

**national centre
for circus arts**

Foundation Degree in Circus Arts

BA (Hons) Degree in Circus Arts

Student Handbook

2021/22



national centre for circus arts

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Location

Old Street tube - 5mins
Shoreditch High Street Overground - 10 mins
Hoxton Overground 10 mins
Liverpool Street - 15 mins
St Pancras International - 2 stops, Northern Line

[VIEW ON GOOLE MAPS](#)

INTRODUCTION TO THE HANDBOOK

This handbook and its appendices contain all the information you need to know about being a student on the Higher Education Course at the National Centre for Circus Arts. The sections of this handbook have been designed as 'bite-sized' summaries of the key information that you need to be aware of at the start of the Course, but will also include references to policies and procedures and guides containing more detailed relevant information, all of which are available online. Of course, if you can't find what you're looking for in this handbook you should come and speak to a member of staff in the Higher Education office, who will either know the answer, know where to find it, or know who to ask.

As a Higher Education student at the National Centre you are also a registered student of the Conservatoire for Dance and Drama and your degree is validated by the University of Kent. The National Centre for Circus Arts is a founder member of The European Federation of Circus Schools (Fédération Européenne des Écoles de Cirque Professionnelles - FEDEC), which was established in 1998 to build relationships between vocational circus schools with similar educational objectives. Most of the professional European schools, at foundation and higher education level, are represented.

CONTENTS

Introduction to the Handbook	2
Information related to the covid 19 pandemic	6
About the National Centre for Circus Arts	6
About the Conservatoire for Dance and Drama	8
About the University of Kent	10
Equality of Opportunity	10
Higher Education Staff Team	11
Key Contact Information	11
Higher Education Office Staff – Who’s who and what we do	11
The Academic Year	13
Term Dates	13
Performance Dates	13
Student Timetables	13
Managing Change	14
Facilities and Resources	15
Spaces and Uses	15
Schedules for Spaces	15
Lockers & Changing rooms	16
The Library, IT & Teams, CDD online resources	16
Social spaces & food facilities	17
Opening hours & accessibility	17
The Higher Education Course at the National Centre for Circus Arts	17
Foundation Degree in Circus Arts	18
BA (Hons) In Circus Arts	23
Course Information and Documentation	25
Assessment	26
Attendance	26
Health & Safety	26
Fire and Emergencies	27

Working with others	28
Student progression	29
Student Progression	29
Mitigating Circumstances: Extensions / Intermission of Studies / Withdrawal	29
Student Engagement and Responsibilites	32
Commitment to Training & Learning.....	32
Code of Conduct.....	32
Filming and Assessment Footage Policy	33
Intellectual Property Rights.....	34
TEAMS	34
IT Policy	35
Social Media Policy	35
Student Representation	36
Becoming a Student Representative	39
Student Feedback Cycle	39
Student Life	40
Getting Started	40
Financial Guidance	41
Induction and Enrolment	42
Dates of Induction.....	42
Enrolment (inc. re-enrolment).....	42
Student Support	44
Disordered Eating Policy	44
Safeguarding Policy.....	44
Equality and Diversity Statement	45
Care Leavers	45
Learning Agreements	46
Alternative Assessment Arrangements	46
Support Through StudIES	47
Confidentiality Statement.....	47

Anti-Harrasement Statement.....	48
TOGETHERALL (fORMERLY KNOWN AS BIG WHITE WALL)	48
Data Protection	48
National Centre Data Processing Statement.....	49
CDD Data Processing Statement.....	49
ELECTORAL ROLE REGISTRATION (rEGISTERING TO VOTE)	50
Part D: The Conservatoire	51
Part D, Section 1	53
Part D, Section 2	65
Part D, Section 3	68
List of Related Policies and Guides	71

INFORMATION RELATED TO THE COVID 19 PANDEMIC

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

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

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

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

ABOUT THE NATIONAL CENTRE FOR CIRCUS ARTS

The National Centre for Circus Arts was established as a pilot project in 1989 as Circus Space, by a group of over 30 circus artists with an ambition to develop a space for training and creation of new work. From those early volunteer driven days the organisation has grown into maturity becoming the National Centre in 2014, and now offers some of the finest circus training facilities in the world and is populated by a dynamic and creative artistic community. The National Centre for Circus Arts is based in a former electricity generating station in Hoxton that had lain derelict for many years. The Latin motto above the entrance "E Pulvere Lux et Vis" means "from dust comes light

and life” – which is what we do to this day by nurturing even the smallest fragment of an idea

Our vision

The Degree course at the NCCA fosters and nurtures the development of circus creators through a combination of education and the pursuit of artistic research. We aim to provide our students with a clear understanding of the tools of creativity and exploration as an individual but also as a member of a collective.

Our mission

To share the expertise held within our extraordinary team at the National Centre for Circus Arts to create a network of support for artists, organisations and audiences enabling healthy growth and development of the circus art form in the UK.

We will:

- Grow a culture of circus in the UK
- Raise the profile of circus arts
- Raise standards in circus arts
- Encourage greater participation both as audience members and as practitioners of circus arts
- Ensure UK circus is represented internationally
- Train circus Artists to such a level that they are highly employable

Our Values

As an organisation we stand by a very simple tenet: ***‘work hard and be nice’***.

We would use the following words to describe our organisation and our approach to work

- Creative and playful
- Inclusive, accessible and collaborative
- Hard working yet fun
- Ambitious and willing to take risks
- Ethical and sustainable
- Safe and secure
- Ground breaking but true to our roots

The National Centre for Circus Arts has been enabling the creation of excellent and innovative circus for over two decades. Every year we involve thousands of people in the physical challenges and artistic pleasures of the Circus Arts.

Our diverse range of work includes one of the UK's only Higher Education courses in Circus Arts which is supported at either side by a structured training programme for under-18's and professional development opportunities for aspiring and established

performers. Adults and young people can enjoy recreational classes or a varied and growing series of performances both at our base in Hoxton as well as in other venues, at festivals and events across the country and in Europe. We also run highly regarded workshops, away days and team building events for the corporate community. Our production and creation capabilities continue to grow and we have been making work, often in partnerships, which we can tour regionally and nationally.

This work is supported by a range of administrative, technical and financial teams who are responsible, for example, for the maintenance of the building and equipment, generating income to support the programmes work, developing the profile and public perception of both circus and the National Centre and creating an environment for study, training and working that is safe, inspiring and the very best it can be.

The Higher Education courses must cohabit with all these other activities within the same facilities. Students on the Higher Education courses are considered users of the National Centre and as such, are subject to the National Centre Code of Conduct (please refer to Appendix J) regarding any actions on the premises, in addition to the regulations specific to the Higher Education courses.

With so much going on, and in order to make it all work coherently, special times of each day, and days of the week, are allocated to each course. Additionally, occasionally during the year we take commercial opportunities that present themselves to us allowing us to use our building to generate income that supports our educational and charitable activity. We minimise the disruption as far as is possible but this use of the space is a crucial part of the financial mix that allows the National Centre to flourish. For this to work, every course and the people involved in those programmes, must respect the time allocated for others. The Higher Education course occupies a majority of the allocated times.

Students are required to leave the training spaces at the end of the allocated times so that other courses may use them. Spaces must also be cleared, and all equipment returned to proper storage places in preparation for the next users.

ABOUT THE CONSERVATOIRE FOR DANCE AND DRAMA

Students of the National Centre for Circus Arts are also jointly registered with the Conservatoire for Dance and Drama.

The Conservatoire comprises six specialist Schools delivering world-class professional education and vocational training in the performing arts. We train the performing artists and production professionals of the future: actors, circus artists, dancers, stage managers, technical theatre practitioners, choreographers and directors.

The Conservatoire's unique structure gives students opportunities for collaboration beyond the individual School. Together we provide a strong collegiate structure, which celebrates the diverse identities and histories of the Schools. Being part of a wider higher education institution brings enhanced opportunities for collaboration, and offers students

the chance to build networks with other artists and technicians before graduation, for example through the Student Skills Share events.

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

The Conservatoire is a publicly funded institution. This means that our UK and EU students are eligible for government loans and grants through Student Finance, as well as financial support provided by the Conservatoire and the individual Schools. We recruit based on talent and potential, irrespective of background, and we audition or interview every eligible applicant.

INFORMATION ON THE FUTURE DIRECTION FOR NATIONAL CENTRE FOR CIRCUS ARTS

National Centre for Circus Arts is currently a member school of the Conservatoire for Dance and Drama (CDD), but over the next few years will be moving towards greater independence. The National Centre for Circus Arts is seeking self-registration as an independent Higher Education Provider with the Office for Students, with plans to end its membership of CDD by 1 August 2022. This is earlier than the 2023 exit date formerly published on our website. This path towards greater autonomy and independence will allow the School to respond dynamically to the changing needs of the circus world, as well as engage in new partnerships and activities locally, nationally and internationally. All National Centre courses will continue to be validated by the University of Kent, and the CDD and National Centre will continue to support our students in the successful completion of their studies, aiming to ensure there is no disruption for those studying with us during the transition to independence.

