which are non-assessed enhancement activities. **Students should not accept invitations to audition or undertake performance activities which have not been arranged by the school without first consulting with the school and gaining full permission.**

Students considering taking up enhancement activities must comply with the school's **Policy on Students Accepting Dance or Performance Related Employment**. This can be found on the Year 3 noticeboard and can also be found on the school website [policies page](#).

## **ASSESSMENT**

This section of the handbook is intended to provide a summary of assessment at Central and should be read in conjunction with the relevant course handbook and the Assessment Guidelines, which can be found [on our website](#).

### **Modes of Assessment:**

Assessment is used to test your skills and knowledge in the different areas of the course, and offers a formal opportunity to provide feedback on your progress. Most courses are assessed, and details of assessment are given in this Handbook.

There are two modes of assessment used in undergraduate study: Continuous Assessment and Designated Assessment. In Continuous Assessment, all your work in class is taken into consideration when forming a judgement; Designated Assessments take a variety of forms, but are concerned with testing you at a given time, that allows you to prepare in advance. Modes of designated assessment include: showings of work (such as a dance class); performances; and mock auditions. In addition, at the end of each year, your Professional Development Portfolio (PDP) will be submitted for final assessment.

Assessments differ for each course and are conceived as the best way to test abilities in each subject area. Overall, each assessment is designed to complement the learning aims and outcomes of each course. This, in turn, provides information on the ability and progress of each student in fulfilling the aims of the course.

All assessment marks remain provisional until confirmed by the Board of Examiners at the end of the year.

### **Continuous Assessment**

This is undertaken by teachers at key points in the course in accordance with published criteria. Teachers measure your progress and achievement in each class, which is consolidated in a written report at the end of term. It is important to note that while continuous assessment gives credit for progress, effort, preparation, and participation, achievement gained in designated assessment constitutes 50% of the mark.

Remember that forms of language used in class may not be reflected on the assessment report. For example, if a tutor says to you "Very Good" or "Excellent" following an exercise, this may refer to your effort or your achievement relative to your norm, being used as a way to encourage you to do better. The continuous report will indicate your standard of

achievement across a number of areas and it is important that you do not confuse this with only your standard of effort, or comments designed to give you encouragement.

Continuous assessment reports should be shared with your parents/guardian.

### **Designated Assessment**

During the course of the year you will have assessment classes or performances in all of your practical subjects. These are an opportunity to show the progress you have made and for staff to identify any areas of weakness in your work for which you may need additional help. Following each assessment, you are given feedback which should be stored in your Professional Development Portfolio. The School aims to give you feedback as soon as possible after the assessment; this will be verbal and will relate to your achievement of assessment criteria for the subject. You will also have an interview with your tutor and, at certain points in the course, a senior staff member. You will be expected to talk about your work and your progress in these interviews. You will supply minutes from the interviews, approved by your tutor which you should file in your Professional Development Portfolio. Feedback should be used by you to set relevant learning targets for the next stage of the course. Assessment marks are subject to an internal moderation meeting which usually takes place at the end of each term.

Dates of all designated assessments are displayed on the assessment notice boards.

### **Terms Used in Assessments**

- Formal Class Assessment  
This refers to the presentation of work in a studio setting and will include both prepared and unseen work, class work and repertoire performance.
- Performance Assessment  
This refers to the presentation to an audience of prepared repertoire and will usually take place in a theatrical setting.
- Viva Voce  
This is used to test your depth of understanding and analysis in a given area and will take the form of an initial verbal presentation by you, followed by questions from, and discussion with, the panel.
- Progress Review  
This is not part of the formal assessment procedure; however, it is valuable to you in providing feedback which can then be used to set targets. Progress Review is carried out half-termly by your Tutor, across the course and in conjunction with your class teachers. Feedback is given verbally and you should make and file your own notes.

### **Assessment processes**

Assessment processes adhere to the University of Kent Credit Framework, Annex 6:

<http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex6.html>

For full details of Central's assessment processes please see Course Handbook.



## **ATTENDANCE POLICY**

Training to be a dancer requires a regular intensive and rigorous course of physical fitness and technical training. Central offers such a course, complemented by Performance, Contextual and Professional Studies courses, which is designed to create highly skilled, versatile artists equipped for entry to the profession.

Regular attendance in class has been identified as a key factor in being successful as a dancer. If students are absent, they break the patterns required for successful learning, and have a disruptive effect on both the tutor and the learning of others. The School firmly believes that all students must take on the self-discipline required for prompt and regular attendance at all scheduled classes and effective use of private study time if they are to get the best from the course and be successful as dance artists. Many students are able to achieve the necessary self-discipline, but others need an incentive, it will be apparent as students progress through the school how effectively they have managed to develop these crucial habits of self-discipline and this will be reflected in assessment. Therefore, the school has an Attendance Policy to monitor levels of attendance and to engender a professional approach to learning.

The Attendance Policy links continuous assessment to marks. A minimum level of attendance (80%) is also required for a student to be eligible to participate in Designated Assessments. Attendance is monitored on a termly basis and decisions made by the Senior Management Team regarding each student's eligibility to participate in Designated Assessments.

The Attendance Policy recognises that students occasionally sustain injury, become ill, or have personal difficulties that mean they cannot attend, or can only partially complete class. To allow for this, the Attendance Policy makes provision for a proportionate number of attendance credits that may be used without penalty to the marks in assessment.

The Attendance Policy is available in full [on our website](#). Where a student is in serious and continued breach of the Attendance Policy, the Support Through Studies policy may be applied (see Part D of this handbook).

## **MITIGATING CIRCUMSTANCES**

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/creditinfoannex9new.html>

## **EXTENUATING CIRCUMSTANCES**

A number of interventions (e.g. 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, your tutor or a member of the Senior Management Team to discuss any problems that might adversely impact your work, or for further information and guidance about extenuating circumstances.

## **INTERRUPTION OF STUDIES**

The Conservatoire and its Schools recognise that from time to time students may wish to interrupt their studies (also known as 'intermitting studies') for different reasons, whether personal, financial, medical or other. The School has a process in place to manage these requests for interruption of studies, which has been developed together with the Conservatoire for Dance and Drama and the validating university. All students who wish to make such a request are expected to follow the agreed protocol.

Below are some things to bear in mind when considering an interruption of studies:

- Speak to a member of staff (e.g. someone from student support) in the first instance about your plans and the reasons as to why you would like to, or are considering, interrupting your studies.
- Make sure you understand and consider carefully the possible implications of the interruption (e.g. Tier 4 visa considerations) and also the implications for resuming your studies.
- Remember that you will be required to indicate the reason(s) for your decision and submit appropriate supporting evidence that supports your request to interrupt studies, as well as a supporting statement (all supporting evidence/documentation provided must be in English). If you're not sure about what kind of evidence might be needed, speak to a member of Student Support staff in the School.
- If you would like to go ahead with your making a request to interrupt or 'intermit' your studies, make sure you complete Part A of the Interruption of Studies Request Form in full and submit it to the School – no requests will be considered without this form being fully completed and submitted electronically to the School (the form can be downloaded from the Conservatoire website at <http://www.cdd.ac.uk/policies/student-resources/>).

