

Bristol Old Vic Theatre School



General Information Handbook for Students 2020-21



An Affiliated Institution of the
University of the West of England

Covid 19 statement

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

The Covid19 pandemic has required all of our Schools to take emergency measures to be prepared to deliver the Courses of study partially and/or fully online, depending on government restrictions, localised lockdown measures and that, Schools ensure the safety of all students and staff as far as is reasonably practical. Should the government re-impose a more severe level of restrictions, this may force Schools to adjust their delivery again, meaning the delivery of your Course may need to 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 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 award your degree.

It can be the case that, during a pandemic, emergency requirements and restrictions can be imposed with very little warning, which can mean Schools need to change Course delivery arrangements in a very short space of time. Your School will communicate any potential changes to your Course delivery with as much notice as possible. If you are concerned about any proposed changes and what these mean, you should contact your Head of Course.

Latest Covid-19 information at BOVTS

You should regularly check the School's [Covid-19 webpage](#) for latest developments in the School's management of the Covid-19 situation.

The information contained in this Handbook may be superseded by the School's Covid-19 Guidance document.

For revisions to the University of the West of England's (UWE) Academic Regulations and procedures relating to your studies please see [here](#).

BOVTS and CDD – development of relationship

Please note that the School's senior management are planning for BOVTS to leave its current

administrative network – the Conservatoire for Dance and Drama (CDD) in summer 2023; the School is currently exploring a range of new partnership opportunities. Until that time, it is anticipated that all graduates, including those who commence their course in September/October 2020, will continue to receive a degree from the University of the West of England (UWE Bristol), whose validation of BOVTS courses is independent of CDD.

If you have a problem

Talk to a member of staff!

All staff are committed to helping you complete your studies and you should feel free to talk to any member of staff if you have a problem. They will treat your conversation as confidential and will either offer help to solve the problem or advise you to talk to somebody more able to help with that problem.

If you have a problem with	In the first instance contact	If they are not available
Mental health, wellbeing, counselling, disability support, diagnostic and needs assessments, Disabled Student Allowance (DSA), learning support, accommodation, council tax and any other issues which are affecting your studies.	Julia Heeley <i>Higher Education Administration and Student Support Manager</i> Email: julia.heeley@oldvic.ac.uk Tel: 0117 980 9247	Your Personal Tutor or Head of Course. <i>See your Course Handbook for the name of your Personal Tutor.</i>
Issues with your studies including your progress on your Course, assessment, student feedback, course documentation and assessment deadlines and Personal (Extenuating) Circumstances	Your Module Leader	Your Head of Course Your Personal Tutor
Student Finance including UK/EU student loans, US Federal Loans	Marchia Abokie <i>Admissions and Financial Aid Administrator</i> Email: marchia.abokie@oldvic.ac.uk	Simon Payne <i>Finance Director</i> Email: simon.payne@oldvic.ac.uk
Student Finance including student fee queries, bursaries and scholarships, financial assistance requests (including hardship funds), DBS checks	Simon Payne <i>Finance Director (until October 2020)</i> Email: simon.payne@oldvic.ac.uk	Huw Magill <i>Finance Controller</i> Email: huw.magill@oldvic.ac.uk or Marchia Abokie

Health & Safety	Jon Sherwood <i>Head of Theatre Production</i> Email: jon.sherwood@oldvic.ac. uk	Your Head of Course or Pete Goodwin <i>Health & Safety Coordinator</i> Email: pete.goodwin@hotmail .com
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See **Part C Section C Student Support Arrangements** detailing the role of the Personal Tutor and the [Guide to Student Support](#)

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Part A – Welcome, Introduction and General School Information

Part A, Section 1 – Introduction

School contact details

Bristol Old Vic Theatre School

1-3 Downside Road, Clifton, Bristol, BS8 2XF

enquiries@oldvic.ac.uk

Reception: 0117 973 3535

<http://www.oldvic.ac.uk/>

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

<https://twitter.com/bovts>

<https://www.instagram.com/bovtsbristol/>

https://www.youtube.com/channel/UCHZZwFrF36ESF_JmVDi_Xaw

Welcome to the Bristol Old Vic Theatre School

Opened in 1946 by Laurence Olivier, Bristol Old Vic Theatre School (BOVTS) provides practical, industry-led vocational training for the rapidly expanding arts and entertainment industry.

BOVTS is one of the most well-respected conservatoire drama schools in the UK. We attract the very best talent in students and staff, and our courses are recognised nationally and internationally as a benchmark of quality in professional acting, technical, production management training.

As part of their training, BOVTS students have regularly performed in Bristol theatres including the Bristol Old Vic, the Tobacco Factory, Circomedia and Redgrave Theatre. Together, with touring productions to theatres and arts centres throughout the South West region of England, this amounts to over 150 performances annually to some 18,000 people and to a further 10,000 young people in local schools.

Well-known alumni include Helen Baxendale, Samantha Bond, Richard Coyle, Daniel Day-Lewis, Jeremy Irons, Naomie Harris, Pete Postlethwaite, Amanda Redman, Greta Scacchi, Laura Carmichael, Brian Blessed, Patrick Stewart, Mark Strong, Olivia Colman, Jyuddah Jaymes, Faye Marsay, Marucs Fraser, Tom Weston-Jones, Theo James, Phil Dunster, Pearl Mackie, Ryan McKen, Erin Doherty and Joan Lyiola.

Graduates from the Acting courses can be seen working in theatres, film, television, radio and recording studios worldwide. Recent employers include: the BBC, Cheek by Jowl Theatre Company, Royal National Theatre and Royal Shakespeare Company. The RSC's Artistic Director, Gregory Doran, and Deputy Artistic Director, Erica Whyman, both trained at BOVTS.

Graduates from the Production, Technical and Management courses have enjoyed an even greater diversity of employment. Some of the many current and recent employers include Aardman Animations, Ambassador Theatre Group, the BBC, Birmingham Royal Ballet, Bristol Old Vic, Dundee Rep, Hall for Cornwall, Kneehigh, Liverpool Everyman Playhouse, Manchester Royal Exchange, the Globe, Royal National Theatre, Really Useful Group, Royal Lyceum Edinburgh, The Roundhouse, Royal Opera House, RSC, Welsh National Opera and many independent film, TV and production company and on feature films.

Your degree is validated by the University of the West of England (UWE) – this means you will receive a UWE degree. The School is a founding member of the Conservatoire for Dance and Drama (CDD).

Welcome to the Conservatoire for Dance and Drama

Students of BOVTS are also registered with the Conservatoire for Dance and Drama (CDD).

CDD 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 currently 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 currently supported by a range of common core policies adopted by all the Schools to ensure that students of the Conservatoire can expect 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 current UK and EU students are eligible for government loans and grants through Student Finance England, as well as financial support provided by the Conservatoire and the individual Schools. We recruit based on talent and potential, irrespective of background, and we audition or interview every eligible applicant.

The six Conservatoire schools are:

Bristol Old Vic Theatre School

www.oldvic.ac.uk

Central School of Ballet

www.centralschoolofballet.co.uk

London Contemporary Dance School

www.lcds.ac.uk

National Centre for Circus Arts

<http://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

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

For news from across the Conservatoire, visit: <https://twitter.com/conservatoired>

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

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

Broad Description of Training at BOVTS

After initial training, students across all courses work together in a producing-house environment on the School's public productions and recordings. The courses are taught by experienced BOVTS teaching staff and a wide range of visiting industry professionals.

Teaching takes place at three sites – the main site is at 1-3 Downside Road, facing the Downs in Clifton. Construction and Scenic Art takes place at our substantial workshops at Sheene Road. Film and radio work is based in the former BBC Christchurch Studios in Clifton.

An important distinguishing feature of the School is that we deliberately keep our student numbers very low to ensure that students get individual attention. We normally take 28 students on the EU/UK acting course, a total of 24 across both production arts courses and smaller groups of students on the remaining courses. Our total student numbers across all courses and all years is around 200. The School is a friendly and supportive environment in which to learn.