BA (Hons) students enrolling in September 2021 will therefore complete their studies under registration with CDD. Foundation Degree students enrolling from 2021/22 will complete the first year of their 2-year Foundation Degree with CDD but for their 2nd year FD and final year BA (Hons) top up they will be registered with National Centre for Circus Arts. The courses will continue to be validated by the University of Kent. We will work closely with CDD to ensure there is no disruption to students during this period of transition.

The six Conservatoire schools are:

Bristol Old Vic Theatre School www.oldvic.ac.uk

Central School of Ballet www.centralschoolofballet.co.uk

London Contemporary Dance School www.lcds.ac.uk

National Centre for Circus Arts www.nationalcircus.org.uk

Northern School of Contemporary Dance www.nscd.ac.uk

Rambert School of Ballet and Contemporary Dance www.rambertschool.org.uk

Further information about the Conservatoire is available at www.cdd.ac.uk

ABOUT THE UNIVERSITY OF KENT

Your degree is validated by the University of Kent. This is because at the moment the Conservatoire for Dance and Drama does not have the ability to confer degrees upon students itself. There are many small and specialist Higher Education institutions like ours in a similar position, supported by a larger validating university to run a high quality degree course. Kent work with us to assure that the quality of the courses meets the expectations of Higher Education courses in England. On completing your course you will receive your award from the University of Kent and will be invited to attend graduation the following November.

As a Higher Education student at the National Centre you are subject to the regulations of the University of Kent, and the National Centre ensures that its assessment procedures are in line with Kent's regulations. This handbook and its appendices contain a number of links to Kent's policies and other information available to students on their website. We recommend that you familiarise yourselves with these regulations, as well as the appeals and complaints procedures you have access to through the University. This information will be referred to later in this handbook, and is also available via the University of Kent website:

Information for students of validated partners of the University of Kent:

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

University of Kent regulations: <http://www.kent.ac.uk/regulations/index.html>

EQUALITY OF OPPORTUNITY

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

You can read our Equality and Diversity Statement by following this link: [equality-diversity-statement.pdf \(nationalcircus.org.uk\)](http://nationalcircus.org.uk/equality-diversity-statement.pdf)

HIGHER EDUCATION STAFF TEAM

KEY CONTACT INFORMATION

All members of staff at the National Centre have direct dial telephones and email addresses:

Joanna Young
Admissions and Registry Manager
joanna@nationalcircus.org.uk
Tel: 020 7613 8244

Martha Harrison
Foundation Degree Year Manager
Martha@nationalcircus.org.uk
Tel: 020 7613 8219

Nikita Shergill
HE Records Officer
nikita@nationalcircus.org.uk
Tel: 020 7613 8280

Michaela O'Connor
Foundation Degree Year Manager
michaela@nationalcircus.org.uk
Tel: 020 7613 8245

Stevie Taylor
Head of Academic Administration & Student Support
stevie@nationalcircus.org.uk
Tel: 020 7613 8228

Amy Welbourn
BA (Hons) Degree Year Manager
amy@nationalcircus.org.uk
Tel: 020 7613 7279

Adrian Porter
Head of Higher Education Delivery
adrian@nationalcircus.org.uk
Tel: 020 7613 8219

Antigone Exton-White
Student Support Manager
antigone@nationalcircus.org.uk

HIGHER EDUCATION OFFICE STAFF – WHO'S WHO AND WHAT WE DO

The Higher Education office at the National Centre should be your first port of call for any queries you may have about your teaching/students. Below is a list of the members of the Higher Education team you will find in the office and what it is we all do.

All members of the HE department are in Monday to Friday unless otherwise stated below.

Name	Areas of Responsibility	Contact this person for....
Joanna Young Admissions and Registry Manager	Oversees admissions, student Registry, widening participation and student finance; supports the rest of the HE team.	Student queries, Letter Requests, Student Finance: All aspects of students finance including applying for tuition fee and maintenance loans; Issues with Student Finance England (late payment, evidence etc.); Self Payers and Payment Plans;
Nikita Shergill HE Records Officer	Oversees administration of assessment, survey data and course documentation	You can contact the HE Records officer if you have a query about anything related to assessment, surveys, student feedback or the handbook/module guides.
Martha Harrison Michaela O'Connor Amy Welbourn	Oversee the delivery of physical skill elements of the programme, and deal with any issues that relate to their year group. This includes: curriculum design; scheduling and content of student timetables; pastoral care; specialisation assessments; supporting new innovation and development in training	Discipline and Complementary Class Teachers can speak to Course Managers about any issues which are affecting their teaching or students.
Antigone Exton-White Student Support Manager	All aspects of pastoral support,; specialist support for specific learning differences; disability support; English language lessons and queries; Academic Support	Academic support; any issues relating to a specific learning difficulty (dyslexia, dyspraxia, ADD, ADHD, ASD); Student Support: Counselling; Hardship Fund; Housing Issues; Nutrition; Disabled Students Allowance (DSA); Learning Support; Learning Support Agreements; Mental Health Issues & Wellbeing; English Language lessons.
Stevie Taylor Head of Academic Administration	Oversees quality assurance management, assessment processes and academic governance, appeals and complaints, the management of the Higher Education administration team. Works closely with the University of Kent and CDD.	<p>You can come and see Stevie if you have any queries about assessment and regulations, Higher Education policy, student feedback, appeals and complaints or any issues related to administration or student support which has been referred by another member of staff.</p> <p>Student Support: Counselling; Hardship Fund; Housing Issues; Nutrition; Disabled Students Allowance (DSA); Learning Support; Learning Support Agreements; Mental Health Issues & Wellbeing; Equipment Loans; Private Medical Insurance; English Language Lessons, Scholarships & Bursaries</p>
Adrian Porter Head of HE Delivery	Oversees the Circus Delivery of Degree programmes	Adrian Works Monday to Friday (Mondays from home)

THE ACADEMIC YEAR

TERM DATES

TERM DATES 2020/21

Autumn Term: 13 September 2021 – 12 December 2021

Half-term: 25 October – 29 October 2021

Spring Term: 3 January 2022 – 3 April 2022

Half term: 21 February – 25 February 2022

Summer Term: 25 April 2022 – 8 July 2022

Half term: 30 May – 3 June 2022

Bank Holidays (public holidays when the National Centre will be closed):

- Friday 15th April 2022 (Good Friday) [*falls during Easter Holiday*]
- Monday 18th April 2022 (Easter Monday) [*falls during Easter Holiday*]
- Monday 2nd May 2022 (Early May Bank Holiday)
- Monday 30th May 2022 (Spring May Bank Holiday)

PERFORMANCE DATES

Performances by all year group take place at various points of the year. These will be communicated via *TEAMS* as and when they are finalised. For more information about Performances please see: [performance-production-codes-of-conduct.pdf](https://www.nationalcircus.org.uk/performance-production-codes-of-conduct.pdf) ([nationalcircus.org.uk](https://www.nationalcircus.org.uk))

STUDENT TIMETABLES

Each student receives an individual timetable which allows you to see where group and individual classes are being held. The larger spaces, such as the GC (Generating Chamber) and CC (Combustion Chamber) are split into several zones (called bays), to accommodate different equipment/ teaching needs.

Timetables are planned prior to the start of term, but as changes are frequently made students receive their timetable only one week in advance. Timetables for the coming week are available on *TEAMS* and any changes are automatically updated.

Please note that timetables are subject to change. Students are informed of any changes to their timetable by a Year Manager or another member of Higher Education office staff.

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 the space allocated to them to develop independent learning practices, or peer led learning in group classes. There are also times in your timetable scheduled for Independent Learning or peer-led learning which are scheduled without teachers. Attendance to these is mandatory as it would be to any other class.

Whilst loss of teaching time due to short term teacher absence cannot be made up, if a student or group of students are affected by long term teacher illness the Higher Education staff will ensure that those students are not at a disadvantage and some of their teaching will be re-scheduled. Teacher absences are monitored weekly by the Higher Education team, and any student who feels they are being inadvertently affected by teacher absence should speak to their year manager.

MANAGING CHANGE

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

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

Please see your School Terms and Conditions for further information: [conservatoire-terms-conditions-2021-entry.pdf \(nationalcircus.org.uk\)](https://www.nationalcircus.org.uk/conservatoire-terms-conditions-2021-entry.pdf)

FACILITIES AND RESOURCES

SPACES AND USES

The National Centre has training and teaching facilities for several different user groups, in addition to the Higher Education courses. The space use across the whole of the National Centre is therefore scheduled in order to allow an adequate amount of time for all of these activities. This sharing of time and space must be respected and students are reminded that their presence in spaces outside the time scheduled for their use could lead to disciplinary action.

Understand that your time in the space is precious and that you must make the maximum use of it!