- All requests to interrupt studies are at the discretion of the School and determined on a case by case basis. The submission of the form does not in itself guarantee that your request will be granted.

In all instances, requests will only be granted if the School is satisfied that sufficient circumstances exist that would support the request for a period of interruption.

**You can download an Interruption of Studies Request form here:**

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

If you would like any further information about this, please speak to Josh Yearley, Senior School Manager.

#### **WITHDRAWAL**

If you wish to withdraw from your course of study, you should speak to a member of Student Support staff or a member of the Senior Management Team as soon as possible. Leaving without telling anyone, or simply failing to turn up, is **not** sufficient notification of a withdrawal.

**Failure to inform the School that you wish to leave may result in you being charged tuition fees** (please consult your Terms and Conditions and Tuition Fees Policy from when you registered as a student; these can be found [on our website](#)).

## Student Responsibilities and Commitment to Training

The conduct that the school requires from students is explained throughout this handbook and through a number of key policy documents.

Students are expected to behave in accordance with the Health and Safety guidelines set out in part A of this handbook.

In addition, students are expected to conduct themselves in accordance with the following policies:

- Learning and Teaching Agreement (see below)
- Codes of Behaviour – Classes; Environment; Learning Resources and Social Media (see below)
- Student Acceptable Use Policy for IT and Systems (see below)
- Assessment Guidelines
- Attendance Policy
- Common Complaints Policy and Procedures
- Student Support policies including Religion and Belief Policy

Students at Central must also adhere to the Common policies of the Conservatoire, including the Conservatoire Non-Academic Misconduct Policy and the Support Through Studies Policy.

Full versions of all policies can be found via the following links:

Student Support at Central:

<https://www.centralschoolofballet.co.uk/training/student-life/health-and-wellbeing/>

Central's Policies and Procedures:

<https://www.centralschoolofballet.co.uk/about-us/policies-procedures/>

CDD website:

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

Copies of key policies are also available on the student noticeboard in the Library.

## TEACHING AND LEARNING AGREEMENTS

Central aims to ensure that you will receive a first-class education and training. Partnership is key to ensuring that you can reach your full potential. At the start of their course, all students registering for the degree course are required to sign the following Teaching and Learning Agreement prior to enrolment, to show that they understand their own responsibilities in relation to their own training. **Please ensure that you adhere to your part of this agreement during your time at Central School of Ballet.**

As a registered student of Central School of Ballet and the Conservatoire for Dance and Drama, I agree to:

- attend all classes timetabled for the above course
- be punctual for all classes
- wear the correct uniform
- follow set procedures if I am unable to attend any classes
- take personal responsibility for my training and education
- complete and hand in all set assignments in accordance with guidelines
- agree to have my work recorded on school equipment by either staff or other students as appropriate to support learning
- participate fully in all subject areas for my own personal training and education and for the benefit of other students in the class
- behave in a responsible manner to staff, particularly if experiencing problems, either in the studio or in my personal life
- act in a responsible manner, considering the safety of myself and others
- abide by the School's code of conduct at all times
- comply with the School's Equal Opportunities, Health and Safety Policies and Student Handbook (incorporating our Use of Social Media policy)
- ensure attendance for the beginning and end of every term
- treat everyone with respect

In response, staff will set the standards of conduct and will comply with the following:

- staff will commence all classes at the agreed time
- staff will finish classes at the agreed time
- staff will provide comprehensive written and oral information as appropriate with regards to course work and assessments
- staff will welcome and take seriously your contributions and opinions
- staff will provide opportunities for you to discuss your work
- if at any point staff have concerns about your progress or conduct they will schedule a meeting with you and relevant members of staff to discuss this with you
- staff will take time to discuss school procedures and rules with you
- staff, your year tutor and other full-time teachers, will try to provide you with the help and support you need to make the most of your course. Administration staff will offer advice on practical matters such as accommodation, finances, general well-being and on any other matter you wish to discuss with a non-teaching member of staff
- staff will comply with all policies set out by School, such as Health and Safety and Equal Opportunities
- treat everyone with respect

**EXTENSION TO THE TEACHING AND LEARNING AGREEMENT**

The following agreement is signed by students and the Learning Development Manager when arrangements are made for additional support or for other individual adjustments made to support the student in working towards achieving their learning goals, for example in the case of a student with a Specific Learning Difficulty such as Dyslexia.

**Details of any impairment, injury or special circumstances**

.....

**Details of additional support and/or individual adjustments made to support achievement.**

(Further information may be attached as necessary)

	<b>Individual Arrangements</b>	<b>Date put into place</b>
<b>1</b>		
<b>2</b>		
<b>3</b>		

**Members of staff to be informed**

<b>Named staff only</b>	
<b>1</b>	
<b>2</b>	
<b>3</b>	

**I understand that the information recorded on this sheet will be referred to by the staff identified above in order to support my learning.**

## CODE OF BEHAVIOUR

**At Central we are proud of the high standards we maintain. The school's Code of Behaviour below should be followed by students and staff to ensure our reputation and training remains at a high level.**

- Show respect for others and the work of others
- Always be on time
- Care for people and their property
- Wear the correct school uniform
- Be ready to work
- Look after your surroundings and tidy up after class
- Adhere to the school's attendance policy
- Adhere to all safety practices (including no bare feet outside studios)
- Demonstrate tolerance toward others' personal beliefs and respect differences
- Remember at all times that we are representatives and ambassadors of Central School of Ballet.

### CODE OF BEHAVIOUR: CLASSES

**Attendance** – Students are required to attend all their classes as outlined in the Attendance Policy. Students that are injured should continue to learn by observing and making notes on their classes, unless they have a rehabilitation course which they have permission to do instead.

**Clothing** – All students are given a complete clothing list at the beginning of each academic year. Only the correct clothing should be worn for class. This discipline is viewed as necessary preparation for the profession. Students attending class wearing the incorrect clothing may not be allowed to participate in that class unless they have previously been given permission to wear alternative clothing. At the discretion of the teacher, students will be asked to remove/replace items of clothing that are not appropriate to the class, such as T-shirts and tracksuit bottoms. Please note that students seeking amendments to the clothing code due to concerns in relation to their cultural background or religious beliefs should apply in writing to the Director.

**Footwear** – In class, students are expected to wear clean and appropriate footwear as outlined in the clothing list. For safety, when walking around the building, students are required to wear outdoor, ballet or jazz shoes; bare feet are not permitted.

**Communication** – When unable to attend due to ill health, students are required to personally telephone or email the School before 8:30am on each day they are absent. Passing a message to the School through a fellow student, friend, parent, or guardian is not acceptable. A sickness certificate from your doctor must be submitted on return to School after an absence of more than 5 days.

To attend an appointment that can only be arranged during class time, students must request permission from the School administration and from the teacher of the class they will be missing. The Leave of Absence request form must be completed and signed by staff **before** the absence.

Permission for a parent/guardian/friend to come in to school to watch a class must be requested in advance from the Senior School Manager and the class teacher. If permission has not been granted for a guest to attend, they will not be permitted to watch class.

**Accident** – In case of accident during class time, students should follow the teacher's instructions. In case of an accident during student rehearsal or private practice, students should seek out the nearest member of staff before taking any other action.