Summary of full-time Courses offered by the School

Most years we run fourteen courses in total:

- BA Hons Professional Acting – 3 years
- MFA Professional Acting (for International students) – 1 year
- BA Hons Production Arts (Stage and Screen) – 3 years
- FdA Production Arts (Stage) – 2 years
- FdA Costume for Theatre, Television and Film – 2 years
- BA Hons Costume for Theatre, Television and Film – 1 year (*after successfully completing 2 year FdA course*)
- MA Performance Design – 1 year
- MA Scenic Art – 1 year
- MA Drama Directing – 1 year
- MA Drama Writing – 1 year
- MFA Professional Voice Studies – 1 year

School Vision / Mission

Bristol Old Vic Theatre School is one of the most well-respected conservatoire drama schools in the UK.

We attract the very best talent in students and staff, and our courses are recognised nationally and internationally as a benchmark of quality in professional acting, technical production training.

We seek to train the most talented individuals. We have an impressive track record of graduate employment in theatre, film, television and radio, as award-winners and leaders in their fields: actors, directors, writers, producers, lighting, sound and costume designers, prop makers, scenic artists, stage managers, production managers, and many others.

Our student population is a diverse community, united by a shared passion for theatre-making. Our students come from all over the world.

We also create opportunities for a wider community to engage with our training, through our short courses and widening participation and outreach work.

Equality of Equality, Diversity & Inclusion Statement

Bristol Old Vic Theatre School values and celebrates the diversity of all its students and staff.

The School is committed to providing an environment free from discrimination, bullying, harassment or victimisation where all members of our community are treated with respect and dignity. We aim to create a culture of diversity and inclusivity within our community providing a dynamic working and learning environment, where all members are valued for their contribution and individuality.

Through our policies and practices we work to ensure that all students and staff are welcome in our community and do not face discrimination with regard to any aspect of their identity such as age, disability, sex, gender (including gender reassignment, marital status, pregnancy and maternity), ethnicity (including race, colour or nationality), religion or belief (including non-belief) or sexual orientation.

Applicants to Conservatoire schools are chosen solely on the basis of their talent and potential to develop the skills required for their chosen profession. The School does, however, judge applicants on their suitability for a course and their potential to successfully complete the training, as the work is rigorous and requires high levels of energy and commitment.

We are committed to supporting students with disabilities and all students are encouraged to disclose their support requirements so that we can endeavour to meet them during the

audition process and subsequent training.

We recognise that everyone is an individual and we will work with students to identify potential barriers to training and do what we can to remove those barriers. We will also endeavour to make any necessary reasonable adjustments to ensure that no student is disadvantaged.

Julia Heeley, HE Administration & Student Support Manager, is able to answer queries about support available for disabled applicants/students. She can be reached by email at: julia.heeley@oldvic.ac.uk or telephone on 0117 980 9247.

Part A, Section 2 – Staff Roles

Core Staff List

Senior Management

Principal

Fiona Francombe

Artistic Director

Jenny Stephens

Finance Director

Simon Payne

(until October 2020)

Acting Courses Core Teaching Staff

Head of Acting Courses

Paul Clarkson

Head of Acting

Paul Chesterton

Head of MFA Acting Programme

Geoffrey Brumlik

Head of Voice

Carol Fairlamb

Head of Music and Singing

Pamela Rudge

Head of Movement & Stage Combat

Jonathan Howell

Drama Writing

Head of MA Drama Writing

Stephanie Dale

Production Arts Courses Core Teaching Staff

Head of Theatre Production

Jon Sherwood

Head of Production Arts Courses

Joe Stathers

Stage Management Tutor

Ruth Sidery

Stage Management Tutor

Alix Sherman

Scenic Crafts Tutor

Meriel Pym

Head of Film Production

Richard Maxwell

Head of Scenic Construction

Andy Scrivens

Sound Tutor

Frank Bradley

Audio & Film Tutor

Andy Jenks

Costume

Head of Costume Courses

Jill Blundell

Costume Making Tutor

Ali Poynter

Design

Head of Performance Design Course

Angela Davies

Scenic Art

Head of Scenic Art Course

Cathy Stewart

Administration

Academic Registrar and Quality Manager

Adam Biscoe

HE Administration & Student Support Manager

Julia Heeley

Admissions & Financial Aid Administrator

Marchia Abokie

Admissions Administrator

Rosemary Thomas

Timetable & Course Administrator

Bianca Bewley

Finance Controller

Huw Magill

Receptionist

Cindy Hill

Marketing and Recruitment

Marketing & Recruitment Manager

Matt Carmichael

Marketing & Recruitment Officer

Kathryn Dillon

Marketing Assistant/Receptionist

Rachel Holman

Estates Management

Estates Manager

Joe Watt

Core Staff Areas of Responsibility/Emails

Marchia Abokie Admissions and Financial Aid Administrator

Email: marchia.abokie@oldvic.ac.uk

Oversees admissions, student finance, including UK and EU student Loans, Postgraduate student Loans and US Federal Loans. Scholarships and bursaries. Student records. UCAS administrator

Contact Marchia for: Student Finance: All aspects of student finance including applying for tuition fee and maintenance loans; issues with Student Finance England, Wales, Scotland, Northern Ireland and EU student Loans (late payment, evidence etc.); Self Payers and Payment Plans; Scholarships & Bursaries. Contact Marchia about US Federal Loans, Student Hardship Fund applications and all other financial issues.

Alix Abram Stage Management Tutor, Production Stage Management Supervisor and joint Personal Tutor for first year students

Email: alix.abram@oldvic.ac.uk

With Ruth Sidery, oversees the delivery of the Stage Management Module of Production Arts Courses and looks after the pastoral care and academic needs of first year Production Arts students. This includes: programme curriculum design; scheduling and content of student timetables; pastoral care; attending termly meetings for Production Arts staff and weekly meetings for first year tutors, teaching and learning for PA students as well as overseeing the day to day administration of the programme, administration of assessment, student feedback data & course documentation.

SM tutors also supervise production Stage Management teams working on shows with daily check-ins and support given. Contact the SM Tutor for any general information about the course. You can also come and see your Head of Year about any issues which are affecting you and your time at the School. This could be personal issues which are affecting your work on the course; any issues with class content you cannot resolve by talking to your teacher directly; any problems with your timetable; technical needs; or issues regarding progress on the course. You can also contact the SM Tutor if you have a query about anything related to assessment, student feedback or the handbook/module guides. SM Tutor operates an open office policy for drop-in feedback (subject to availability) to all year groups, as well as daily group tutorial sessions with Production Teams on shows and at least 3 individual tutorials with Head of Course at key points throughout the Production.

Bianca Bewley Timetable & Course Administrator

Email: bianca.bewley@oldvic.ac.uk

Responsible for the administration and development of the Timetable and course administration in consultation with the Head of Acting Courses.

Contact Bianca for Timetabling and course issues. Contracting of visiting industry professionals. All short courses, curriculum and administrative advice.

Adam Biscoe Academic Registrar and Quality Manager

Email: Adam.biscoe@oldvic.ac.uk

Oversees quality assurance management, assessment processes and academic governance. Works closely with UWE Bristol and the CDD.

You can come and see Adam if you have any queries about academic regulations, policies and procedures.

Jill Blundell Head of Costume Programme

Email: jill.blundell@oldvic.ac.uk

Oversees the delivery of the Costume Supervision Module of the Costume Course and looks after the pastoral care and academic needs of the Costume Students. This includes: Costume course curriculum design; booking visiting tutors; scheduling and content of student timetables; pastoral care; attending meetings regarding School Production Costume requirements; teaching and learning for students as well as overseeing the day to day administration of the programme; maintaining industry links; administration of assessment, student feedback data and course documentation. The Head of Costume also supervises Costume teams working on Productions with daily check-ins and support given.

Contact the Head of Costume for any general information about the course. You can also come and see the Costume staff about any issues which are affecting you and your time at the School. This could be personal issues which are affecting your work on the course; any issues with class content you cannot resolve by talking to your teacher directly; any problems with your timetable; technical needs; or issues regarding progress on the course. You can also contact the Head of Costume if you have a query about anything related to assessment, student feedback or the handbook/ module guides. The Costume Department operates an open office policy for drop-in feedback (subject to availability) to all year groups, as well as daily group tutorial sessions with Costume Teams on shows and at least 3 individual tutorials with Head of Course and the Costume Making Tutor at key points throughout the terms.