You will use the following spaces during your time at the National Centre:

- **Combustion Chamber (CC)** At an imposing 25m long and almost 18m high this is the largest of the spaces available
- **Generating Chamber (GC)** A large space with a 280sq m floor area the chamber retains some of the period industrial features of the building's former life as a power station
- **Upper Link Studio (The Link)** A medium sized space used for Pilates and Dance classes
- **Middle Studio (MS)** A Small to Medium sized room with rigging points used for Aerial and Cyr Wheel classes as well as Theatre classes.
- **Top Studio (TS)** The smallest of the studios with excellent natural light and Ballet Barres, used for ballet and handstand lessons.
- **The Library** Fully equipped with computers and books, this will be used for Theory Lectures and meetings.
- **The Body Shop** Fully equipped with weights and training equipment.
-

SCHEDULES FOR SPACES

1. **Practice time schedule** – List of all the spaces with the timings of when they're allocated to HE (Higher Education) or HE & *Open Training* (This is a building membership for Circus Professionals)

When a space is allocated to HE that means it's free for you to use *if* there are no classes taking place (see space usage chart).

2. **Space usage charts** (one for each day of the week) - These charts indicate when a space is booked (i.e. when the space has been reserved for a scheduled event, namely a class) and when a space is available (i.e. when the space has not been reserved and is therefore free for students to use on a shared basis).

NOTE: Independent Learning and Practice Time are scheduled events and therefore appear as booked on the charts. Also, the charts run up to 10pm, but please remember you can only train outside of HE hours (9am – 4pm) during shared practice time (see practice time schedule).

Weekends: Weekend access to students of the Higher Education Programmes is limited to the use of the library only. Students must confirm National Centre opening times with the Reception. The National Centre is not necessarily open every weekend.

LOCKERS & CHANGING ROOMS

The changing rooms are located in the basement opposite The Body Shop, they are fully equipped with showers, WC's, mirrors and lockers.

During the induction process, you will be assigned a locker by the HE Admin Team in exchange for a **£5 deposit**. We recommend that you use these at all times and avoid bringing items of value or large amounts of money to the National Centre. The National Centre cannot accept responsibility for lost property. You are asked to keep the tops of the lockers clear at all times – items found outside/ on top of lockers will be removed.

THE LIBRARY, IT & TEAMS, CDD ONLINE RESOURCES

Please refer to The Library and Digital Resources for detailed information about these learning resources available to students at the National Centre. [the-library-and-digital-learning-resources.pdf \(nationalcircus.org.uk\)](http://nationalcircus.org.uk/the-library-and-digital-learning-resources.pdf)

TEAMS is our communication and Virtual Learning Tool that has been implemented at the National Centre and all Students will be inducted onto the programme during Induction week.

Online Research Resources are available to all staff and students from any of the affiliated CDD schools. Accessible on any computer with internet access via an online gateway called OpenAthens. You will be provided with a username and password when you have registered at the National Centre and will be able to log into OpenAthens at <http://www.openathens.net>

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

SOCIAL SPACES & FOOD FACILITIES

During breaks students are encouraged to make use of the student porta cabin which is situated in the court yard, the space has a kitchen for you to prepare and store food. The National Centre has no onsite food facilities however there is a supermarket located 2 minutes' walk away, as well as a plethora of food eateries in the local area, you will be spoilt for choice.

OPENING HOURS & ACCESSIBILITY

The National Centre opening hours are:

- **9:00am – 10:00pm Monday to Friday**
- **10:00am – 6:00pm Saturday & Sunday**

National Centre Students are able to access the space on the following hours:

- **9:00am – 6:00pm Monday to Friday**
- **LIBRARY ONLY – Saturday & Sunday**

There is no vehicle parking at the National Centre however there are bike racks available in the courtyard to store bicycles. There are good Transport links to the National Centre serviced by the Northern Line and local busses.

The National Centre is accessible with wheelchair access to all areas apart from the top studio.

THE HIGHER EDUCATION COURSE AT THE NATIONAL CENTRE FOR CIRCUS ARTS

Below you will find an introduction to each stage of the Higher Education Course at the National Centre. A stage is equivalent to one academic year of study. You will also find summaries of the modules you will complete during each stage and the credit weighting for each individual module, totalling 120 credits per stage. The number of credits in a module reflects the number of learning hours (both taught and independent) that the module requires.

For further information regarding individual module content, please refer to the module specifications available on TEAMS, TEAMS is the online programme we use to communicate with students, students are set up with a log in and are shown how to use TEAMS in induction week, more information can be found on page 34 of this handbook. For the full programme specifications please visit the Kent website here:

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

For details of how you will be assessed on the course, please see The Guide to Assessment: [guide-to-assessment.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/guide-to-assessment.pdf) Please note that the BA is a separate programme from the Foundation Degree, and Foundation Degree students must apply to be considered for entry onto the BA. For details of what is required for entry onto the BA, please see Entry onto the BA (Hons) in Circus Arts: [entry-onto-the-ba-hons-in-circus-arts.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/entry-onto-the-ba-hons-in-circus-arts.pdf)

FOUNDATION DEGREE IN CIRCUS ARTS

The Foundation Degree in Circus Arts aims to develop a broad range of the skills required as a professional circus artist, with a strong focus on artistic creativity and collaboration, as well as the development of reflective and analytical skills. A specialisation process enables each student to find one circus discipline which will be suited to them and to develop a technical and creative vocabulary in that discipline.

The training is intensive, weeks are 35 hours long with a mix of taught sessions and scheduled independent learning. Each year is 35 weeks in length in order to sustain physical progression. Class sizes vary depending on the subject being taught. As well as physical skill development there is a strong focus on artistic exploration and creativity, contextual studies and business planning.

The course is divided into modules for assessment purposes, details of which can be found by clicking on the programme content links below. The course will focus on continuous assessment of each student's individual progress, as well as performance related assessment both as an individual and as part of an ensemble. Students' analytical and critical skills are also assessed through research presentations, essays and other assignment projects. There are no formal written examinations.

YEAR 1

During the first year of the Foundation Degree in Circus Arts students can expect to spend an important amount of their autumn term being inducted into the workings of the National Centre for Circus Arts, preparing for your time as a student here and getting to know their year group. Students will gradually be inducted into the use of spaces and equipment, and students will access these resources when we are sure that they are safe and secure in their use.

Throughout the year they will undertake intensive physical classes in a range of circus-related activities, as well as sessions in performance, movement, and contextual studies which allow you to gain an understanding of circus in a wider performance context.

All students (other than those who hold a conditional offer which restricts their discipline choice) undergo a process to determine their circus discipline specialisation. This is a collaborative process between the student and staff, leading to a decision about which circus

discipline is suited both physically and creatively to that person. Our goal is to help the young circus performer to establish the foundation for a long and fruitful career. We aim for all students in this first year to have completed this process by the end of the spring term. In the final term we create a timetable that prepares students for continued development in the 2nd Year of the Foundation Degree in Circus Arts.

The year is comprised of 6 core modules:

Module CA102 – Preparing for Circus

This module focuses on essential aspects of your training. It will be the core physical activity of your first year, moving from general circus skills through to the development of the basic and fundamental technical skills appropriate for your future development in your chosen specialist discipline. Students are assessed on their technical progress and understanding, as well as the early stages of developing their professional practice. The module also introduces students to movement and performance work in the first term.

Module CA105 – Introduction to Ensemble

This module introduces students to the specific creative and technical demands of creating an ensemble performance. Students are assessed on their engagement with the devising and rehearsal process.

Module CA107 – Movement

This module aims to develop foundational elements of physical performance. Sessions will encompass a range of techniques and explore approaches to improvisation, and students will be assessed on the quality of their movement work, as well as a reflective essay.

Module CA108 – Play and Performance

This module allows students to engage with the essential conventions and techniques involved in different forms of performance. Sessions will involve continuous exercises and presentations, and students will be assessed on the quality of their work in these sessions.

Module CA109 – Performance in Theory and Practice

This module explores the theoretical and practical application of historically significant performance practices to contemporary circus. Students are assessed through performance work and an essay submission.

Module CA110 – Specialisation Assessments

This module provides students with the opportunity to research and experience a various range of appropriate circus disciplines. At the end of the module, students will have gained insight and knowledge that will allow them to make a more informed and positive choice of their area of circus specialisation.

Students will work in strict collaboration with the teaching staff to choose the most appropriate specialist discipline and will create journals documenting this process. Big space discipline options will be invitation only and all disciplines will be chosen based on availability of teachers, space restrictions and ability.

Foundation Degree Year 1 Module and Credit Structure					
Autumn Term		Spring Term		Summer Term	Module Credits
Module CA102 – Preparing for Circus					60
Circus skills, movement and performance skills assessment (juggling for juggling strand students)		Warm-up assessment		Circus discipline assessment	
		Module CA105 – Introduction to Ensemble			15
		Assessment of process			
Module CA107 – Movement					10
Assessment of movement work in the spring term		Assessment of movement work in the summer term and a written assignment			
Module CA108 – Play and Performance					10
Assessment of performance skills work in the spring term		Assessment of performance skills work in the summer term			
Module CA109 – Performance in Theory and Practice					15
Assessment of group performance and written assignment in the summer term					
Module CA110 – Specialisation Assessments					10
Assessment of process (written assignment for juggling strand students)					

YEAR 2

The second year of the course is devoted to the development of a student's technical abilities in their circus discipline and other technical skills as well as increasing their understanding of creating, devising and performance contexts. Students will have a tailor made timetable that is specifically designed to support them in the development of their circus discipline, as well as scheduled independent learning sessions to allow students to work towards becoming an autonomous learner.