### **CODE OF BEHAVIOUR: PROTOCOL FOR ZOOM SESSIONS**

The two authorised ways for staff to contact you remotely is through the use of student e-mail addresses or via Central's licensed Zoom account. Please ensure that you do not ever share personal email/mobile details. These measures are in place to protect both you and the staff.

You are reminded to adhere to Central's Terms and Conditions (signed prior to starting in school) and the Code of Behaviour which can be found on the Central School of Ballet website. **Any breach of these regulations could be deemed as non-academic misconduct, resulting in action being taken.**

#### **Participation in sessions:**

- All online Zoom sessions are formal classes, and part of your Professional Dance and Performance curriculum.
- You are required at all times to behave courteously and respectfully towards other students and members of staff, and to adhere to the ground rules set by the Tutor leading the session; this includes the use of 'mute'/unmute' as directed by the Tutor.
- You are expected to participate actively in all sessions and do nothing that will hinder or interfere with the focus or engagement of other students.
- Prompt arrival is both professional and courteous. Tutors will open the waiting room 5 - 10 mins before the start time to ensure sessions start on time. For security purposes, sessions will be locked after 10 minutes, and no latecomers will be able to join. If you 'drop out' of a session because of wi-fi difficulties, the Tutor will attempt to readmit you. If you are unable to re-join, the Tutor will try to make contact with you following the session, as a supportive measure to check that you are alright.
- Where possible ensure you are in a quiet space, away from family/pets, and where background noise is at a minimum. Ensure that you are ready for the session, e.g. dressed appropriately with hair styled according to class regulations, notebooks and pens to hand for tutorials/Study Skills.
- You are responsible for ensuring that you are working in a safe environment and well enough to participate, in accordance with the *Centrally Connected Online Dance and Exercise Disclaimer*.
- The name that shows up on your video square should be your name. Unrecognised names will not be admitted into the session. Names and background images should not be changed during the session, as it is distracting for both yourself, the tutors and other students.



## Cameras:

- Unless you have permission in the form of an Extension to Learning Agreement (ELA), your camera should remain switched on while in sessions. Tutors need to see your faces to ensure you are physically there and engaged in the session. This applies to **all** online sessions.
- If cameras are switched off without prior approval, Tutors may remove you from the session and an 'unauthorised absence' recorded. Applications for an ELA should be directed to Elia, Anna or Iryna in the first instance.
- Other mobile devices should not be used for 'private chat' or other purposes within a session, unless expressly asked for by your tutors. Under no circumstances should sessions be recorded or photographed.

## Appropriate clothing:

Ensure you are dressed appropriately for the session which is taking place:

### ***Practical classes:***

- School uniform is not required, but appropriate dance or sportswear<sup>1</sup> with suitable footwear must be worn; hair styled according to the genre; no jewellery.
- In order to work safely, improve technique, and for Tutors to provide feedback, loose/baggy clothing should not be worn. Layers are fine if you need to keep warm but ensure that alignment can be seen.

### ***Tutorials/contextual studies:***

- Appropriate daywear should be worn; hoods down, as expected in school.

## Attendance:

- If you are ill or you need to request authorised absence send an email to [info@csbschool.co.uk](mailto:info@csbschool.co.uk) including the date of the absence and the reason. **CC your Year Tutors into the email**, so that they also know of your absence.
- If you do not let us know about you missing the class, it will be marked in the register as unauthorised absence.
- If you have agreed a special arrangement as you are working overseas to access the session at a later time, this will be factored into the register to mark you as attending.

<sup>1</sup> In determining what is 'appropriate' in this context, please consider both the colour and the cut of your clothing, to ensure that when working on camera, you are not inadvertently exposed.

## **CODE OF BEHAVIOUR: ENVIRONMENT**

**Changing rooms** – It is the students' responsibility to keep the changing rooms tidy in order for them to be cleaned. At the end of each term students are required to empty the changing rooms; any items left will be thrown away immediately.

**Food** – All food is to be consumed in the student Green Room. Eating is not permitted anywhere else in the building, particularly the reception area and in the changing rooms. For reasons of safety and cleanliness, chewing-gum is not allowed in the building.

**Litter** – All litter should be placed in the bins provided.

**Noise** – Students should bear in mind that classes take place throughout the day and that the administrative staff work in an open plan office. Noise around the building should be kept to a minimum, so as not to disturb other students and staff.

**Smoking** – The School is a non-smoking building. Smoking is therefore not permitted anywhere within the building. Anyone found smoking may be immediately excluded from classes that day and will be subject to the School's disciplinary procedure.

## **CODE OF BEHAVIOUR: LEARNING RESOURCES**

**Computers** – The computers must be kept clean and no food or drink may be brought near to them. Students must ensure any storage devices (e.g. memory sticks) they bring in to save their work on must be virus free. Documents should not be stored on the desktop; they will be deleted. Please refer to the Student Acceptable Use Policy for IT Systems for further information.

## **CODE OF BEHAVIOUR: EMAILS AND SOCIAL MEDIA**

Central uses a wide variety of digital and social media to communicate and promote Central's activities, performances and student success stories. Here are the guidelines to help students in their use of emails and social media, what is expected and what is prohibited. Social media covers Facebook, Twitter, Instagram, Snapchat, WhatsApp, blogs, YouTube and Pinterest – also live streaming services Periscope and Facebook Live – and everything in between.

- **Personal accounts (Facebook, Instagram, etc.)** Ensure that the appropriate privacy settings are in place on all accounts.
- **Do what is appropriate for a young person aiming for a professional dance career.** Exercise sound judgment and common sense.
- **Reputation: the wider Central community.** Central is part of the Conservatoire for Dance and Drama, and the University of Kent validates the degrees at undergraduate and postgraduate level. Everything that is posted online and in emails affects Central's relationship with these important organisations. Students must respect this wider family in social media.
- **Reputation: individual students.** Understand that training at Central is a critical step towards a professional career and the visibility of social media can affect

personal reputation and career prospects. Take care not to criticise or comment on others in the dance world. To do so may affect personal reputation, future prospects and the reputation of the school. Many dance companies check social media accounts as part of the recruitment process.

- **Personal voice. Students using social media should be honest and authentic.** If you reference Central always acknowledge your status as a student and never give the impression that you're speaking on behalf of the school/company – make it clear your thoughts are your own.
- **Mistakes.** Correct mistakes immediately and be clear about your actions to remedy errors online. If in doubt check with Central's communications department, they will be able to advise
- **Permanence of social media.** Understand that posting on social media and writing emails are permanent. There's really no such thing as "delete" online, so please – think before you post.
- **Subject choice.** Take care when discussing politics or religion or other subjects online that may be emotive. Frame what you write to invite differing points of view, and show respect for others' opinions.
- **"Borrowing" or "repurposing" other content.** Respect intellectual property, third-party content, and publicity rights. This means you cannot take other people's content – writing and images for example - and say it is your own; always credit the author or photographer.
- **Promoting your own career and training progress.** Students are not permitted to film or upload footage of classes, rehearsals or performances to YouTube or any other site, without the prior permission of Central School of Ballet, and all other persons who appear in the footage.