Frank Bradley Sound Tutor

Email: frank.bradley@oldvic.ac.uk

Oversees the delivery of the Sound Module of Production Arts courses and in conjunction with the Lighting Tutor is Student Support/Pastoral Care Tutor for the middle year BA Production Arts students. Attends termly meetings for Production Arts staff and weekly meetings for First Year Tutors. Supervises Sound Designers, Sound Operators and Production Sound Engineers working on shows.

Geoff Brumlik Senior Acting Tutor with responsibility for MFA International Acting course

Email: geoffrey.brumlik@oldvic.ac.uk

Responsible for the 40 week Masters level acting course, for up to 14 international students. This is part of the Theatre School's portfolio of acting courses, training students in an intensive conservatoire environment.

Contact Geoff for all matters pertaining to the MFA International Acting programme. Student support issues for the MFA International students. Advice on all International applications and relevant funding options.

Matt Carmichael Marketing and Recruitment Manager

Email: matt.carmichael@oldvic.ac.uk

Oversees the School's marketing functions, which includes student recruitment (open days; schools and colleges liaison; prospectus; mailing lists and communications); marketing of the School's public shows (print publicity, advertising and digital campaigns); and promotion of the School and its students (brand awareness, press liaison, social media, graduating actors' books, school photography etc.)

Contact Matt for any enquiry relating to marketing, promotion of shows / work and general advice on planning marketing.

Paul Chesterton Head of Acting

Email: paul.chesterton@oldvic.ac.uk

Responsible for the delivery and development of acting teaching within the school in association with the Head of Acting Courses. Ensuring adherence to all relevant statutory and best practice policies and procedures of the School.

Personal Tutor. Media resources support at the Downside Road site. Paul is the School's representative of the CDD's Learning, Teaching and Assessment Committee.

Paul Clarkson Head of Acting Courses

Email: Paul.clarkson@oldvic.ac.uk

Responsible for the quality of delivery for all acting courses together with oversight of curriculum structure, staffing, resources and development of all Acting Courses at BOVTS. Also responsible for recruitment and selection of students on all above courses in consultation with the Artistic Director

You can contact Paul about any issues related to the acting course. The Head of Acting courses operates an open office policy for drop-in feedback (subject to availability) to all year groups. You can contact Paul if you have a query about anything related to student experience, assessment, student feedback or the handbook/module guides.

Angela Davies Head of Performance Design

Email: angela.davies@oldvic.ac.uk

As course leader of the MA Performance Design course, organises all elements of the Design students' timetable and student academic progress, liaises with other HE production staff to deliver the course and design student supervision on productions. As Head of Performance Design oversees engagement of freelance designers and related productions issues.

As course leader, tutorials with Design students are organised at the end of each term and module. In addition, there are regular tutorials during design process to assess module progress. These can also be delivered by the visiting project tutor. 1:1 tutorials can be arranged by appointment to discuss academic and design progress throughout the course. Meetings can be arranged to discuss any issues affecting student development.

Kathryn Dillon Marketing and Recruitment Officer

Email: Kathryn.Dillon@oldvic.ac.uk

Manages the School's social media presence; coordinates School attendance at a range of HE fairs and outreach events; delivers talks at schools/colleges; maintains the School webpages; develops marketing campaigns for the School's public shows.

Contact Kathryn for any enquiry relating to social media or photography e.g. you need to update your headshot on the School website; you would like to do a social media takeover for a show; you would like to take part in a photoshoot for School publicity; you would like to share your experiences of BOVTS through ambassador work.

Carol Fairlamb, Head of Voice

Email: carol.fairlamb@oldvic.ac.uk

Leadership and management of voice and speech department. Ensuring the department is fully integrated with the overall training of acting students. Ensuring adherence to all relevant statutory and best practice policies and procedures of the School. Teaching acting students across all years to ensure their transition from 'basics' to performance in theatre and recorded media. Carol teaches across the whole school including Directors, Designers and Production Arts.

Contact carol for Vocal Production support. Pastoral care of acting students. Learning and Teaching

committee chair.

Fiona Francombe Principal

Email: fiona.francombe@oldvic.ac.uk

Overall responsibility for running the School. Responsible to the Council of Trustees for all aspects of the School's operation.

Julia Heeley, Higher Education Administration and Student Support Manager

Email: julia.heeley@oldvic.ac.uk

Coordinates all aspects of student support and wellbeing including counselling, for Disabled Student Allowance (DSA), reasonable adjustments and learning agreements. Organises/attends School Student Liaison Committee meetings, Module Leaders and Academic Board Meetings plus the CDD Equality & Diversity, Widening Participation and Data Working Group Committee meetings. Helps coordinate industry liaison to promote acting students.

Please see Julia about matters relating to student support: counselling; DSA applications; learning support; learning agreements; mental health/wellbeing support. Julia can also help you with accommodation and council tax queries. She can also advise you on academic regulations, policies and procedures, appeals and complaints, student feedback or any issues related to administration or student support or course handbook/module guides.

Cindy Hill, Receptionist

Email: cindy.hill@oldvic.ac.uk or stage.door@oldvic.ac.uk

First point of contact in the school, providing a friendly welcome and looks after all visitors. Cindy works on reception from 8am-2pm during term-time and 8am-midday during the school holidays.

See Cindy for room/studio booking enquiries, help with photocopying, locker keys, day-to-day mail coming in and out of the School. Central point for all travel arrangements including booking taxis.

Rachel Holman Marketing and Recruitment Assistant / Receptionist

Email: Rachel.Holman@oldvic.ac.uk

Alongside Stage Door responsibilities, supports the School's marketing functions with particular responsibility for managing ticketing and bookings; updating mailing lists and show listing websites; overseeing promotional mail-outs.

Please contact Rachel via marketing@oldvic.ac.uk with any requests for complimentary tickets (please refer to the comps policy in the first instance).

Jonathan Howell Head of Movement

Email: jonathan.howell@oldvic.ac.uk

Responsible for the delivery and development of all movement, stage combat and dance within the school in association with the Head of Acting Courses. Ensuring adherence to all relevant statutory and best practice policies and procedures of the School.

Contact Jonathan for all stage combat and period movement advice and support. Physiotherapy appointments. Movement production support.

Andy Jenks Audio & Audio Tutor

Email: andy.jenks@oldvic.ac.uk

Responsible for the delivery and teaching of all audio projects, podcasts, radio drama and film audio postproduction at Christchurch Studios.

Contact Andy for all matters pertaining to audio productions at Christchurch studios and Christchurch Studios scheduling.

Huw Magill Finance Controller

Email: huw.magill@oldvic.ac.uk

Responsibility for the day to day running of the Accounts Department. Weekly payroll, purchase and sales ledger, student fees.

Contact Huw for placement & general personal expense claims. Weekly payroll queries. School purchases, sales and fee processing.

Richard Maxwell (Max) Head of Film Production

Email: Richard.maxwell@oldvic.ac.uk

Responsible for the delivery and development of film productions across the school together with teaching of film production practices for Production Arts, Film MA and BFI Film Academy students at BOVTS: Recruitment and selection of students on Film MA and BFI Film Academy.

Contact Max for all matters pertaining to film productions and Christchurch studios scheduling.

Simon Payne Finance Director

Email: simon.payne@oldvic.ac.uk

A member of the senior management team with the Principal and Artistic Director. Manages the support team which includes administration, finance and HR. It should be noted that Simon will be retiring in October 2020.

Meriel Pym Scenic Crafts Tutor/Props Supervisor

Email: meriel.pym@oldvic.ac.uk

Oversees the delivery of the Scenic Crafts module; focusing on the teaching of prop making and basic carpentry to the first years; Scenic Crafts curriculum design; attending termly meetings for Production Arts course and weekly meetings with other first year Production Arts tutors; responsible for maintenance of tools, equipment and workshop spaces; supervising the second year prop makers and supporting the third year prop supervisors on the productions.

Contact Meriel for advice and support on your Scenic Crafts Projects; any problem with your workload or technical needs; If you have any questions about acquiring appropriate tools and literature for the course, advice on prop related work placements.

Ali Poynter Costume Making Tutor

Email: ali.poynter@oldvic.ac.uk

Oversees the delivery of the Costume Construction Module of the Costume Course and looks after the pastoral care and academic needs of the Costume students. This includes: assisting Costume course curriculum design; teaching Costume construction skills needed in Industry and assessing content of student

timetables; pastoral care; attending fittings regarding School Production Costume requirements; teaching safe practice in learning for students as well as overseeing the day to day delivery of the course; administration of assessment, student feedback data and course documentation.