A typical week during year two will include classes in your specific discipline, other physical complementary classes, acrobatics, performance, movement and contextual studies, as well as time for research and independent practice.

For 2nd year students, there are 7 core modules:

Module CA201 –The Ensemble

This is an ensemble project with emphasis on collaborative processes. Part of the reality of a professional circus performer is to be part of an ensemble cast chosen to be part of somebody else's creative process. As a member of this ensemble cast your objective will be to understand the needs of the creator and propose solutions and content that respond to those needs. The performance is presented publicly.

Module CA204 – Circus Producing and Production Management

A series of lectures on the variety of performance contexts open to a contemporary Circus performer, as well as lectures in a range of topics such as funding opportunities, health & safety regulations and international Circus companies. The assessment of the module includes the production of your own publicity portfolio.

Module CA207 – Theory, Practice and Analysis of Performance

This module will help you to understand epistemologies of performance criticism and forge deeper connections between your ideas and artistic practice.

Module CA209 – The Student Devised Piece

During this year you will begin to develop your own artistic approach and apply the technical abilities you have developed in your chosen discipline to a performance context. The presentations in this module are performed individually or in small groups to National Centre for Circus Arts staff, students and some invited guests.

CA210 – Action Reaction & Creation

This module investigates methods of creating work for performance.

The focus of the first term is action and reaction advancing students' ability to convey emotional honesty and intimacy on stage, drawing from tools developed in realistic and naturalistic modes of performance. The curriculum will focus on such concepts as psycho physical awareness, public solitude, and working with objectives. There may also be some introduction to text work. The focus of the second term is devising, exploring different approaches to generating performance material through exercises and rehearsals. Classes

will examine creating from stimulus, and students will engage with a range of devising techniques.

CA211– Circus Discipline 1

This module helps you understand the needs that a Circus performer has in regards to the monitoring of their own physical progression and technical ability. The module includes complementary classes that will contribute to and support your development as a performing Circus Artist.

CA212 – Movement and Composition

Work in term 1 intensifies the technique work introduced in previous movement classes whilst also allowing students to generate original compositions. Sessions emphasising technique will focus on dynamism, spaciousness, complexity and detail. Composition classes will introduce students to choreographic principles and employ a variety of themes to explore the use of space, structure, and metaphor in creating effective performance material. Work in term 2 advances the technique work explored in term1 and places increased emphasis on the complexity and length of phrases, as well as heightened demands on clarity of movement and expression. Students will be expected to learn at an increased pace and adapt kinaesthetic information to create original material. Composition classes will include viewing and analysing performances to allow students to apply principles derived from outside sources to their own creative practice and in a range of artistic contexts.

Foundation Degree Year 2 Module and Credit Structure – from 2017-18			
Autumn Term	Spring Term	Summer Term	Module Credits
		Module CA201 – The Ensemble Assessment of process and performance	15
	Module CA204 – Business of Being a Performer Lectures and workshops	Assessment of website	10
Module CA207 – Performance Review and Analysis Assessment of participation, presentation and written assignment			10
	Module CA209 – The Student Devised Piece Assessment of process, performance and written assignment		20

Module CA210 – Action, Reaction & Creation		15
Assessment of process of creation and presentation of work in the autumn and spring terms		
Module CA211 – Circus Discipline Level 1		35
Assessment of Circus Discipline work in each term		
Module CA212 – Movement and Composition 1		15
Assessment of process of creation and presentation of work in the autumn and spring terms		

BA (HONS) IN CIRCUS ARTS

The emphasis of this year long ‘top-up’ course is to consolidate the technical level of each student’s specific circus discipline, continue to develop their personal artistic approach, advance their analytical and reflective skills and build upon their experience of performance contexts. A typical week includes classes in and to support their specific circus discipline, sessions in direction and movement, contextual studies, time for research and academic study, and a higher expected level of autonomy and independent practice than the Foundation Degree.

The BA (Hons) Degree course is comprised of 7 core modules:

Module CA306 – The Business Plan

Students work individually or in a group to prepare a business plan for the development of a professional project to be implemented after graduation.

Module CA307 – The Ensemble

This module comprises an ensemble production devised in collaboration with an external director or choreographer. This work takes place over an intensive period of a number of weeks and culminates in the creation of a professional standard production for public viewing. This module usually takes place externally, and occasionally may take place outside of London or the UK.

Module CA308 – Negotiated Performance Task

This module gives students the opportunity to use all of the skills and techniques they have learnt so far to create a devised performance. The piece will allow them to show their personal approach to circus creation and to highlight the technical level that they have achieved. The piece can be created as an individual performer or as part of a

group with other students and students will be assessed on both the process of creation and the final performance. The performance is open to the general public.

Module CA310 – Circus Discipline Level 2

In this module students will build on their skill acquisition in their circus discipline with the aim to progress their physical, technical and artistic development as a circus artist in line with industry expectations. The module will be delivered as a combination of tutor led discipline focused sessions/workshops and task driven independent learning. Scheduled independent and peer led learning sessions are a central element of this module.

Alongside progression with technical skills in their discipline, students will be expected to demonstrate a level of professionalism in their practice in line with industry expectations of circus artists. Students will be assessed on both of these elements, and will also complete a risk assessment to demonstrate a professional level of understanding regarding health and safety protocols related to their discipline

Module CA311 – Circus in the 21st Century

This module allows students to analyse and contextualise developments in contemporary circus. Students will be assessed on student-led theoretical presentations on specific practitioners and will also produce an original piece of research in the form of a practitioner interview and reflective essay.

Module CA312 – Directing

This module draws together learning from academic and performance classes to introduce students to the practice of directing. Students will each have the opportunity to direct a short piece, and to perform in one another's work and will be assessed on presentations at different stages of development.

Module CA313 – Movement and Composition 2

This module advances students' ability to apply principles of choreography and composition to the creation of new work. Students will devise and perform original movement pieces, and will be assessed on both their process of creation and their performance.

BA (Hons) Module and Credit Structure			
Autumn Term	Spring Term	Summer Term	Module Credits
Module CA306 – The Business Plan			10
Lectures and workshops	Assessment of Business Plan		
		Module CA307 – The Ensemble	15
		Assessment of process, performance and risk assessment	
		Module CA308 – Negotiated Performance Task	
Assessment of process, performance and written assignment			
Module CA310 – Circus Discipline Level 2			30
Assessment of Circus Discipline work in each term			
CA311 – Circus in the 21 st Century			10
Assessment of participation, presentation and written assignment			
CA312 – Movement and Composition 2			15
Assessment of process of creation and presentation of work in the autumn and spring terms			
CA313 – Directing			15
Assessment of presentations of work			

COURSE INFORMATION AND DOCUMENTATION

Following enrolment on the course, all new students will complete an induction during the first term of their first year. This will introduce them to all the key elements of being a student at the National Centre. Thereafter, at the start of each term, each year group will be briefed on the modules and other activities which they will undertake over the coming months.

A module brief is produced and shared on TEAMS for each of the modules listed above, which outlines the aims of the module, how the module will be delivered and how you will be assessed. All Module specifications will be available on TEAMS, along with any other information relevant to the module.

Also available on TEAMS are the full programme and module specifications as validated by the University of Kent.

ASSESSMENT

Assessment is an integral part of the learning process. You will be assessed in various ways during the course. For details of this please refer to The Guide to Assessment. [guide-to-assessment.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/guide-to-assessment.pdf)

ATTENDANCE

The National Centre provides world class training and we expect the highest standards from our students. Therefore we expect students to attend 100% of timetabled sessions and be on time every day. As you are training to be professionals this expectation replicates the professional world, and it is mandatory that you are present and on time for every session unless in exceptional circumstances such as illness.

In order to ensure that students are able to meet the intended learning outcomes of their course, the National Centre Higher Education Programme operates a strict attendance policy (further details of which can be found in The Attendance Policy: [attendance-policy.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/attendance-policy.pdf)).

If a student needs to be absent for exceptional circumstances, e.g. for a hospital appointment or funeral, they should inform a member of the Higher Education staff or complete an Absence form (available on TEAMS) as far in advance as possible.

Any classes missed due to student absence will not be rescheduled.

Student must sign in and out using their access cards at reception, this enables the buildings department accurate information about who is in the building in case of an emergency, it is extremely important that this rule is followed by all users of the building including students.

HEALTH & SAFETY

In addition to the advice presented here, you will find further information in NCCA Health and Safety Statement: [ncca-health-and-safety.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/ncca-health-and-safety.pdf)

Registering with a Doctor

It is extremely important that you register with a doctor in London as soon as possible after enrolling on your course. Students should see the Student Support Manager for information regarding this and other health services. It is also advisable, because of the closeness and intensity of the studies here and to prevent epidemics, that you ensure all your inoculations (measles, mumps, rubella, etc...) are up-to-date.