#### **Prohibited behaviour in emails and social media on School computers:**

- Posting misleading or inaccurate information.
- Posting inappropriate images.
- Posting confidential or non-public information. If you aren't sure whether something is confidential, check with the Communications Department
- Use the internet, social media or email for the purposes of harassment or abuse.
- Use the internet, social media or email to promote or encourage extremism or radicalisation.
- Use profanity, obscenities, or derogatory remarks in communications of any type.
- Use the internet or email to make personal gains or conduct a personal business.
- Use the internet or email to gamble.
- Use the email systems in a way that could affect its reliability or effectiveness, for example distributing chain letters or spam
- Commenting on matters you don't know anything about.
- Publishing personal information about fellow students, teachers and other members of the Central community.

Examples of bullying behaviour and/or harassment include:

- Derogatory remarks
- Insensitive jokes or pranks
- Insulting or aggressive behaviour
- Ignoring or excluding an individual
- Public criticism
- Constantly undermining or undervaluing effort
- Lewd comments about appearance
- Displays of sexually offensive material – e.g. pin ups, emails with offensive attachments
- Requests for sexual favours
- Speculation about a person's private life and sexual activities
- Threatened sexual violence
- Students must not forward Central's (internal) mail to personal (non-CSB) email accounts (for example an external personal Gmail account).

**Central takes this very seriously - breaches of this policy may lead to disciplinary action in accordance with the Non-Academic Misconduct Policy. (See part D).**

## **STUDENT ACCEPTABLE USE POLICY FOR IT SYSTEMS**

### **1. Introduction**

This Acceptable Use Policy (AUP) for IT Systems is designed to protect Central School of Ballet, our employees, students and other partners from harm caused by the misuse of our IT systems and our data. Misuse includes both deliberate and inadvertent actions.

The repercussions of misuse of our systems can be severe. Potential damage includes, but is not limited to, malware infection (e.g. computer viruses), legal and financial penalties for data leakage, and lost productivity resulting from network downtime.

### **2. Definitions**

“Users” are everyone who has access to any of CSB’s IT systems. This includes permanent employees and also temporary employees, contractors, agencies, consultants, suppliers, students, visitors and business partners.

“Systems” means all IT equipment that connects to the corporate network or access corporate applications. This includes, but is not limited to, desktop computers, laptops, smartphones, tablets, printers, data and voice networks, networked devices, software, electronically-stored data, portable data storage devices, third party networking services, telephone handsets, video conferencing systems, and all other similar items commonly understood to be covered by this term.

### **3. Scope**

This is a universal policy that applies to all Users and all Systems. For some Users and/or some Systems a more specific policy exists (such as for our students): in such cases the more specific policy has precedence in areas where they conflict, but otherwise both policies apply on all other points.

This policy covers only internal use of CSB’s systems, and does not cover use of our products or services by third parties.

Some aspects of this policy affect areas governed by local legislation in certain countries (e.g., employee privacy laws): in such cases the need for local legal compliance has clear precedence over this policy within the bounds of that jurisdiction. In such cases local teams should develop and issue users with a clarification of how the policy applies locally.

As a school of the Conservatoire for Dance and Drama, CSB has a statutory duty, under the Counter Terrorism and Security Act 2015, which is termed Prevent. The purpose of this duty is to aid the process of preventing people being drawn into terrorism. This Prevent duty informs its policy on the acceptable use of IT systems.

Staff members at CSB who monitor and enforce compliance with this policy are responsible for ensuring that they remain compliant with relevant local legislation at all times.

Links to local laws and legislation relating to this document are provided at the end of this document (if you are reading this in an electronic format) or copies can be obtained from the IT department.

## **4. Use of IT Systems**

### **4.1 Computer Access Control – Individual’s Responsibility**

Access to CSB’s IT systems is controlled by the use of User IDs and passwords.

Username and passwords are assigned to students, for both logging onto a computer and individual emails, and consequently, all individuals are accountable for all actions on CSB’s IT systems.

#### **Individuals must not:**

- Allow anyone else to use their user ID and password on any IT system.
- Share passwords via email.
- Leave their user accounts logged in at an unattended and unlocked computer.
- Use someone else’s user ID and password to access IT systems.
- Leave their password unprotected (for example writing it down on a piece of paper).
- Attempt to perform any unauthorised changes to IT systems or information.
- Attempt to access data that they are not authorised to access or use.
- Connect any non-CSB authorised device to the corporate network or IT systems (such as personal laptops), except when connecting to authorised guest systems such as Wi-Fi
- Store CSB data on any non-authorized equipment.
- Give or transfer CSB data or software to any other person or organisation outside of CSB without the authority of a member of senior management and/or the IT department.

### **4.2 Internet, social media and email - conditions of use**

The use of internet, social media and email is intended for work use and/or to aid in studies. Personal use is permitted where such use does not affect the individual’s work/study performance (i.e. at lunchtime), is not detrimental to CSB in any way, not in breach of any term and condition of enrolment and does not place the individual or CSB in breach of statutory or other legal obligations.

## **5. Software**

Users must use only software that is authorised by CSB on CSB’s computers.

Authorised software must be used in accordance with the software supplier’s licensing agreements. All software on CSB computers must be approved and installed by the IT department.

#### **Individuals must not:**

Store personal files such as music, video, photographs or games on CSB IT equipment.

## **6. Viruses**

The IT department has implemented centralised, automated virus detection and virus software updates. All PCs have antivirus software installed to detect and remove any virus automatically.

### **Individuals must not:**

- Remove or disable anti-virus software.
- Attempt to remove virus-infected files or clean up an infection, other than by the use of approved anti-virus software and procedures.

## **7. Actions upon Termination of Enrolment**

All CSB equipment and data, for example laptops and mobile devices including telephones, smartphones, USB memory devices and CDs/DVDs, must be returned after the period of study.

All CSB data or intellectual property developed or gained during the period of study remains the property of CSB and must not be retained beyond termination or reused for any other purpose.

## **8. Monitoring and Filtering**

All data that is created and stored on CSB computers is the property of CSB and there is no official provision for individual data privacy, however wherever possible CSB will avoid opening personal emails.

IT system logging will take place where appropriate, and investigations will be commenced where reasonable suspicion exists of a breach of this or any other policy. CSB has the right (under certain conditions) to monitor activity on its systems, including internet, email and social media use, in order to ensure systems security and effective operation, and to protect against misuse.

Any monitoring will be carried out in accordance with audited, controlled internal processes, the UK Data Protection Act 2018, the Regulation of Investigatory Powers Act 2000 and the Telecommunications (Lawful Business Practice Interception of Communications) Regulations 2000.

## **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.

### **What is a Student Rep?**

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

### **What does a Student 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 the Student Voice Meetings to share student 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
- Interested in working with staff to make the course better
- Good at working with fellow students to identify solutions to any problems
- An articulate link between staff and students
- 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

### **What are the main responsibilities of being a Student 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 Student Rep?**

You should not...

- 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 is 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.

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.