Ali gives guidance and support with writing assignments and the construction and performance of devised pieces. Ali operates open office hours for drop-in tutorials one afternoon a week. Tutorials can also be booked outside of these hours.

Pam Rudge Head of Music and Singing

Email: pamela.rudge@oldvic.ac.uk

As Head of Music works with the Head of Acting Courses to develop the curriculum and oversees all music and singing teaching within the school.

Contact Pam for music and singing production support. Student support matters for the B group students. Organisation of visiting specialist staff, in particular visiting music directors and accompanists for auditions.

Andy Scrivens Head of Scenic Construction

Email: andy.scrivens@oldvic.ac.uk

Responsible for the teaching of students in all aspects of Set Construction. Oversees the construction of sets for BOVTS shows at the Sheene Road workshops and on site in venues. Also responsible for the running of the Sheene Road workshops.

Contact Andy for any questions regarding set construction or the Sheene Rd Workshops. Any advice needed regarding tools or material purchases or any problems you may be having with workload or anything else whilst you are at the Sheene Rd workshops.

Jon Sherwood Head of Theatre Production

Email: jon.sherwood@oldvic.ac.uk

Responsible for the Preparing for Employment/ Employment Focus Module for all final year Production Arts students, including help with CV design, layout and content, work placements and mock interviews with industry practitioners. Has responsibility for realising and delivering all BOVTS productions taking into consideration of budgetary and physical constraints and is responsible for the H&S of all students working on the productions. Also responsible for understanding the students career needs and allocating student staffing on productions.

You can contact Jon for any queries relating to the student staffing of productions, Health & Safety matters, work placements and CV development.

Ruth Sidery Stage Management Tutor, Production Stage Management Supervisor and Joint Head of First Year

Email: ruth.sidery@oldvic.ac.uk

Along with Alix Abram, oversees the delivery of the Stage Management Module of Production Arts Courses and looks after the pastoral care and academic needs of the First Year Production Arts Students. This includes: SM curriculum design; scheduling and content of student timetables; pastoral care; attending termly meetings for Production Arts Staff and weekly meetings for Personal Tutors, teaching and learning for PA students as well as overseeing the day to day administration of the programme, administration of assessment, student feedback data & course documentation. SM tutors also supervise production Stage Management teams working on shows with daily check-ins and support given.

Contact the SM Tutor for any general information about the course. You can also come and see your Head of

Year about any issues which are affecting you and your time at the School. This could be personal issues which are affecting your work on the course; any issues with class content you cannot resolve by talking to your teacher directly; any problems with your timetable; technical needs; or issues regarding progress on the course. You can also contact the SM Tutor if you have a query about anything related to assessment, student feedback, student feedback or the handbook/module guides. SM Tutor operates an open office policy for drop-in feedback (subject to availability) to all year groups, as well as daily group tutorial sessions with Production Teams on shows and at least 3 individual tutorials with Head of Course at key points throughout the Production.

Joe Stathers Head of Production Arts courses

Email: joe.stathers@oldvic.ac.uk

Oversees the Delivery of Production Arts courses and ensures the course is kept up to date with current industry practices.

Responsible for understanding students' career needs and allocating student staffing on productions. Has overall responsibility for ensuring all modules are fulfilled by students. Oversees interviewing and selection of applicants for Production Arts courses. Oversees the delivery of the Performance Lighting module of Production Arts Courses. This includes: LX curriculum design; pastoral care; attending regular meetings for Production Arts staff, teaching and learning for PA students as well as contributing to the day to day administration of the course, administration of assessment, student feedback data & course documentation. LX tutors also supervise production lighting teams working on shows with daily check-ins and support given on demand and liaise with external designers and professionals.

You can contact Joe about any issues with the course if you can't talk to your tutors, queries relating to the student staffing of productions, or any general information about the course. The Head of Production Arts courses operates an open office policy for drop-in feedback (subject to availability) to all year groups, as well as daily group tutorial sessions with Production Teams on shows and at least three individual tutorials at key points throughout the year. You can contact Joe if you have a query about anything related to assessment, student feedback, student feedback or the handbook/module guides.

You can also come and see Joe about any issues which are affecting you and your time at the School. This could be personal issues which are affecting your work on the course, any issues with class content you cannot resolve by talking to your teacher directly, any problems with your timetable, technical needs, or issues regarding progress on the course.

Jenny Stephens Artistic Director

Email: jenny.stephens@oldvic.ac.uk

Artistic policy of the school and programming of public facing work. External artistic liaison. Direct oversight of acting and writing courses. Head of Course for MA in Drama Directing.

Contact Jenny for matters pertaining to public productions. External artistic liaison.

Cathy Stewart Head of Scenic Art

Email: cathy.stewart@oldvic.ac.uk

Oversees the day to day administration of the Scenic Art course and looks after the pastoral care and academic needs of the Scenic Art students.

Contact Cathy Stewart for any general information about the Scenic Art course. You can also contact her for any issues that are affecting you and your time at the School. This could be personal issues which are affecting your work on the Scenic Arts course. Cathy can also book appointments with relevant members of staff should you require that and is the first point of contact for any student who is going to be late or absent.

Rosemary Thomas Admissions Administrator (part-time)

Email: Rosemary.thomas@oldvic.ac.uk

Oversees the assessment and processing of students UCAS applications;
Produces application statistics for the annual report and staff meetings; update student lists and information, archives and other records. Works closely with the Admissions and Financial Aid Administrator; responsible to the Finance Director.

Contact Ros for Technical and international courses enquiries, applications and visa information. General admissions enquiries; application numbers and statistics; student records

Joe Watt Estates Manager

Email: joe.watt@oldvic.ac.uk

Oversees the estates and facilities management of all School buildings. Joe opens up the School at 8am every weekday morning.

See Joe for any general building repairs and maintenance, opening the School, mechanical and electrical systems, electrical systems and plumbing related matters.

Council of Trustees

The trustees of Bristol Old Vic Theatre School are responsible for:

- Approving the Mission and Strategic Plan of the School, the long-term academic plan and the Business Plan.
- Ensuring compliance with the requirements of the CDD and validating university.
- Appointing the Principal and putting in place suitable arrangements for monitoring his/her performance and remuneration.
- Delegating authority to the Principal for the academic, corporate, financial, and personnel management of the School. Keeping under regular review the policies, procedures and limits for those management functions undertaken by, and under control of, the Principal.
- Establishing and monitoring systems of control and accountability, including financial and operational controls and risk assessment and procedures for handling internal grievances and for managing conflicts of interest.
- Ensuring processes are in place to monitor and evaluate the performance and effectiveness of the School against the plans and Key Performance Indicators and to compare them to the performance of peer affiliates of the CDD.
- Managing and maintaining the property assets of the School.
- Establishing procedures to monitor the effectiveness of the Governance arrangements of the School.
- Ensuring the conduct of the School is in accordance with best practice in the higher education sector and with the principles drawn up by the Committee on Standards in Public Life.
- Safeguarding and, if possible, enhancing the good name and values of the School.
- Making such provision for the welfare and support of students as considered necessary.
- Ensuring compliance with the requirements of Charity law, operating the school for public benefit and managing the funds, particularly the restricted funds, of the School in accordance with donor's wishes.
- Ensuring compliance with the Memorandum and Articles of Association

The current School trustees are:

- Will Conner
- Flip Tanner
- Camilla Evans
- Paul Evans
- Cilla Macquire-Samson
- Guy Stobart
- Morag Massey
- David Marsh

- Ruth Foreman
- Lucy Bowden (Chair)

You can see the profiles of all the School trustees [here](#)

Visiting Industry Professionals

In addition to the BOVTS teaching staff, the School is proud to host a wide range of visiting industry professionals to teach students, allowing us to offer a more varied and wider experience.

We offer vocational, practice-based training and we ensure that our students work with exceptional teachers, directors and industry practitioners.

We believe that you learn how to excel in the dramatic arts by doing, so all our training is based on practical experience in conditions that will prepare you for the professional world.

You will be taught by experienced teaching teams whose expertise and knowledge are closely matched to the content of the courses.