First Aid

In the event of injury or illness you should inform a member of staff who will take the appropriate action, including contacting the duty First Aider to attend. All injuries/accidents must be attended to by a National Centre First Aider.

An accident report will be completed for every First Aid incident.

Location of First Aid Boxes

- At Reception
- Physical Therapy Room
- Generating Chamber
- Acro Studio
- Combustion Chamber
- Link Studio
- Top Studio
- Middle Studio
- Creation Studio

Ice packs can only be borrowed from reception.

Only National Centre First Aiders are allowed to provide supplies from the First Aid kits

In addition to this there are Blood Borne Virus boxes in the CC, GC and the Top Studio, which contain equipment for decontamination (including wipes, spray, gloves and scissors). They also contain quarantine tape should it not be possible to decontaminate.

Treatment of Injuries

Please see the Student Support section of this Handbook for information about the support provided by the School for the treatment of injuries

Preventing Injury and Maintaining Fitness

For information on preventing injury and maintaining fitness, please see the physical therapy section of Guide to Student Support: [guide-to-student-support.pdf](https://www.nationalcircus.org.uk/guide-to-student-support.pdf) ([nationalcircus.org.uk](https://www.nationalcircus.org.uk))

FIRE AND EMERGENCIES

If You Discover a Fire:

1. OPERATE FIRE ALARM IMMEDIATELY BY PRESSING A MANUAL CALL POINT
2. ATTACK THE FIRE with equipment provided if possible and you have been trained to do so, but DO NOT take personal risk.
3. Leave the building via the nearest emergency exit

4. If you have access requirements you should make your way to the nearest refuge call point where you can contact a member of staff by pressing the buzzer.
5. Gather at the Assembly Point – The JUGGLER STATUE at the front of the building in Hoxton Market.
6. Do not stop to collect belongings.
7. Make yourself known to The Deputy Fire Warden.
8. Do not re-enter the building until informed that it is safe to do so by a National Centre Fire Warden

On Hearing the Fire Alarm:

1. Leave the building immediately using the nearest Emergency exit.
2. If you have access requirements you should make your way to the nearest refuge call point where you can contact a member of staff by pressing the buzzer (a trained member of staff will undertake an Evac+Chair evacuation of anybody at the refuge call point).
3. Close any doors behind you.
4. Proceed to the assembly point:
THE JUGGLER SCULPTURE, Opposite the National Centre for Circus Arts main entrance.
5. Do not stop to collect belongings.
6. Make yourself known to The Deputy Fire Warden.
7. Do not re-enter the building until informed that it is safe to do so.

WORKING WITH OTHERS

Guest teachers, choreographers and directors regularly work with students broadening their experience, providing networking opportunities and preparing them for the profession.

Frequent experience of working with guest teachers, choreographers and directors allows students to experience performance at professional level whilst still in school. This ensures that by the 3rd year of training the gap between student and professional has narrowed.

CDD Schools, in common with conservatoire training, engage many individuals in the education and training process. CDD has produced a handbook which provides a set of broad principles and guidelines for CDD Schools to follow to ensure that CDD meets the expectation of the QAA (Quality Assurance Agency) in relation to programme delivery which involves 'working with others'. The CDD 'Working with Others' Handbook can be found here: <https://www.nationalcircus.org.uk/app/uploads/2021/08/cdd-b10-working-with-others-handbook-2017-18.pdf>

STUDENT PROGRESSION

STUDENT PROGRESSION

During the first year of the Foundation Degree in Circus Arts students can expect to spend an important amount of their autumn term being inducted into the workings of the School, preparing for their time as a student here and getting to know their year group. Students will gradually be inducted into the use of spaces and equipment, and students will access these resources when we are sure that they are safe and secure in their use.

Throughout the year they will undertake intensive physical classes in a range of circus-related activities, as well as sessions in performance, movement, and contextual studies which allow them to gain an understanding of circus in a wider performance context.

All students undergo a process to determine their circus discipline specialisation. This is a collaborative process between the student and staff, leading to a decision about which circus discipline is suited both physically and psychologically to that person. Our goal is to help the young circus performer to establish the foundation for a long and fruitful career. We aim for all students in this first year to have completed this process by the end of the spring term. In the final term we create a timetable that prepares students for continued development in the 2nd Year of the Foundation Degree in Circus Arts.

The second year of the course is devoted to the development of a student's technical abilities in their circus discipline and other technical skills as well as increasing their understanding of creating, devising and performance contexts. Students will have a tailor made timetable that is specifically designed to support them in the development of their circus discipline, as well as scheduled independent learning sessions to allow students to work towards becoming an autonomous learner.

The emphasis of the year-long BA (Hons.) 'top-up' course is to consolidate the technical level of each student's specific circus discipline, continue to develop their personal artistic approach, advance their analytical and reflective skills and build upon their experience of performance contexts. A typical week includes classes in and to support their specific circus discipline, sessions in direction and movement, contextual studies, time for research and academic study, and a higher expected level of autonomy and independent practice than the Foundation Degree.

MITIGATING CIRCUMSTANCES: EXTENSIONS / INTERMISSION OF STUDIES / WITHDRAWAL

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

Sometimes students experience physical health (including becoming injured whilst training), mental health, family, personal or other circumstances that may affect their ability to carry on with studies as normal. If this happens to you, in such circumstances, you might need some additional support, some flexibility regarding assessment, or even some time away from your studies. These circumstances are commonly referred to in higher

education as 'mitigating circumstances', and the University of Kent has regulations and a range of procedures covering these. The School operates within the University's regulations where any of these procedures might be needed.

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

Regulations for Taught Programmes of Study

<https://www.kent.ac.uk/teaching/documents/quality-assurance/regulations/taught/taughtregs.pdf>
[cf2020-credit-framework-sept2020.pdf \(kent.ac.uk\)](https://www.kent.ac.uk/teaching/documents/quality-assurance/regulations/taught/taughtregs.pdf)

EXTENUATING CIRCUMSTANCES

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

You should speak to a member of Student Support staff 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 the Intermission Request Form available on TEAMS 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
- 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.

For more information please refer to the Intermission Policy found here: [intermission-policy.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/intermission-policy.pdf)

WITHDRAWAL

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

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

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

Terms and conditions: [conservatoire-terms-conditions-2021-entry.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/conservatoire-terms-conditions-2021-entry.pdf)

Fees policy: [conservatoire-fees-policy-2021-entry.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/conservatoire-fees-policy-2021-entry.pdf)

STUDENT ENGAGEMENT AND RESPONSIBILITIES

COMMITMENT TO TRAINING & LEARNING

It is our aim to provide you with a range of learning experiences, all of which will contribute to your development as a circus artist. It is also our aim to support you in becoming a self-motivated independent learner capable of directing your own study and training. Knowledge and skills will be introduced and developed across the two years of the Foundation Degree and additional BA year in increasing depth and greater detail.

A variety of teaching and learning strategies are employed on the course, which vary in response to the subject matter and the learning outcomes of each module. These will be detailed in each of your module briefs. As well as group teaching, lectures, and some one-to-one teaching, students will engage in peer led learning and independent learning time. You play just as important a role in your own learning and development as your teachers do, and the level of autonomy expected of you increases as you progress through the stages of the Higher Education course.

Students on the Higher Education course receive a great amount of verbal feedback – make the most of all feedback from your teachers and make sure that you understand what they are asking you to do in order to develop and improve. You are also able to make appointments with the Head of Academic Administration and Student Support if you require a more in depth discussion about specific areas for development on the course.

Reflective practice – the ability to reflect on your actions and on your learning, and to use this to consider how you might make changes in the future to enhance your development – is a key skill for any professional artist and a crucial part of your development on the Higher Education course. We encourage all students to keep journals and document their progress throughout the course.

CODE OF CONDUCT

Every student on the Higher Education Programme at the National Centre for Circus Arts is expected to take the responsibility to conduct themselves in a manner that ensures respect and consideration not only for staff and fellow students, but also for the programme of study and the pursuit of excellence therein. Your professional behaviour, attendance and contribution to classes will be monitored by all the tutors you come into contact with on the course. Overall conduct will be taken into account in the assessment of all the work undertaken on the course and will be considered before awarding any final mark.

For more information please read

National Centre Higher Education Codes of conduct: [national-centre-higher-education-codes-of-conduct.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/national-centre-higher-education-codes-of-conduct.pdf)

Performance and Production Codes of Conduct: [performance-production-codes-of-conduct.pdf \(nationalcircus.org.uk\)](https://nationalcircus.org.uk/performance-production-codes-of-conduct.pdf)

FILMING AND ASSESSMENT FOOTAGE POLICY

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

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

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

Footage cannot be shared in some instances. These are:

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

Assessment Footage

Assessment footage is available for students to view at any time during their studies at The National Centre. For copyright purposes, we are unable to provide students with copies of such footage with the exception of a student's solo work. When requesting a copy of solo work a student must be aware that they need to be personally responsible for music copyright issues outside of educational use.