## **THE STUDENT VOICE MEETING**

At Central, Student Representatives attend the Student Voice Meeting. This takes place 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 Programme Monitoring Report. Student Representatives will be responsible for gathering student views/ issues prior to each meeting and sending agenda points to the relevant member of staff when requested. Minutes of the meetings will be sent to all students. Student Reps are responsible for passing on any resolutions to issues or relevant discussion to the rest of their respective year group.

Central also has student representation on the School Academic Board. The Academic Board meets once a term and two Student Reps will be invited to attend each meeting. These are normally two representatives from Year Two of the Foundation Degree.

## **STUDENT VOICE GOVERNOR**

The Board nominates a Student Voice Governor from amongst its existing members, with this Governor providing a direct link to Central's Student Voice meetings (and attending at least one Student Voice meeting each year). Full Terms of Reference and Guidelines are provided for the Student Voice Governor and the student attendees to adhere to and act in accordance with at all times.

It is important that all students are aware that this channel of communication is in place. If members of the student body feel there are issues of significant concern to be raised these should, in the first instance, be addressed to members of the Student Voice Committee. They will make the decision whether the issue is suitable to be relayed, in confidence, to the Student Voice Governor.

## **CDD STUDENT ADVISORY COMMITTEE**

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

Normally, 2/3 reps are selected to sit on the Conservatoire level committee from each school. Often these are already course/student reps at a school level. The SAC meets 3-4 times a year, which sometimes coincides with events or conferences. The Committee gives you the chance to meet students from other Conservatoire schools and to discuss:

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

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

## **CDD STUDENT GOVERNOR**

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

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

The Student Governor's role is:

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

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

## **PART C – Student Life**

### **GETTING STARTED**

#### **TRANSITION, INDUCTION AND ENROLMENT**

The first day of term for undergraduate students is Monday 14 September 2020. When you first arrive at Central, you will be met by the Senior School Administration Team at the school Reception. During your first week, there will be a Welcome Talk by our Executive Director Mark Osterfield, where you will also get to meet many members of Central's staff.

The first two weeks of the Autumn term are normally warm up weeks. These allow for induction sessions involving paperwork such as CDD (Conservatoire for Dance and Drama) registration, GP registration, as well as short courses in Pilates, Drama and daily ballet classes. Due to current Covid-19 regulations, warm up weeks will not be offered in the 2020-21 Autumn term, and you will be following an adapted term timetable.

For postgraduate students, enrolment takes place in January, and the Director of Higher Education Courses will meet with you to give a full induction to the course.

#### **TRAVEL**

Central is registered with the Transport for London scheme for students. If you're 18 or over, live at a London address during term time and in full-time education, you may be eligible for an 18+ Student Oyster photocard.

If you live near your school, or only make a few journeys, you might not need a Travelcard or Bus & Tram Pass. Instead, you might be better off using [pay as you go](#) at the adult rate.

If you have a [16-25 Railcard](#), you can add the discount to your 18+ Student Oyster photocard to get a 34% discount on off-peak pay as you go fares and off-peak daily caps on Tube, DLR, London Overground, TfL Rail and most National Rail services in London.

#### **COUNCIL TAX AND LETTERS OF REFERENCE**

Once you are a registered full-time student you are eligible for Council Tax exemption. Depending on the local council authority in which you live, you will either need to fill in a form, or send the council a student certificate of attendance. Failure to apply for an exemption will result in your being liable for Council Tax. You may need a letter of reference to show to your council, bank, estate agent etc. Make sure you plan ahead if you need a letter of reference. The Senior School Manager will write a letter for you but will need to know in advance.

Please contact Senior School Administrative Assistant Heather Begbie for further information.

## **REGISTERING WITH A GP**

Registering with a GP is mandatory as per Central's Terms and Conditions. This is important even with your compulsory membership of the School Health Insurance Scheme. You are required to register with a GP in London by the end of your first week at School, commencing on 14 September 2020.

When you have registered with a doctor you must let the Senior School Manager know the full details.

The best way of finding a doctor's practice is the NHS DIRECT website, [www.nhs.uk/England](http://www.nhs.uk/England). This gives you the facility to search for local Doctors, Dentists etc.

## **PRIVATE HEALTH INSURANCE**

The School is committed to providing a safe and healthy environment to train dance artists but the courses and assessments can be physically demanding. In addition, dance skills by their very nature include elements of risk, including injury. Whilst we take reasonably practicable measures to reduce or eliminate these risks, it is not possible to eliminate them all. For specialist medical and injury cover, all students are required to be insured privately, on the school scheme (AXA PPP Healthcare). Whilst students are required to pay £100 the first time they see a consultant, the other costs will usually be covered by AXA Health (the AXA Health scheme guidelines are available from your induction pack). This scheme has to be renewed yearly.

## **INTERNATIONAL STUDENTS**

Central School of Ballet holds a Tier 4 sponsor licence. The visa requirements for non-EEA students coming to study in the UK are subject to change so we advise applicants to visit the UK Government website for the most up to date information and guidance on the visa application procedure. Students are responsible for ensuring that they have the correct visa for entry to the UK.

Once you have been accepted onto a Higher Education course at the School we will provide you with a Confirmation of Acceptance for Studies (CAS), which you will require to make your visa application.

The UK Border Agency requires you to present your visa and passport on the first day of term to enable you to enrol. We will make photocopies of these and keep them on file.

## **ENGLISH LANGUAGE SUPPORT**

All students who do not have English as a first language will be required to take English Language (EFL) classes to support both their written and spoken English skills. All students with English as a second language are strongly encouraged to maximise their exposure to the English language prior to arrival in the UK. EFL teaching sessions are bespoke to students to be course related whilst meeting their language needs.

## ACCOMMODATION GUIDANCE

Central School of Ballet does not operate any housing of its own but can provide students with information on housing. Please speak to Senior School Administrative Assistant, Heather Begbie, in the main Administration Office about this.

Once you have organised your housing, you should take out contents insurance to cover your possessions. Many companies, including high street banks, provide inexpensive insurance specifically for students.

## PERSONAL SAFETY

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

- At home use the safety chain on the front door or shout through the letterbox to check the identity of callers.
- Never let anyone in at home who cannot identify themselves to your satisfaction, e.g. gas/electricity meter readers carry authorized cards.
- At home, make sure doors and windows are secure.
- Do not carry more money than absolutely necessary. Keep an emergency £20 note separate to your spending money.
- Keep keys and money in inside pockets.
- If carrying a bag, wear it diagonally across your chest, not hanging on your shoulder. Be particularly careful in cafés or tourist places. If someone attempts to snatch your bag, let them take it. You are risking personal injury if you resist.
- If you are in a coffee shop or restaurant, keep your bag where you can see it and feel it at all times. Never leave it hanging over a chair or on the floor under your seat unless it would be impossible for someone to take it.
- Do not walk by yourself late at night, but try to remain in groups. Let a friend or relative know where you are going, and what time you should be due back. Keep to busy, well-lit streets and avoid isolated areas, even if it means a longer walk to get to your destination.
- Check the times of last trains/buses to avoid getting stranded.
- If hailing a taxi always use a registered London Black Cab. While waiting by the roadside for a taxi, **NEVER** get into an ordinary car where the driver stops and claims to be a mini-cab driver.
- Don't give your phone number or your address to people you don't know well.