You can learn more about our staff by visiting our staff profiles [here](#)

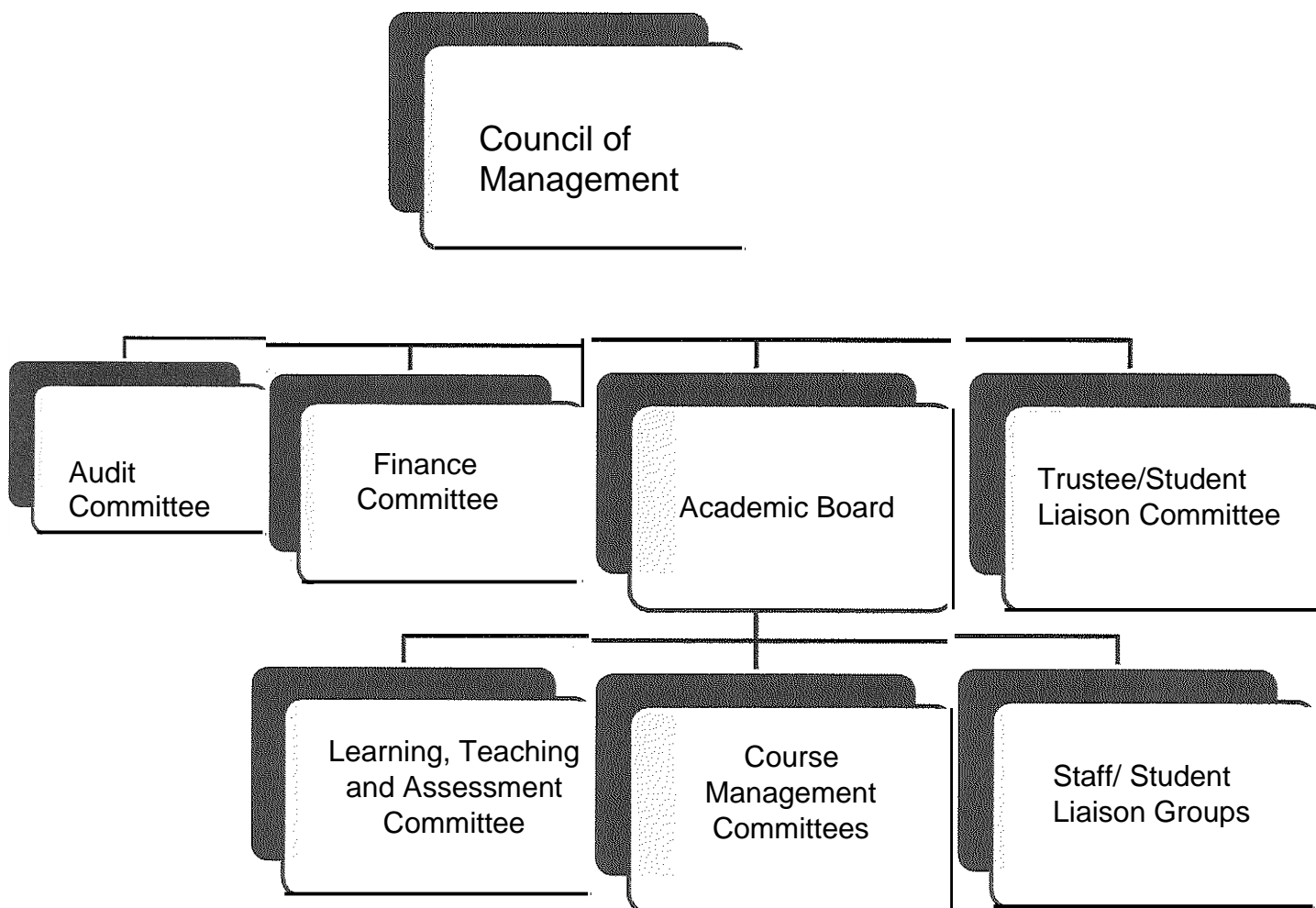
Visiting Drama Industry Professionals for the acting courses can be found [here](#).

Visiting Film Industry Professionals can be found [here](#)

School Governance

BOVTS is a registered higher education provider with the Office for Students. It has the following committee structure

Bristol Old Vic Theatre School Committee Structure



Part A, Section 3 – Timetabling

The Academic Year

The School year for undergraduate and postgraduate students is divided into three terms; the autumn term (up until the Christmas break), the spring term (up to the Easter break) and the summer term (lasting until the summer break). MFA Acting students have an additional Reading Week break as part of an extended summer term.

The end of each term is marked by performances and other events. Assessment usually takes place at the end of each term. Most modules are scheduled to run either over a term or the whole academic year.

Term dates can be found on our website and other important dates such as assessment and performances will be communicated to you by your Head of Course.

School Shows: There are usually three sets of school performances each year and over 150 performances in professional theatre venues. These usually take place in the major producing theatre venues in Bristol such as the Bristol Old Vic, Tobacco Factory Theatres, Circomedia, the Redgrave and Wardrobe Theatre. In addition, tours of local primary schools and West Country theatres usually bring the Theatre School's work to new audiences in the wider community.

Term Dates - 2020/21 Academic Year

Please see the School's website for up to date [term dates](#).

Please note that students must be in School for the beginning and the end of each term.

Please ensure that any travel arrangements do not fall within term time.

Please also note that students and staff may be expected to attend school on both May bank holidays.

Where to find the timetables

For Acting students timetables are planned prior to the start of each term although timetables are also displayed on the screens in Reception and are emailed to you every Friday in term time. Timetables are now made available via Office 365.

Production Arts students are usually issued the next week's timetable by the end of the preceding week. It will be emailed and/or published on our course

SharePoint frontpage. It does not follow the same pattern every week to maximise one-off training opportunities.

Heads of Course will explain at induction how timetables will be made available to other students.

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

Your timetable will enable you to see where group and individual classes are being held.

Please note that timetables are subject to change. Students are informed of any changes to their timetable by the Head of Course or another member of 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 always mean that 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.

If a student or group of students are affected by long term teacher illness, staff will ensure that student learning is not disadvantaged, and efforts will be made to re-schedule missed classes.

Part A, Section 4 – Managing Change

See Covid 19 statement on the inside cover of this Handbook.

Under certain circumstances it may be necessary for the School to consider making reasonable changes to the content, syllabus, mode of delivery and/or timetable of courses. Changes will only be considered if they:

- 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 the School's [Terms and Conditions](#) for further information

Part A, Section 5 – Facilities and Resources

Studios and Learning Spaces

The Theatre School has three main sites:

1-3 Downside Road

Clifton

Bristol BS8 2XF

Phone: 0117 973 3535

Christchurch

Studios

38 Portland St,

Bristol BS8 4JB

Phone: 0117 907 4306

Sheene Road (Scenic Workshops)

Bristol BS3 4EG

Phone: 0117 966 7711

The Theatre School at Downside Road is housed in three Edwardian buildings on the edge of Clifton Down. Facilities in the three buildings include: Rehearsal Studios; Music Studios; Scenery Workshops; Scenic Crafts Workshop; Sound Studio; Armoury; IT Suite; Quiet Study Areas; Script Library; Award-winning Dance Studio; Lighting and Sound Studios; Design Studio; Costume Department; Electrical Workshop; Stage Management Studios; Student Common Rooms.

Christchurch Studios, a former BBC recording studio, houses the Theatre School's centre for recorded media. This includes broadcast-standard digital audio and video recording studios and editing suites, used both for the training of students and for professional recordings.

Sheene Road, the School's scenic workshops, is a facility for the construction and painting of scenery. The School also has a large props and furniture store as a resource for its productions.

The School will be using other suitable spaces as necessary in and around Bristol to undertake teaching and performances.

Library facilities

Plays Library

A small but wide-ranging library of plays and scripts is available for you to consult and borrow.

This facility is closed until further notice due to the Covid 19 pandemic. If a student requires a certain play or script, they should ask at Downside Rd. Reception and it will be ready for collection from Downside Rd. Reception the following working day. All online resources will remain available.

Under normal circumstances the library procedures are as follows:

Location

The Library can be found on the Lower Ground Floor next to the student common room.

Borrowing Limits

Each student may borrow no more than **two books for a maximum of one week**.