Photography

Throughout your time at The National Centre, it is likely that you will be filmed and photographed as part of a performance or event. Images will be stored securely by the School, and may be used for communicating information about the School and illustrating its work. These may appear in print, web or broadcast digitally for distribution to partners and carefully selected organisations. These may include but are not exclusive of: marketing material for the School including its education and community work and performance publicity; the School prospectus; the School website; the School's social media portals (currently Facebook, Instagram, Twitter and Tumblr); School performance programmes; newsletters; banners and stands; postcards; posters; invitations; literature; local, regional, national and international news and dance media and promotional items.

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

Image(s) may be retained by, and will only be accessed by, the creator, and authorised persons of The National Centre and the Conservatoire and may be used in the future in The National Centre and Conservatoire publications and marketing materials, subject to agreement by the participating schools. The image(s) are processed by the School and the Conservatoire in accordance with the provisions of the Data Protection Act (1998) and from 25 May 2018 with the General Data Protection Regulation (GDPR).

INTELLECTUAL PROPERTY RIGHTS

Whilst you are studying on the undergraduate degree, unless agreed otherwise, you shall own any intellectual property you generate and provide to The National Centre during your course.

TEAMS

Other than speaking with Higher Education department staff members face to face, TEAMS will be the main method of communication with students. It is incredibly important that you regularly check TEAMS, read everything that has been sent, and save any *chats* that contain important information you might need to reference later – and bear in mind that there might be times when you receive a large number of notifications/messages.

When you register at the School you will be issued with an official School email address. This is used to create your profile on Teams and Turn-it-in. You can use this email address to apply for student initiatives such as UNiDAYS

With the use of email, the School is at risk from incoming viruses, which could severely damage our systems. All computers at the School are loaded with anti-virus software, which should protect against known viruses. The most damaging viruses are sent via an email attachment, so the School requests that if you receive an unsolicited email with an attachment that you do not open it, just delete it.

IT POLICY

Please refer to The Library and Digital Resources for detailed information about The National Centre IT Policy available to students at the National Centre. [the-library-and-digital-learning-resources.pdf \(nationalcircus.org.uk\)](http://nationalcircus.org.uk/the-library-and-digital-learning-resources.pdf)

SOCIAL MEDIA POLICY

Social media content must not bring the Conservatoire or the School into disrepute and only publicly available information may be disclosed. Social media are web-based technologies that enable social interaction. These include, but are not limited to:

- Social networking sites (Facebook)
- Video and photosharing websites (Flickr, YouTube, Instagram, Pinterest)
- Micro-blogging sites (Twitter)
- Blogs
- Forums and discussion boards
- Online encyclopaedias (Wikipedia, Sidewiki)

Where students participate in social networking on websites such as Facebook, Twitter, Instagram etc., they should be aware of the following advice:

- Your online presence reflects the School and the Conservatoire. Be aware that your actions captured via images, posts or comments can reflect that of the School.
- Be aware that social networking websites can act as public forums and that 'confidential' areas of sites may not have reliable security controls.
- If you identify yourself as studying at the School in social networks, you should ensure that content associated with you does not compromise the reputation of the School.
- Remember that you may be visible to students, staff and others associated with the Conservatoire, the School and awarding institutions. Be careful to manage the information you are sharing and with whom.
- Personal blogs – if these are in any way associable with the School, they should have clear disclaimers that the views expressed by the author of the blog are the author's alone.
- Respect copyright laws, and always reference or cite sources appropriately. School logos may not be used without consent.
- You may not upload footage of classes, rehearsals or performances to YouTube or any other site, without the prior permission of the School.

What Constitutes Inappropriate Use of Social Media?

Examples of inappropriate use of social media are behaviours such as making insulting or defamatory statements on social networking sites about the School, its staff, students or other people or organisations associated with it such as members of the Conservatoire for Dance and Drama, boards or validating institutions.

Specific 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 or actual sexual violence

Breaches of this policy may lead to disciplinary action.

There is a strict policy in place for both staff and students.

- No contact is allowed online between staff and students.
- If a member of staff has an open professional profile students may follow them, however staff members should not engage in any dialogue with students and cannot, under any circumstances follow any student on any form of social media
- For the degree team, teachers and students have a shared resource [TEAMS] where two way conversation can happen and resources can be shared in a managed shared space.

STUDENT REPRESENTATION

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

REPRESENTATION IN THE SCHOOL

What is a 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 Staff-Student Liaison Committees to share your views and those of your course peers
- Helps influence how the programme of study is run, including curriculum design and content
- Makes a contribution to the student voice in the School

What are the skills needed?

A good Student rep is someone who is:

- Happy to be the student voice for your course
- Comfortable asking students on your course whether they are happy with the course, and being clear about any changes they would like to see
- Comfortable feeding back to staff about any problems with the course
- Interested in working with staff to make the course better
- Good at working with your fellow students to identify solutions to any problems
- An articulate link between staff and students
- 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 shouldn't...

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

What kind of issues could come up?

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

Student Reps work closely with the course/programme team and School management. They attend regular course and programme committee meetings where they represent the views of you and your fellow students. This gives an opportunity for the student voice to be heard formally, and is an important mechanism that informs both day-to-day running and long-term planning.

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

Staff-Student - Learning and Teaching Committee

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

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

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

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

BECOMING A STUDENT REPRESENTATIVE

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. Each year all year groups elect representatives ('reps') to be members of a range of committees that contribute to the running of the higher education programmes at the National Centre and the Conservatoire. 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.

Nomination of reps for new students will be held around the fourth week in the autumn term (or once you feel that you have all got to know one another). Students elect new reps at the beginning of each year, although it is fine for current reps to continue if they are re-elected. Three students represent each year group in the undergraduate programmes; this is to ensure that at least one is available for each of the various meetings they sit on. Once the representatives have been elected, their photos and contact details are posted on Teams, and in the Student Portakabin. Their names and contact emails will also be emailed to all registered students by the Head of Academic Administration and Student Support

STUDENT FEEDBACK CYCLE

As students in advanced vocational training you will learn to take professional direction – but you are also active participants in your own learning and are expected to make comments and suggestions at various times throughout the year. Often this happens informally, in discussion with your teachers, Year Managers or other Higher Education staff, but there are also various ways of giving your views formally. For a detailed explanation of the various methods of feedback and evaluation of your programme, as well as the committee structure in place at the National Centre, Student Feedback and the NCCA Committee Structures: [student-feedback-and-the-national-centre-for-circus-arts-committee-structures.pdf \(nationalcircus.org.uk\)](https://www.nationalcircus.org.uk/student-feedback-and-the-national-centre-for-circus-arts-committee-structures.pdf)

STUDENT LIFE

GETTING STARTED

ON ARRIVAL AT THE SCHOOL

During the summer break or in August new and returning students will be sent information regarding their inductions. All students will arrive on the first day of term and be met by the Admissions and Registry Manager in the National Centre reception and be taken to the rooms that inductions will be taking place.

ACCOMODATION GUIDANCE

The National Centre does not have its own student housing. Most students on the Higher Education Course live with other students in rented accommodation, and students are given the opportunity to contact each other prior to starting the degree in order to look for others to potentially house share with.

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

The Admissions & Registry Manager can advise you about suitable housing whilst you are on the course. Any student who is experiencing problems with a landlord should contact the Citizens Advice Bureau: <https://www.citizensadvice.org.uk/>.

Council Tax

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. If you require a confirmation of your student status please complete a **Letter Request Form** available in the NCCA HE INFORMATION Channel on TEAMS

REGISTERING WITH A DOCTOR & A DENTIST

Students must register with a doctor and dentist as soon as they start their course.

You can find the nearest GP and Dentist to your address by visiting the NHS Choices website at www.nhs.uk

You will need to provide the Higher Education Admissions and Registry Manager, with details of your new GP within two weeks of starting your course.

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

INTERNATIONAL STUDENTS

UK institutions must be registered with the UK Visas and Immigration in order to recruit overseas students. The School holds a Tier 4 sponsor licence.

The visa requirements for overseas 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, which you will require to make your visa application.

The UK Border Agency requires you to present your visa, passport and landing date evidence on the first day of term at the National Centre for Circus Arts to enable you to enrol. We will scan copies of these and keep them on file. We are also required to hold current contact details for all overseas students, so you should ensure that the Higher Education team are notified of any changes to your address or contact details.

FINANCIAL GUIDANCE

You may feel like you have a lot of money when your student loan comes through, but try to resist the temptation to spend it all in the first few weeks or months. Work out how much you have to spend over the course of your term and stick to your calculations, here is an easy budgeting calculation for student receiving money from student finance:

Student finance payment ÷ number of weeks until student finance payment = amount of money for you to spend each week.

One way to keep track on this is by putting your loan into a savings account and setting up a regular transfer to your current account every week or month

There are number of online tools to help you plan your spending such as [Student Calculator](#), [Budget Builder](#), [Budget Brain](#) and [Budget Planner](#)

Look out for sales, take note of special offers, as advertised online, newspapers or magazine and check out discount vouchers being offered, for example you can find current consumer deals on [MoneySavingExpert](#)

EQUIPMENT LOAN SCHEME

Many students wish to own the equipment for their circus discipline. The National Centre for Circus Arts recognises that this equipment can be expensive and can greatly vary in price. In order for all students to access the correct equipment we will support their purchase through a loan and repayment system.