**NEVER** accept drinks or cigarettes from strangers in bars or other public places. They can sometimes be spiked and you are risking your personal safety to do so. If you are out in a bar or club, keep your drink with you at all times to prevent it from being spiked. If you become ill in a bar or club and suspect your drink has been spiked, ask for help from the bar staff or door staff.

## **STUDENT SUPPORT ARRANGEMENTS**

### **Introduction**

For most students, enrolment at Central School of Ballet is a significant step towards a career as a professional dancer.

To ensure that all students are fully equipped to manage a professional dance career, Central provides a comprehensive range of support services during the three-year degree course.

All Central's teaching and support staff are approachable and are selected for their openness and expertise in their field. All students are allocated male and female tutors who are available so that students feel encouraged to discuss progress on a regular basis.

Central School of Ballet has a strong tradition of providing a comprehensive range of student care and support services, and commits considerable resources to this purpose.

Many students who are embarking on training at the School will be living away from home or abroad for the first time and may face a number of challenges during their training. We aim to provide the necessary services to help all students overcome these and ensure that the highest level of individual care is offered.

Services provided to students include:

- Support for students with disabilities
- Injury support
- Counselling and guidance for mental health and wellbeing
- Sports psychologist
- Financial assistance
- Academic support
- English language classes

### **STUDENT SUPPORT TEAM**

All students have their ballet teacher as their tutor who oversees the students' work across the course and where necessary, guides the student to the appropriate source of support.

Individual coaching is offered in ballet and according to need in other areas. Specific exercise /remedial courses are provided for students where need is identified; this can be through the support service team, physiotherapist, Pilates (body conditioning) instructor, or the Injury Prevention and Recovery Tutor.

The in-house support team – physiotherapist, Pilates instructor, performance psychologist and Injury Prevention and Recovery Tutor work closely with the teaching team to ensure that areas of need are covered. Appointments can be booked with all of these specialists.

### **Head of Medical Department/Lead Physiotherapist**

Anna Brodrick is Head of the Medical Department and oversees the smooth running of student care. Anna is always available to talk with you about your medical issues/situation, and will liaise with other support and artistic staff to maximise your recovery. Where appropriate Anna may contact your parents (with your consent) if there are any causes for concern.

### **Physiotherapy: Anna Brodrick/Sarah Van Der Riet/ Grainne Creegan (Daily)**

If you think you may have an injury or concern about any physical problem then it is important to see the school physiotherapist, Anna. At Central, we operate an open door policy which means you can drop in at any appropriate time. The physiotherapist will assess the problem, give you advice and where appropriate give you a follow up appointment. The next step is to see both Injury Prevention & Recovery (IP &R) Tutor, Sara Gallie and the Pilates Tutor, Louisa Potter under the guidance of the physiotherapist.

### **Injury Prevention and Recovery (IP&R): Sara Gallie (Monday and Tuesday)**

The role of the IP&R Tutor is two-fold: 1. To grade you back into dancing after an injury; 2. To prevent an injury by strengthening your technique. Sara is also a Pilates instructor and will run some of your Pilates classes. She integrates Pilates knowledge and dance technique to return the dancer stronger and reaching their full potential. A diary is kept in the Pilates room. You are welcome to write your name down next to a time slot.

### **Pilates: Louisa Potter (Wednesday and Friday)**

When you start at Central, you will get an introduction to the Pilates system of body conditioning by Louisa Potter, our Pilates Instructor. In addition, she will provide information on safe and appropriate ways of working and go through the carefully devised warm-up and cool-down courses which are essential for a dancer. Please feel free to book an appointment with Louisa if you need her advice on exercises, or if you would like to see her for whatever reason. You will find the Pilates Appointment Schedule on the student notice board. Just fill in your name on the schedule and make sure you turn up! If you have an injury, you will need to see Louisa. Priority is given to students with injuries or specific weaknesses.

### **Sports Psychologist: Britt Tajet-Foxell (Mondays 9-11.30am)**

Britt Tajet-Foxell will see all new students individually for an introductory talk at the beginning of the academic year. If you would like to discuss something with her and you would like to make an appointment, please see Carol Been at reception. Please note that confidentiality is fully respected at all times.

If you miss an appointment with any of our support staff without giving notice, you may be restricted from future appointments at the discretion of the Head of the Medical Department. At Central we appreciate 24 hours' notice if you are unable to attend your appointment. The medical/support services are free and widely used throughout the school. It is important appointments are not wasted.

### **Please note:**

As a Higher Education Institution, we are expected to discuss any issues arising directly with the students. Issues may relate to progress, discipline, behaviour etc. Usually, the student will then be referred to the appropriate member of staff for support. We are happy to talk to parents as well, but only in the student's presence or with permission.

Under special circumstances, we reserve the right to contact parents directly, but only if we have a serious concern.



## **ACADEMIC AND PASTORAL SUPPORT**

All students receive tuition in study skills through the Dance Studies course. The Head of Studies and Learning Development Manager offer advice on many learning activities: research skills, accessing library resources, essay writing, time management and note-taking, and they are available for group and individual consultation.

If you need help with the content of classes or assessment work, you can contact Iryna Pyzniuk, Head of Studies at [iryana.pyzniuk@csbschool.co.uk](mailto:iryana.pyzniuk@csbschool.co.uk) or Natasha King, Learning Development Manager at [natasha.king@csbschool.co.uk](mailto:natasha.king@csbschool.co.uk). Similarly, if you would like general listening support or pastoral guidance and support, you can see Carol Been at Reception or get in touch at [carol.been@csbschool.co.uk](mailto:carol.been@csbschool.co.uk). Further support for students with individual needs can be accessed by appointment with the Head of Studies and Learning Development Manager.

At Central we support students with Specific Learning Difficulties (such as Dyslexia, a specific learning difficulty affecting reading, spelling, writing, memory and concentration and sometimes maths, music, foreign languages and self-organisation), by means of providing a study skills tutor and applying through Student Finance for Disabled Student Allowance (DSA) which provides students with learning aids such as laptops and relevant software. This government funding will provide you with one-to-one study support and equipment such as a laptop and specialised software to assist you with your studies. For further information, please see the Learning Development Manager.

All students are given support as part of their academic studies to gain confidence in researching, note-taking, writing and referencing essays, as well as thinking about learning styles and ways of organising study time. Academic support is delivered via regular study skills sessions, and also available via scheduled tutorials.

## **TOGETHERALL (Mental Health Support)**

Conservatoire students who are struggling with their mental health can access free online support with Togetherall (previously known as Big White Wall).

Whether you're struggling to sleep, feeling low, stressed or anxious, Togetherall can help you cope with life's challenges. You will have access to an anonymous and 24/7 online community who come from all walks of life to support each other. Clinically managed, trained professionals are on hand 24 hours a day to help those in need of extra support.

The service 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. The service is confidential, meaning 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 70% use Togetherall outside of 9-5pm. To join the service, register at [togetherall.com](https://togetherall.com) and sign up under 'organisation' with your school e-mail address.