Signing 'In' & 'Out' Procedure

Books or DVDs need to be signed 'out' with the date on your individual student record card in the beige box on the table in the library. When returning books/DVDs you will need to indicate on your record card the date that the item was returned and replace the item on the shelves or in the box labelled "returns".

Looking for a Play?

You should consult the "library" files – on the computer desktop in the student data folder – plays are listed by "author/title" and search to see if the library has a copy of the play. If you know the title but not the author, google the title for the author, then check files again.

Alternatively, browse the play shelves which are arranged alphabetically by author. The play sections are Shakespeare, Classical European, Classical English and Modern.

If you still cannot find a specific book, and the files say it should be there, it is probably out on loan. Please therefore add your name and play title to the 'waiting list' above the desk and you will be contacted when it is returned. If you have a title that is not on the files or on Drama Online (*see below*), send a request to purchase with the details to bianca.bewley@oldvic.ac.uk

By following these simple guidelines, and using the library with honesty and consideration, you will ensure the smooth and fair running of this very valuable facility.

CDD Online Resources

As a CDD student or member of staff you can access a range of different libraries for research purposes. Please see CDD Libraries [Helpsheet](#) No. 1 (**Appendix B**) for further information.

Other Resources:

Drama Online (see Helpsheet #4). This has an extensive list of full scripts available on line. **Digital Theatre Plus** provides a wealth of footage, information and resources including whole performances by leading playwrights (see Helpsheet #5).

MyAthens – good for periodicals and research. You can also access Drama Online through this site. (See Helpsheet #1 attached)

www.theatrehistory.com/plays – speeches and some plays

www.doollee.com – plays by cast and author header

Project Gutenberg: www.gutenberg.org – full scripts of out of rights plays, good for classics.

Helpsheets are available from the Library desk

Bristol Central Library

The Bristol Central Library, situated on College Green next to Bristol Cathedral, has an extensive and comprehensive collection of plays and drama material which may be borrowed.

Telephone: 0117 903 7200

Website: <http://www.bristol.gov.uk/page/about-central-library>

Email: bristol.library.services@bristol.gov.uk

Opening Hours:

Mon, Tues, Thurs 9.30 am -7.30pm

Weds 10.00am 5.00pm

Fri, Sat 9.30 am 5.00pm

Sun 1.00 - 5.00pm

Other specialist books, texts, etc., are available through your own course tutor.

UWE Library

As a registered UWE student, you also have access to UWE's Library Services and

24/7 library support. Books and other learning resources are available through one of the UWE libraries or the University of Bristol's Theatre Collection. See here for more information about [UWE's library services](#). You can also consult the School's Student Support Manager or your Head of Course for further information about UWE's Library Services.

Other specialist books, texts, etc. are available through your own course tutor. Books and other learning resources may be available through one of the University of the West of England (UWE) libraries or the University of Bristol's Theatre Collection. Consult your Head of Course for specific information.

Conservatoire for Dance and Drama online research resources

Conservatoire library resources

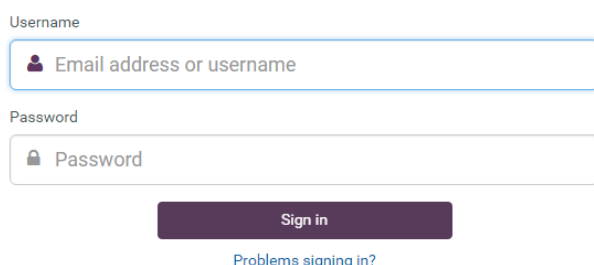
Conservatoire libraries offer a wealth of online study resources. Please see [the Conservatoire library resources page](#) for more information.

Who can use CDD online resources?

All students and staff at BOVTS, CSB, LCDS, NSCD, Rambert & NCCA.

How can I access these resources?

On any computer with internet access via an online gateway called [OpenAthens](#). You will need a username and password to log into OpenAthens @ <http://www.openathens.net/>
Sign in with an OpenAthens account.



Username

Password

Sign in

[Problems signing in?](#)

You can also log into OpenAthens by following the 'Athens' link at the bottom of the CDD website.

How do I get a username and password to access OpenAthens?

Students at BOVTS will receive details of their personal OpenAthens account in September each year.

If you commence employment or your course of study mid-year you should ask your library staff for details of how to register for OpenAthens.

Please provide your school contact with the following details so they can request an account on your behalf:

- Full name
- Email address
- Course / Job Title
- Current year of study (students only)
- Date course ends (students only)
- Affiliate name e.g. Bristol Old Vic Theatre School

What do I do if I forget my OpenAthens password?

Simply go to the OpenAthens [login page](#) at & select the 'problems signing in' option.

You can also contact the CDD OpenAthens Administrator [Samantha King](#) if you are experiencing issues with your account.

Please include the following details in your email:

- Full name
- School email address
- Course / Job Title
- Current year of study (students only)
- Date course ends (students only)
- Affiliate name e.g. Bristol Old Vic Theatre School

Please use your school email address when contacting the Administrator.

What is available on OpenAthens?

All CDD students and staff:

- Dance in Video I & II
- Digital Theatre Plus
- Drama Online

- International Bibliography for Theatre & Dance (IBTD)
- Performing Arts Periodicals Database (PAPD)
- Theatre in Video
- Useful Online Resources

A range of helpsheets have been written to help you get the most out of these resources, you'll find them on the CDD Libraries [website](#)

Using Libraries

As a CDD student or member of staff you can access a range of different libraries for research purposes. To get the most out of visiting a library keep the following in mind:

Plan your visit:

- Check the online library catalogue before your visit
- Take change for the photocopier
- Check the opening hours online
- Take a couple of forms of ID the first time you visit
- A library catalogue can't be searched in the same way as Google, you will need to use clear search terms & author's names
- Don't be shy – ask library staff to help you locate resources
- Make use of inter-library loan schemes if they are available
- Be aware of copyright law & how it applies to you
- Keep a note of resources used and where you accessed them – this will help with compiling your bibliography & re-accessing resources at a later date

How can I access other libraries for research?

There are a number of schemes that offer access to other libraries:

SCONUL Vacation Access Scheme – allows undergraduate & taught postgraduate students free [access](#) to other Higher Education libraries during non-term time.

Your local public library – check out the gov.uk [Local Libraries](#) page to find out more about public libraries in your area of the UK.

Check out your library's website to get more information about visiting other libraries.

Are there other online tools I can use for my research?

COPAC – Search over 70 UK & Irish academic, national & specialist library catalogues @ <http://copac.ac.uk/>

British Library Online Catalogue – search, view and order items from the main catalogue of nearly 57 million records, or search the contents of the Library's website.

Zetoc – comprehensive research databases, giving you access to over 28,000 journals, 45 million article citations & conference papers through the British Library's electronic table of contents.

Social spaces and food facilities

The information contained in this Handbook may be superseded by the School's [Guide to Covid-19](#).

The Garden

Students have full access to the front garden with seating in pleasant surroundings at Downfield Road. They can also spend lunchtimes and after school hours in the green spaces on the Downs opposite.

Foyer / Social area

The foyer area usually provides a welcoming and comfortable area to relax and socialise during well-earned breaks between classes – however food and drink are never to be consumed here. Please be aware that the foyer is a working area for our receptionists and their wellbeing should be considered. Please keep voices down so that they can continue to take phone calls and assist visitors to the School. Further break out spaces with tables and chairs can be found in the Student Common Room in the Basement and the Student IT Suite.

Under COVID-19 guidelines this facility is currently out of use and students can use their previous classroom or workspace to relax and eat.

Normal School building opening hours

Downside road reception is staffed 8am – 6.00pm Monday – Friday, and the building will close at 7pm. Whilst temperature checks are underway no one should enter without recording their temperature and confirming that they are not showing COVID symptoms

by signing in at least once per day.

Transport Links and Parking

Location

Bristol Old Vic Theatre School is located in Bristol, the gateway to the South West of England. Only an hour and a half train journey from London and Birmingham, Bristol has a reputation as one of the most vibrant cities in the UK. It has a thriving arts scene, being home to the country's oldest working theatre, The Bristol Old Vic, the contemporary arts space The Arnolfini, the independent cinema and media centre, Watershed, the innovative theatre space, The Tobacco Factory and concert venues such as St George's. Its café and bar scene is bustling and eclectic and its music scene has an established international reputation due to the success of such Bristol musicians as Portishead, Massive Attack, Tricky and Andy Shepherd.