Access to the Scheme is only available by prior approval of the Head of Academic Administration and Student Support. You can speak with them anytime about your equipment needs.

INDUCTION AND ENROLMENT

DATES OF INDUCTION

For all years Induction week begins on **13th September 2021**

Following enrolment on the course, all new students will complete an induction during the first term of their first year. This will introduce them to all the key elements of being a student at the School. Thereafter, at the start of each term, each year group will be briefed on the modules and other activities which they will undertake over the coming months.

During the induction process, you will be assigned a locker by the HE Admin Team in exchange for a £5 deposit.

You will be provided with a detailed academic calendar during the induction period.

Full training on how to use the library system and access online learning resources, through SCONUL and Open Athens, and the Virtual Learning Environment (Moodle) will be given during the induction period.

A full schedule will be sent out a week prior to inductions week.

ENROLMENT (INC. RE-ENROLMENT)

Pre-enrolment information

Prior to enrolment applicants holding an offer of a place will be contacted and emailed an induction pack, normally in August. The induction pack will include:

- a welcome letter including information about:
- student finance
- registration procedures on the first day of term
- classes and term dates
- National Centre codes of conduct
- Accommodation

- Other relevant information to joining the programmes
- Fee, scholarship and bursaries information
- Higher Education Terms and conditions and Fees Policy
- How to register with the CDD, including CDD's Data Protection Statement

Enrolment

Students are asked to submit a completed CDD registration form which will be emailed to them directly from CDD, information from this is entered into a central school records system at CDD, where they are formally registered as CDD students. The appropriate areas of this central system is accessible by staff at National Centre, Students are also asked to provide before or on enrolment:

- A working and current e-mail address and a working land-based or mobile telephone number
- A term time address
- Original examination certificates achieved from the age of 16 onwards
- £5.00 in cash as a deposit for a locker key for personal effects. This deposit will be returned at the end of the programme
- Their passport to be scanned and returned on the day
- Confirmation of loan payment from the Student Loans Company, if applicable.

All registration forms and scanned documents are kept in secure files subject to the School's Data Protection Policy & Procedures.

Students who are self-payers will need to have paid 33% of their annual fees in full by 5pm no later than 14 calendar days after the date of enrolment and must sign a payment plan agreeing to pay the remaining 67% in two instalments at the start of the Spring and Summer terms.

Re-enrolment

Provided you are eligible to re-enrol (which means you have met the assessment and progression requirements, do not owe the National Centre tuition fees and have not been suspended from the course for any reason including, for example, relating to National Centre Disciplinary Procedures) you must re-enrol for each subsequent year of study using the approved procedure. If you cannot or do not re-enrol using the approved procedure you must provide the National Centre with a reason for your non-enrolment which is acceptable to The National Centre in order to be permitted to enrol on another occasion, otherwise you will not be entitled to enrol for that year of study (or any future year of study) and your relationship with the National Centre and this contract shall be terminated.

STUDENT SUPPORT

The National Centre for Circus Arts is a large and lively community of staff, students, circus professionals and users from many different cultural and educational backgrounds. The National Centre for Circus Arts has a strong tradition of providing student care and support services and commits considerable resources to this purpose. Many students who are embarking on a course 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. There are many student support resources available, including:

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

For detailed information about student support please refer to Guide to Student Support: [guide-to-student-support.pdf \(nationalcircus.org.uk\)](#) or contact the Student Support Manager antigone@nationalcentre.org.uk

DISORDERED EATING POLICY

We believe that Circus training can and should be a positive and healthy experience for young people. It is therefore our goal to work towards the promotion of healthy eating and positive body image.

It is recognised that disordered eating is more common in aesthetic sports such as Circus, dance and gymnastics than in the general population, and that the performance environment can sometimes be high risk for individuals with other predisposing characteristics and profiles.

At NCCA we see prevention, identification and positive action around disordered eating as part of our commitment to our students because it is both unhealthy and also dangerous to allow problems to go undetected. You can read more about all of the above in our Disordered Eating Policy: [ncca-he-guidelines-on-disordered-eating.pdf \(nationalcircus.org.uk\)](#)

SAFEGUARDING POLICY

It is the policy of the National Centre for Circus Arts to safeguard the welfare of our participants by protecting them from physical, sexual and emotional harm.

We adhere to our safeguarding and child protection policies and, if applicable, will refer any disclosures or concerns to the relevant authorities. You can read our Safeguarding policy here:

https://www.nationalcircus.org.uk/docs/SafeguardingStatement_1579698049.pdf

EQUALITY AND DIVERSITY STATEMENT

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. We are committed to ensuring that all our students and staff achieve their full potential.

Our programmes focus on nurturing resourceful and versatile individual circus 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.

More information can be found in Equality and Diversity Statement: [equality-diversity-statement.pdf \(nationalcircus.org.uk\)](#)

CARE LEAVERS

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

LEARNING AGREEMENTS

All students who are identified as having a disability will be invited to meet with the Head of Academic Administration and Student Support and Student Support Manager to confirm a Learning Support Agreement (LSA). This is a written agreement between the student and the School which describes the type of support which is required and the way in which it will be provided. It is a practical and positive way of informing those teaching and working with students of these decisions. With the student's permission copies are circulated to the members of staff named on the agreement. There will be termly appointments to review this plan and make adjustments if needed, but students can also request an appointment to review the plan if they do not feel the support needed is being carried out, or is not enough for their needs.

Occasionally the School may suggest a specific learning arrangement for an individual student; in this circumstance it is likely the student will be offered a Learning Support Agreement. It would set out a series of arrangements developed to ensure that the student's particular needs are supported. It may be used in cases of injury, illness, or at times of personal difficulty.

In all cases, the Head of Academic Administration and Student Support and Student Support Manager will meet with the student to draw up the Learning Support Agreement (as part of the Support Through Studies procedure as outlined later in this document). With the student's permission, relevant members of staff will be informed of the decisions made at this meeting, so that the relevant adjustments may be made.

ALTERNATIVE ASSESSMENT ARRANGEMENTS

Alternative methods of assessment are available to students who, through disability, would benefit from individual consideration in the form of reasonable adjustments, to facilitate their participation in the learning, teaching and assessment opportunities necessary to their successful completion of the course. Teaching staff are aware of the need to consider how students might achieve the same learning outcomes, rigorously tested, through a different assessment process, and tailored to meet the individual needs of the student. We would encourage you to make contact with our Student Support Services to discuss what you might need. We would also encourage you to discuss any needs you might have with your module leaders and work with them and our Student Support Team to agree what alternatives could be employed to enable you to achieve the learning outcomes, ahead of the assessment deadline, to allow time for an alternative assessment to be in place.

The NCCA follows the CDD's guidelines on Inclusive Practice and more can be read about that here <http://www.cdd.ac.uk/resources/guidelines-on-inclusive-practice-and-alternative-forms-of-assessment/>

SUPPORT THROUGH STUDIES

Students should be aware that there is a Support Through Studies policy which can be used to support students facing times of difficulty.

Please see ***The Conservatoire*** Section of this Handbook for further information, where you will also find a link to the policy document.

CONFIDENTIALITY STATEMENT

Under The Equality Act, a disabled student has the right to request that the nature of their condition is treated as confidential (this includes students who are experiencing mental health difficulties). In some instances, this might mean that reasonable adjustments such as allowing students time off to seek medical or psychiatric support or a period of adjustment to a student's timetable in order monitor their weight, health and/or wellbeing might have to be provided in a different way in order to ensure confidentiality.

Following good practice, the School will:

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

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

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

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

ANTI-HARRASEMENT STATEMENT

All employees and students of the School have a right to an environment free from harassment where the dignity of the individual is respected.

Harassment is considered to be any form of inappropriate action, behaviour, comments or physical contact, which is objectionable or causes offence. It can cause the recipient to feel threatened, humiliated, intimidated or bullied.

If anyone believes that they are being subjected to any form of harassment they are encouraged to talk in confidence to either a Year Manager or seek advice from the Head of Academic Administration and Student Support.

The School is committed to the elimination of harassment and it is hoped that this can be achieved informally. If it becomes necessary the disciplinary procedures can be imposed. In exceptional circumstances, where a user of the School has breached the Code of Conduct and in doing so impacts negatively upon other users of the School, staff and other users of the School will be required to follow procedures as outlined in the Safe from Harm policy. Further details on this policy can be found in the Equality and Diversity Statement: [equality-diversity-statement.pdf \(nationalcircus.org.uk\)](#)

TOGETHERALL (FORMERLY KNOWN AS BIG WHITE WALL)

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](#) and sign up under 'organisation' with your school e-mail address.

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').

The school's data protection officer is the Head of Academic Administration and Student Support

NATIONAL CENTRE DATA PROCESSING STATEMENT

We are committed to protecting your personal information and being transparent about what information we hold about you.

Using personal information allows us to develop a better understanding of our customers' needs and in turn provide relevant and timely information about the work that we do. As a charity, it also helps us to engage with potential donors and supporters.