## **PREVENT AND SAFEGUARDING**

As part of Central's safeguarding policy, it is the school's duty to ensure that students are protected from the risk of radicalisation in all of its forms. As like all schools and Higher Education Institutes in the UK, Central School of Ballet has a legal responsibility to promote British values and students' spiritual, moral, social and cultural development. In line with the school's Equality and Diversity Policy, students must regard people of all faiths, races and cultures with respect and tolerance.

The school is responsible for identifying students who may be vulnerable to radicalisation and forwarding that person to the appropriate channels of support. Any individual identified as being at risk of being drawn into terrorism will be forwarded to the local authority's 'Channel' Panel under the 'Prevent' strategy.

Central School of Ballet works with children, young people and vulnerable adults delivering courses of education and classes. Teachers and other adults working with children and young people have a duty to safeguard them from harm and promote their welfare. Central recognises that all children, young people and vulnerable adults involved in the work of the school have a right to protection and feel safe at all times. Central School of Ballet accepts the responsibility to take reasonable and appropriate steps to ensure the safety and protection of these groups through adherence to the school's Child Protection and Safeguarding Policy and Procedures. For the purpose of this policy, a child is defined as a person under 18 and includes young people over 18 who are in full-time education. Please refer to Central's Child Protection and Safeguarding Policy and Procedures which is available [on the school website](#) and also on request from the Senior School Manager.

No member of staff or visitor should use their own mobile phone or any other personal device to take photographs of or film Central School of Ballet students or any young people they may teach as part of their Central School of Ballet duties. Any footage taken on a Central School of Ballet device should not be used on personal websites or personal social media sites nor copied to personal computers. No young person should be identified and named on such photographs and film footage. Students need to give a written signature to say they are happy to be filmed and photographed.

## **EQUALITY AND DIVERSITY**

Applicants to the School are chosen solely on the basis of their talent and potential to develop the skills required for their chosen 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.

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.

Further information on Equality and Diversity can be found [here](#).

### **CARE LEAVERS**

Central 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 [here](#).

### **FINANCIAL GUIDANCE**

The Conservatoire for Dance and Drama offers a range of scholarships in the form of bursaries and fee discounts. This includes information on admittance and support of students from all backgrounds including care leavers and estranged students. Full information can be found [here](#).

Depending upon your individual circumstances, bursary support may be available. The in-house bursary fund is open for applications twice a year, once in the autumn term and once in the spring term. Awards are made in line with the school's student support policy and the available funds. Application forms will be posted on the Senior School noticeboard in due course.

The Senior School Manager is available for consultation on issues relating to Student Finance, application for financial bursaries, accommodation issues and general health needs. Please speak to Reception or email [info@csbschool.co.uk](mailto:info@csbschool.co.uk) for further assistance in the first instance.

### **ELECTORAL REGISTRATION (registering to vote)**

The Conservatoire is a registered Higher Education Provider with the Office for Students (OfS). Higher education providers that are registered with the OfS and have students who are eligible for electoral registration are required to comply with requests from Electoral Registration Officers (EROS), under regulation 23 of the Representation of the People (England and Wales) Regulations 2001, for information about students which the ERO requires for the purposes of maintaining the electoral register<sup>2</sup>. This

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<sup>2</sup> More information about eligibility to register can be found in 'Guidance for electoral registration officers: Part 2 – The registration framework', available online at <https://www.electoralcommission.org.uk/i-ama/electoral-administrator/running-electoral-registration>.

requirement is one of the conditions of registration with the OfS that the Conservatoire and its Schools must meet.

This means that where an ERO contacts a School of the Conservatoire, they may require the School to provide information to them about any student registered on a course of higher education. Information requested will be information that is required by the ERO in order to maintain registers of students who are eligible to vote in parliamentary and local government elections. The Office for Students also expects that all of the Conservatoire Schools will cooperate and work effectively in partnership with EROs in this way.

If you want to vote at an election or referendum in the UK, you must be registered to vote.

## **CAN I REGISTER TO VOTE?**

### **Age**

In *England, Northern Ireland and Wales* you can register to vote if you are 17 years old (and in some cases if you are 16). However, you can only vote when you become 18.

In *Scotland* you can register to vote if you are 15 years old (and in some cases if you are 14). You can vote in local elections and elections to the Scottish Parliament when you are 16 and elections to the UK and European Parliaments when you are 18.

### **Nationality**

You qualify to register to vote if you are:

- a UK or Irish citizen
- a qualifying Commonwealth citizen resident in the UK
- an EU citizen resident in the UK

A qualifying Commonwealth citizen is someone who has leave to enter or remain in the UK, or does not require such leave.

The definition of a 'Commonwealth' citizen includes citizens of British Crown Dependencies and British Overseas Territories.

More information about registering to vote can be found on the Electoral Commission website at the following link:

<https://www.yourvotematters.co.uk/faq/registering-to-vote/as-a-student,-which-address-should-i-use-to-register-to-vote>

## **DATA PROTECTION**

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

## **School Data Protection Officer**

Central's Data Protection Officer is Carolyn Braby, Director of Finance and Operations: [Carolyn.braby@csbschool.co.uk](mailto:Carolyn.braby@csbschool.co.uk).

## **School Data Processing Statement**

Please refer to Central's [Privacy Policy](#) for information on how data is collected, stored and processed.

Please also refer to the [Terms and Conditions](#) that you signed when registering as a student.

## **Conservatoire for Dance and Drama Data Processing Statement**

The Conservatoire needs to collect and process personal data in order to meet its obligations and function effectively as a higher education institution, including monitoring and improving the Student Experience. Personal data is processed for a variety of reasons (as set out below) and all such personal data will be collected and processed in accordance with the requirements of the General Data Protection Regulations (GDPR) (2018) and the Data Protection Act (2018).

This personal information is generally processed by each Data Controller (i.e. by the School and the Conservatoire) for the following general purposes:

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

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

## **STUDENT VOICE FORUM**

From the 2020-21 academic year, the Conservatoire is launching its very first Student Voice Forum. The Student Voice Forum will be hosted on MS TEAMS.

### **Purpose of the Conservatoire Student Voice Forum:**

- An informal Conservatoire-wide platform for students from all schools to come together and connect.
- To bring students together to talk through the learning process during Covid19 and beyond – what have we learned/are we learning.
- To have a collective voice at the Conservatoire level.
- The Forum is not for venting about issues. If students have any issues or concerns, they need to raise them directly with their school.

Student representatives will automatically be added as members of the Forum, and should receive an email notification from the Conservatoire towards the start of the 2020-21 academic year, notifying them of their membership and providing a link to access the Forum.

The Student Voice Forum is open to students at both undergraduate and postgraduate level.

Students who are not nominated Student Representatives can request to be added to the forum by contacting Natasha King, Learning Development Manager.

**The Student Voice Forum is not the same as, and does not replace, the Conservatoire Student Advisory Committee, nor does it serve the same functions:**

- The Conservatoire Student Advisory Committee is a sub-committee of the Conservatoire Senate and provides formal scrutiny and consultation on policies, initiatives and other matters. Only nominated student representatives can sit as a member of the Committee.
- The Student Voice Forum is an informal Conservatoire-wide platform that aims to provide an online space that brings students together from across all Member Schools of the Conservatoire. Any student can participate in the Forum.