The city is well placed for easy access to some of the most beautiful countryside in England, with Somerset, Dorset, Cornwall and Devon only a short distance away and enjoying good transport links.

Bristol is easy to reach by train from all cities in the UK and by road, being serviced by both the M4 and M5 motorways. It also has an international airport.

Please follow this [link](#) to see the location of the Downside Road School site. Please see First Bus Bristol for information on local bus services [here](#).

Parking

The front car parks are for staff and visitors only. Metered parking is available in the immediate vicinity of the School and currently free parking a little further afield on Ladies Mile.

Accessibility

The basement and lower ground floor of the main School premises at 1-3 Downside Road are accessible to wheelchair users. The ground floor of Christchurch Studios and Sheene Road are also wheelchair accessible.

We have considerable experience of working with and adapting our courses to students with a wide range of impairments and welcome applications from disabled students. Places are offered solely on the basis of suitability and potential for a successful career in the profession. If you wish to discuss your access needs

before applying, please contact the Admissions Administrator for advice and further information, or email enquiries@oldvic.ac.uk. We encourage you to disclose any relevant information when filling in your application forms so we can make appropriate arrangements for audition or interview.

Information on booking spaces

Depending upon availability and school security, limited rooms/studios are available for students to book out of normal School hours. However, any student bookings need to be received by Reception (cindy.hill@oldvic.ac.uk) by 10am at the latest on the Thursday prior to the week of the proposed booking. All room booking requests received after this time will be allocated at the discretion of the Student Support Manager. Please ensure that room bookings are cancelled if space is no longer required. Room bookings may be cancelled by the School at late notice if rooms are required by staff for school-related activities which will be given priority.

Lockers and Changing Rooms

Lockers:

All Acting and Production Arts students have access to their own locker to store clothing and bags. Locker keys are supplied in return for a deposit of £10, refundable at the end of your course. Replacement keys will be charged for. Personal items can be brought into school at students' own risk.

Use of lockers is currently under review because of COVID-19 and this facility may not be available to all students at the moment. Students are encouraged to bring what they need for the day only in a bag that they can keep with them to discourage queuing in common areas.

Changing Room, Toilets and Wash Facilities:

Male and female toilet and wash facilities can be found on each floor of the building. These facilities encompass changing, toilets and showering facilities. We have a gender neutral and disabled facility near the front entrance of the building by the reception desk.

Facilities may be limited and zoned under COVID-19 restrictions. Please check current guidance and door notices for each room.

Online facilities and resources

Virtual Learning Environment

Increasingly, some learning at BOVTS occurs online. Students should regularly check the Student [SharePoint](#) site and individual course pages and the School's [website](#) for information about the School and their Course.

Email use

Each BOVTS student has an email address in this format:
'firstname.surname@oldvic.ac.uk'

We expect you to check your emails on a daily basis – information such as timetable changes, workshop opportunities, assessment feedback and tutorial information will be sent via email and it is important you do not miss this information.

Other than speaking with School staff members face to face, email will be the main method of communication with students. It is incredibly important that you regularly check your emails, read everything that has been sent and save any emails that contain important information you might need to reference later. Bear in mind that there might be times when you receive a large number of emails.

Wi-Fi

Wi-Fi is available for students on the **Students** network and can be accessed by using the password **WelcometoBOVTS**

IT Facilities

The School's IT facilities support the learning, teaching and research needs of students and staff and provide access to resources on drama, technical theatre and related subjects in a variety of formats. Facilities include open access computers, printing and photocopying, Wi-Fi and specialist software. **Please follow current COVID guidelines about shared equipment and wash your hands before and after use.**

Please see [here](#) for the School's IT Acceptable Use Policy.

There are computers available in the Library area for student use. Due to the size of the Library, these are currently available on a 1 in 1 out basis. Please ask at Reception if you need temporary access to a computer.

BOVTV on Vimeo

The School shoots drama, documentary and stop frame animation films which are produced by the School's Film Production department. These can be seen [here](#).

Online social space

To connect with students from other Conservatoire Schools, you might like to join our [Facebook](#) group.

Careers / Alumni networking

The School and The Conservatoire for Dance and Drama have unparalleled links with the industry, and we boast an impressive record of graduate employment.

The School frequently invites former students into School to talk to students about their experience of working in the industry.

The Conservatoire's six schools offer courses focused on the students' futures as artists and production professionals. In its current Strategic Plan, the Conservatoire commits to ensuring that it remains at the forefront of preparing graduates with exceptional skillsets to enable them to have sustainable careers as performers and makers.

Courses equip students for a variety of careers ranging from circus artists, actors and dancers, to choreographers, designers, stage managers and theatre directors. Some graduates work as performers with professional companies both in the UK and overseas, on stage and in television and film. Some form their own performance companies or go on to direct, produce or choreograph, while others take teaching positions. Graduates from technical theatre, design and stage management courses go on to work in theatre, on screen productions as well as other areas such as events, large and small, public or corporate.

By focusing on the individual, the Conservatoire schools provide opportunities for each student to find an employment path to match their talents and strengths. Through their chosen course of study, students are encouraged to forge links with the industry, to network with current practitioners and, on some courses, to undertake placements which help them to meet prospective employers and gain

valuable experience. Students benefit from teaching by established industry professionals who enjoy successful careers in their fields. Many students at the Conservatoire's dance schools undertake national tours as a core element of their study.

Students are also prepared more generally for sustainable careers in the industry. The activities offered may include rigorous practical workshops (such as classes in taxation, letter and business plan writing), mock interviews with visiting professionals, lectures, master classes and careers seminars with leading organisations. Agents and casting directors are invited to attend many public productions, screenings and showcases.

Recent destinations across acting, dance, circus and technical disciplines include:

Akram Khan Company, Alula Cyr, Apollo Theatre, Ballet Black, Ballet Boyz, Barely Methodical Troupe, BBC Productions, BBC Radio, Billy Elliot, Birmingham Royal Ballet, Brewery Theatre (Bristol), Bristol Old Vic Theatre, British Library, Calendar Girls The Musical, Channel 4 Productions, Cinevox Junior Company (Switzerland), Circus Maximus, Circa (Australia), The Circulus (BBC Tumble, Blue Peter), Dance Umbrella, Danish Dance Company, Edinburgh Fringe Festival, English Youth Opera, Frantic Assembly, Grand Ballet Poznan (Poland), Inala (Rambert Dance Company / Royal Ballet collaboration), ITV Productions, Jasmin Vardimon, JV2, K Ballet (Tokyo, Japan), Kolben Dance Company, Les Femmes Circus (Rag Factory London), Lionsgate Films, Liverpool Everyman, Matthew Bourne's New Adventures, National Opera & Ballet Theatre (Romania), National Theatre, Northern Ballet, Nottingham Playhouse, The Old Vic, Phoenix Dance Company, Protein Dance Company, Pleasance Courtyard (Edinburgh), Rambert Dance Company, Richard Alston Dance Company, Redgrave Theatre (Bristol), Royal Opera House, Royal Shakespeare Company, Scottish Dance Theatre, SmallPetitKlein, Shakespeare's Globe, Silver Linings, Singapore Dance Theatre, Skanes Dansteater Project, Southwark Playhouse, Tabard Theatre, Teatro Furio Camillo (Italy), Theatre Royal (Bath), Theatre Royal (Drury Lane), Tobacco Factory (Bristol), Welsh National Opera, Wexford Opera Season, The Young Vic.

As a BOVTS student, you are part of an inspirational, global network of over 4000 alumni. We encourage all alumni to stay in touch with the School; our former students are keen to share their experiences and can offer you advice on career and networking opportunities. See [here](#) for latest alumni news and events.

Part B – General Information Regarding Studying and Training with the School

Part B, Section 1 – General Course Information and Documentation

Course documentation

For full details of the courses, modules, assessments, learning outcomes and reading lists please refer to your Course Handbooks. Summary course documents are available on the school's website [here](#).

Explanation of assessment methods

Students are assessed through ongoing monitoring, analysis and feedback on their classes, workshops, rehearsal processes and performance skills and through the assimilation of the guidance and informed judgements of an extensive range of internal and visiting industry specialists and potential employers.