The purpose of this policy is to give you a clear explanation about how we and our subsidiaries gather and use the information we collect from you directly and from third parties.

We use your information in accordance with all applicable laws concerning the protection of personal information.

This policy explains:

- What information we may collect about you
- How we may use that information
- In what situations we may disclose your details to third parties
- Our use of internet cookies
- Information about how we keep your personal information secure, how long we maintain it and your rights to be able to access it.

If you have any queries about this policy, please contact Data Compliance at the National Centre for Circus Arts on 020 7613 4141 or email: data@nationalcircus.org.uk

CDD 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 (eg 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.

ELECTORAL ROLE 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 register¹. This 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 electors. The Office for Students also expects that all of the Conservatoire Schools will cooperate and work effectively in partnership with EROs in this way.

¹ 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>.

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 actually 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>

PART D: THE CONSERVATOIRE

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.nationalcircus.org.uk/degree-diploma/policies-and-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 .

Part D, Section 1

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 programme 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 programme 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 and also the University of Kent Student Complaints Procedure. Information can be found at the following link:

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

Following completion of the full complaints procedure, you can take your case to the Office of the Independent Adjudicator (OIA), the ombudsman for student complaints

(see the 'Completion of Procedures and the Office of the Independent Adjudicator (OIA) section of this handbook).

ACADEMIC APPEALS

Academic appeals must be submitted directly to your validating university, the University of Kent, for consideration, within **15 working days** of the formal publication of your results.

The University of Kent states that an academic appeal is:

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

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

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

4.2.1 where there is reasonable ground supported by objective evidence to believe that there has been administrative, procedural or clerical error of such a nature as to have affected the recommendation of the Board of Examiners²; and/or

4.2.2 where there is evidence of illness or other extenuating circumstances 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.

² 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.

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

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

University of Kent Academic Appeals Procedure:

<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 link (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/index.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.

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

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 programme-related activities, including in external environments and outside performances.

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

The policy sets out general definitions of non-academic misconduct, which includes the breach of any School code of conduct, and also gives examples. There is also a 'Table of Penalties' which may be given following a finding of minor or major misconduct. This information can be found in the policy itself and also in the Student Guide to the Non-

Academic Misconduct Policy (see <http://www.cdd.ac.uk/policies/student-related-policies/>).

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

The formal non-academic misconduct procedures consist of the following stages:

Preliminary Enquiry	<p>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.</p> <p>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.</p>
Misconduct Panel	<p>The Misconduct Panel holds a hearing for any case of alleged major misconduct that is referred to it by the Preliminary Enquiry Officer.</p>
Misconduct Appeals Panel	<p>All students whose case has been heard by the Misconduct Panel have the right of appeal against the decision and/or findings of the Misconduct Panel. There are specific grounds under which an appeal can be made. These are in Section 7 of the Non-Academic Misconduct Policy, and you can also find them in the Guide to the Non-Academic Misconduct Policy (see http://www.cdd.ac.uk/policies/student-related-policies/).</p>

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 programme of study, you should not disclose that you have a criminal record when applying to a programme of study with a Conservatoire School. The Course Summary document should indicate whether a DBS check is required for admission to the programme, 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 programme 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.

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 below

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.

National Centre Prevent Policy

PREVENT DUTY

The Prevent duty was established by the Counterterrorism and Security Act 2015, under which there is a legal obligation upon Higher Education providers to "have due regard to the need to prevent people from being drawn into terrorism".

The National Centre for Circus Arts' policy in relation to Prevent is to ensure that:

There is an individual with designated responsibility for liaison with Prevent networks and Channel referrals, known as the Specific Point of Contact (or SPOC). At the National Centre, this is the Head of Academic Administration and Student Support and the Deputy SPOC is the Student Support Manager.

All staff with key roles who may work with potentially vulnerable students are appropriately trained in relation to Prevent

All staff and students are aware of the Prevent duty, in order to raise any issues of concern regarding student behaviour immediately with the appropriate member of staff (see below)

Policies are in place to allow staff to make informed decisions about educational and artistic activities in the context of the Prevent legislation

Disclosure and Referrals in Relation to the Prevent Duty

Where a member of staff has any concerns that a student or staff member may be at risk of radicalisation or involvement in terrorism, they should inform the school's Prevent SPOC (Head of Academic Administration and Student Support), or the Deputy SPOC (Admissions and Registry Manager) or the Designated Safeguarding Team if the SPOC is unavailable.

If the concerns about an individual are not serious enough to be escalated or where there is no evidence that the individual is vulnerable to radicalisation the SPOC may decide that they can be addressed by action within the organisation. In this case, the organisation will take the appropriate action to address any concerns, and review whether the concerns remain after this.

Where it is deemed that there is a risk to an individual in the context of radicalisation to extremist ideology and causes, the SPOC will refer the individual to the Channel programme (see below).

There may be some circumstances where the school, in the course of Prevent-related work, identifies someone who may already be engaged in illegal terrorist-related activity. People suspected of being involved in such activity will be referred to the police by the school Prevent SPOC or their delegated alternative.

THE CHANNEL PROGRAMME

The Channel programme is a key element of the Prevent strategy. It is a multi-agency approach to protect people at risk from radicalisation. Channel uses existing collaboration between local authorities, statutory partners (such as the education and health sectors, social services, children's and youth services and offender management services), the police and the local community to:

identify individuals at risk of being drawn into terrorism

assess the nature and extent of that risk

develop the most appropriate support plan for the individuals concerned

Channel is about safeguarding children and adults from being drawn into committing terrorist-related activity. It is about early intervention to protect and divert people away from the risk they face before illegality occurs.

INCLUSIVE CULTURES STRATEGY

The Conservatoire's Inclusive Cultures Strategy was originally devised in response to the Universities UK Report³ 'Changing the Culture: Report of the Universities UK Taskforce to examine violence against women, harassment and hate crime affecting university students' (October 2016).

The Conservatoire Inclusive Cultures Strategy intends to promote, nurture, and embed positive and inclusive behaviours to engender and maintain cultures within the Conservatoire in which all members of the Conservatoire community can flourish, thrive, and feel safe. The Conservatoire recognises the need for robust procedures and processes to tackle cultures and behaviours that foster discrimination, harassment, and violence of any kind. This strategy, therefore, covers both the promotion and embedding of positive and inclusive cultures, and provides tools for addressing and tackling the various types of negative behaviours it is intended to counter

INCLUSIVITY POLICY AND PROTOCOLS

Under the Inclusive Cultures 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 suite of Conservatoire Inclusivity Policy and Protocols covering various different areas. These will be developed from 2020-21 academic year.

The conservatoire for Dance and drama is committed to ensuring the inclusion of students from all backgrounds, of all genders, sexualities, religions and regardless of any disabilities. The Conservatoire recognises that structural inequalities in the arts, education and society more broadly often negatively impact many groups of our students and staff. It is our collective responsibility to ensure that everyone in the conservatoire community feels seen, heard, valued and safe. Conservatoire for Dance and Drama's inclusivity policy and protocols is designed to embed and support an inclusive environment for all members of the conservatoire, from staff to students and beyond.

This is an emerging area of work and there will be several sections to the inclusivity policy and protocols including:

- Allyship & Being an Active Bystander
- Bereavement Support
- Disabilities
- Gender Identity
- Health and Wellbeing
- Religious Belief and Religious Observance
- Sexuality and Sexual Orientation
- Tackling Racial Inequality

³ <http://www.universitiesuk.ac.uk/policy-and-analysis/reports/Pages/changing-the-culture-final-report.aspx>

As each protocol is completed, it will be consulted on and once agreed, each protocol will be published at <http://www.cdd.ac.uk/policies/student-related-policies/>.

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](#)), the Conservatoire 'Code of Behaviours' has been developed, encompassing the values of the Strategy and the positive behaviours and cultures that the Conservatoire wishes to foster and sustain. This Conservatoire 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.

PART D, SECTION 3

COMPLETION OF PROCEDURES, THE OFFICE OF THE INDEPENDENT ADJUDICATOR (OIAHE), AND THE OFFICE FOR STUDENTS (OFS)

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

THE OFFICE OF THE INDEPENDENT ADJUDICATOR

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

LIST OF RELATED POLICIES AND GUIDES

All of the following documents are available to students on our website and TEAMS

- [Guide to Assessment](#)
- [Entry onto the BA \(Hons\) in Circus Arts](#)
- [Attendance Policy](#)
- [Intermission](#)
- [The Library and Digital Resources](#)
- [Guide to Student Support](#)
- [NCCA HE Guidelines on Disordered Eating](#)
- [Student Feedback and Committee Structures](#)
- [The Specialisation Process](#)
- [National Centre & Higher Education Codes of Conduct](#)
- [Performance and Production Code of Conduct](#)
- [CDD Student Complaints Policy and Procedure](#)
- [CDD Non-Academic Misconduct Policy and Procedures](#)
- [Equality & Diversity and Anti-Harassment Statement](#)
- [Health & Safety Statement](#)
- [Student Data Protection Policy](#)