There are 'Rules of Engagement' for participating in the Student Voice Forum. These can be found on the Conservatoire website at: <http://www.cdd.ac.uk/policies/student-resources/>

Further information about the Conservatoire Student Voice Forum can be found at: <http://www.cdd.ac.uk/policies/student-resources/>

## PART D – Policy Information

### SUMMARY OF CENTRAL SCHOOL OF BALLET POLICIES FOR STUDENTS

The table below provides a summary of where to find *full* policy information mentioned in this handbook.

Name of policy	Where to find it
Student Acceptable Use Policy for IT and Systems	Student Handbook pg 45
Support Through Studies	CDD <a href="#">website</a>
Working With Others	Central <a href="#">website</a>
Attendance Policy	Central <a href="#">website</a>
Regulations for Taught Courses of Study	University of Kent <a href="#">website</a> or <a href="#">document</a>
Extenuating Circumstances Procedures	University of Kent <a href="#">website</a>
Tuition Fees Policy	Central <a href="#">website</a>
Terms and Conditions	Central <a href="#">website</a>
Teaching and Learning Agreement	Student Handbook pg 37
Codes of Behaviour	Student Handbook pg 39
Assessment Guidelines	Central <a href="#">website</a>
Religion and Belief Equality Policy	CDD <a href="#">website</a>
Child Protection and Safeguarding Policy	Central <a href="#">website</a>
Privacy Policy	Central <a href="#">website</a>
CDD Data Processing Statement	CDD <a href="#">website</a>
Policy on Sexual Misconduct, Harassment and Related Behaviours	CDD <a href="#">website</a>
Emergency Powers of Exclusion and Suspension	CDD <a href="#">website</a>
Student Complaints	CDD <a href="#">website</a> and University of Kent <a href="#">website</a>
Academic Appeals Procedure	CDD <a href="#">website</a> and University of Kent <a href="#">website</a> and <a href="#">guidance</a>
Academic Misconduct	Student Handbook pg 70 and University of Kent <a href="#">website</a> and <a href="#">guidance</a>
Inclusive Cultures Strategy	Student Handbook p 76

Prevent Strategy and Policy	CDD <a href="#">website</a>
Criminal Records Policy	CDD <a href="#">website</a>
Completion of Procedures and the Office of the Independent Adjudicator (OIA)	Student Handbook p 77 and OIA <a href="#">website</a> and OFS <a href="#">website</a>
School Code of Conduct	Central <a href="#">website</a>
Non-Academic Misconduct Policy	CDD <a href="#">website</a>



## SUMMARY OF CONSERVATOIRE FOR DANCE AND DRAMA COMMON POLICIES

### Part D, Section 1

#### 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.centralschoolofballet.co.uk/about-us/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 Part D 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](mailto:qualityoffice@cdd.ac.uk) .

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## Part D, Section 1

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### 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/procedures/collabprocedures2.html#appealsandcomplaints>.

The Conservatoire defines a complaint as:

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

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

The Student Complaints Procedure is a 3-Stage procedure:

- Stage 1      Informal Resolution (issues should be raised as soon as possible after they occur)
- Stage 2      Formal Resolution (complaint should be submitted as soon as possible after the end of Stage 1 and in any case no later than 3 months after the events/issues of complaint occurring)
- Stage 3      Appeal (should be submitted within 14 days of the date of the Stage 2 Complaint Outcome Letter)

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

As your degree is validated by the University of Kent, following completion of the final stage of the Conservatoire's Student Complaints Procedure, you have the right to take any academic complaint to the University of Kent via the 'Grievance to Council' procedure - see the Conservatoire Student Complaints Procedure for details 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>.

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 Examiners<sup>3</sup>; and/or*

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

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

### What will not be considered

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

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

If, following the official publication of your results, you feel you may have grounds for appeal, you may submit an academic appeal to the University of Kent for consideration.

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<sup>3</sup> Where the appeal is that evidence relating to illness or other circumstances beyond the student’s control submitted under mitigation procedures within the prescribed time limit (see 4.2.2. above) was not properly considered by the Board of Examiners, this will be treated as a procedural error.

The relevant procedure and guidance can be found at the links below:

**University of Kent Academic Appeals Procedure:**

<https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex13.html>

**University of Kent Guidance:**

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

**Academic Misconduct (academic disciplinary regulations)**

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

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

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

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

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

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

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

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

### **Non-Academic Misconduct Policy 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 <a href="http://www.cdd.ac.uk/policies/student-related-policies/">http://www.cdd.ac.uk/policies/student-related-policies/</a> ).

## **Emergency Powers of Exclusion and Suspension**

In certain circumstances there may be a need to take urgent emergency action and exclude or suspend a student, for example where it is deemed they may pose a significant risk to themselves and/or other members of the School and potentially wider community. The Conservatoire for Dance and Drama's Emergency Powers of Exclusion and Suspension are in place to facilitate this, and to provide a transparent, consistent and fair way of managing such emergency situations.

The powers ultimately belong to the CEO of the Conservatoire. However, the CEO delegates these powers to your School Principal for an initial emergency period, who is able to use them in the event of needing to take emergency action. In the event that they need to use the emergency powers, your School Principal will report that they have taken such action to the CEO of the Conservatoire, who will then maintain oversight of the situation.

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

- Where a student is considered a danger to themselves or others
- A student who might have seriously breached the published School Student Code(s) of Conduct and/or Conservatoire Code of 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.

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## Part D, Section 2

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### **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 Report<sup>4</sup> 'Changing the Culture: Report of the Universities UK Taskforce to examine violence against women, harassment and hate crime affecting university students' (October 2016). Conservatoire Executive Committee are the owners of the Strategy; the Working Group for the Strategy is the Registrars' Group.

### **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 will be developed 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.

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<sup>4</sup> <http://www.universitiesuk.ac.uk/policy-and-analysis/reports/Pages/changing-the-culture-final-report.aspx>

## 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](mailto:qualityoffice@cdd.ac.uk).

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## Part D, Section 3

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### 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 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/ga/collaborative/procedures/collabprocedures2.html#appealsandcomplaints>, the University will issue the CoP letter)
- **Non-academic Misconduct Policy**
- **Support Through Studies policy**
- **Policy on Sexual Misconduct, Harassment and Related Allegations**

Your CoP letter will contain the following information:

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

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

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

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

## **Royal Patron**

HRH The Countess of Wessex GCVO

### **Patrons**

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Adam Cooper  
Mike Figgis  
Raymond Gubbay CBE  
Sir Derek Jacobi CBE  
Robert Mackintosh  
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Pim Baxter OBE  
Dr Virginia Brooke  
Simon Cole  
Carole Gable  
David Gray  
Stephen Kane  
Wendy Pallot  
Tim Parsonson  
Susan Scott Parker OBE  
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Charlotte Talbot

Andrew Tuckey (Vice Chairman)  
Jonathan Wood  
Tamas Wood

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Dominic Fry  
Jean Gomm  
Peter Kyle OBE  
Chrisanthy Lemos  
Genevieve Mather  
Irina Porritt  
Bruce Sansom  
Amanda Sieff  
Paul Slawson-Price  
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