Assessment also focuses on the development of self-reliance, intellectual and emotional engagement and initiative in creating growth.

Assessment is through practical assignments, presentations, reports from directors, self-reflection and some written work.

Written career strategy work is assessed on the basis of thoroughness of research, demonstration of assimilation and understanding and clarity, accuracy and practicality. Students are assessed on their professional practice on a pass or fail basis. Judgements about students' performance are made against the relevant industry standards. The UWE qualifications are awarded as non-classified (pass/fail)/non-differentiated.

What is Feedback?

“What is feedback?”

“Why are there no scores?”

“How do I improve?”

“Do you have any notes for me?”

You don't get scores any more...

If you're coming straight from other education it could feel different not to be given a mark for your work. Instead, at BOVTS you will receive a lot of constructive feedback to help you improve for the future.

Professional life is more like this. Because we model our teaching and practical work on the professional theatre and screen industries you will get praise for your good work, and constructive comments aimed at making you better in future. Public shows may get a star rating from a reviewer that comments on the overall quality from that critic's perspective, and it may single out some performances or elements for special note.

We may use words like “Excellent” or “Good” to indicate which areas of work are stronger than others, but we don't reduce your work to a number of stars, and we don't wait until press night to give you notes on how to improve. You will get feedback throughout your learning and work here, from when you first start a task to after it is finally finished.

What is feedback?

Receiving, and then acting on, feedback is a vital way of enabling you to learn and fulfil your potential. You can expect that tutors, directors and external professionals will provide you with feedback on your progress.

Feedback will be given verbally or may take the form of a written report. It is important to listen/read carefully and act on the feedback given so you can develop and improve.

Feedback will be both positive e.g. 'You did this really well' and provide you with areas to work on (what is sometimes termed 'feed forward'). Whatever it's called, your

feedback should help you to hone your craft and be a stronger professional in the future.

The most important thing to remember about feedback is that it is designed to help you learn!

Types of feedback

Informal (usually verbal)

- during class
- during rehearsals ('Notes' for actors, 'Tech Notes' for crew)
- during tutorials
- after runs (or part runs) of a show

Formal (either written or verbal)

- after in-house auditions or interviews
- after text or practical projects
- after productions/tours
- on the completion of modules

Who will give me feedback?

Any tutor, designer or director you come into contact with may provide you with feedback. Be on the lookout for it! They may not actually say 'this is feedback'. In fact, in the industry feedback is called '**notes**'. The director will say: 'I have some notes for you.' At this point you are expected to get out a notebook and write the notes down. It is vital that you do what you are asked, so it's a good habit to get into.

Tech notes may be delivered by department or chronologically through the performance; either way you should listen to all the notes to see where you can help to improve the next run.

When will I receive feedback?

You can expect to receive frequent informal verbal feedback during class, rehearsals and tutorials; where appropriate written formal feedback is given within 20 days of assessment.

What do I do with feedback I've been given?

Keep your written feedback in a safe place so that you can refer to it later, but don't

forget to make notes during verbal feedback and notes sessions too.

Also, don't ignore the good points! It's easy to feel that feedback might be negative when you don't reflect on the praise that you've also been given. Constructive criticism should help you to look forward.

Creative team notes should not be taken personally; your performance and choices may be great, but just not what the director or designer sees as their final vision of the production. A successful professional is flexible enough to adjust their approach to support the final project/production.

Any questions about feedback?

If you have any questions about feedback you've received:

- discuss it with the tutor or director;
- if you've already discussed it and you still have questions, then discuss it with the module leader, head of course or personal tutor.

Attendance policy

Attendance is compulsory for all Courses. This in part is because in the industry for which you are training your attendance is required and we want to instil this discipline in you from the start of your studies. Because of the nature of your studies, non-attendance can have a major impact on the experience of other students.

Permission for absence in exceptional circumstances may be sought in advance (minimum of 48 hours except in an emergency) from your Head of Course.

Note: Permission must also be obtained in advance from all those staff members affected.

If you are unable to attend School due to illness, or an emergency, you must inform Reception on 0117 973 3535 by 8.30am, giving, where possible, reasons for your absence. If you are attending a doctor's appointment you will need to provide the School's reception with the name of the doctor, practice address and time of the appointment.

For Production Arts students, if you are going to be late or absent, you will need to telephone the tutor concerned or Head of Course. Texting, emailing or telling a friend is not acceptable and, if you rely on this, you may be marked as absent. Repeated unauthorized absences will be viewed very seriously.

For absences in excess of seven calendar days a medical certificate signed by a GP is also required.

Health and Safety, including location of First Aid boxes

The information contained in this Handbook may be superseded by the School's Guide to Covid-19

Our [Health & Safety policy](#) is to provide and maintain safe and healthy working conditions, equipment and systems of work for all our students and employees and to provide such information, training and supervision as they need for this purpose.

We also accept our responsibility for the health and safety of other people who may be affected by our activities.

To ensure that the School's Health and Safety Policy and the way in which it is operated is kept up to date, it is regularly reviewed.

Although Health and Safety is the responsibility of all members of the School, departmental heads take responsibility for their own areas co-ordinated by the Safety Officer for each School site; Jon Sherwood for Downside Road, Richard Maxwell/Andy Jenks for Christchurch Studios, and Andy Scrivens for Sheene Road workshops.

Our consultant Safety Officer, Pete Goodwin, also acts as liaison on all health and safety matters within the School and chairs the Health & Safety Committee. You will be given an Introduction to Health and Safety and provided with an information reference booklet at the start of the course.

In case of accident, a member of staff must be notified immediately. Accidents must then be recorded in the appropriate book which is located in the Staff Room.

You can find the School's Health & Safety Policy (and all other policies) on the school website [here](#)

Health and Safety Committee

Coordinated by Pete Goodwin (Consultant Safety Officer) with representatives from individual departments.

First Aid

First Aid Boxes are located at key points throughout the buildings.

Downside Road:

- School Admissions and Finance Office (no. 3)
- Design Studio (no. 3)
- Staff Room (no. 2)
- Scenic Crafts Workshop (no. 2)
- Props Room (no. 2)
- Production Management Office (no. 2)
- Tech Staff Office (no. 2)

In addition to the above there are also First Aid Boxes at Christchurch Studios and the Sheene Road scenic workshops. Most final year Production Arts Students are qualified First Aiders.

PAT Testing

To comply with Health & Safety legislation **ALL** electrical equipment used in the School, being school property or for personal use needs to be PAT tested (Portable Appliance Test) e.g. phone chargers, laptops, hair dryers, etc.

Please see a Production Arts Tutor if you need advice. The Production Arts department will arrange times when they will do this for you free of charge. Please see the notice boards/emails for further details.

If an item is brought in and has not been tested it will not be able to be used and you will be asked to remove the item from the school.

Carbon Reduction

The School is committed to a programme of sustainable initiatives to protect the environment.

We are committed to cutting our carbon footprint, but this can only be achieved if we all work together to make this happen.

Start with transport to and from school and when moving between sites. Cycle or walk where possible. There are bike racks at all the school buildings and students and staff are requested to use these and not bring their cycles in the school buildings.

Simple energy saving measures can make a big difference both at home and work helping us reduce our carbon footprint and save money. The School will be monitoring the carbon consumption of each building and providing results on a

regular basis. Please email any suggestions for reducing our carbon footprint further to richard.maxwell@oldvic.ac.uk.

Working with others Placement information

Some of our courses offer placement opportunities. A placement is a period of relevant, supervised work experience. In some courses, placements are compulsory, in others they are optional. Compulsory placements are assessed as part of the course of study.

Reasonable accommodation and travel expenses are reimbursed for compulsory placements. The length of individual placement opportunities may vary between courses. Course leaders will normally be able to provide assistance in arranging placements and will provide advice and guidance on how to make the most of a placement opportunity.

Link to Placement Policy and CDD B10 ‘Working with Others’ Handbook

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 Member Schools to follow to ensure that CDD meets the expectation of the [QAA](#) (Quality Assurance Agency) in relation to course delivery which involves ‘working with others’. The CDD ‘Working with Others’ Handbook can be found [here](#)

Part B, Section 2 – Student Progression

Student Progression between years

Please see the relevant section of your Course Handbook and Module and Programme Specifications for more detailed information on student progression between years and what you will need to achieve to pass the modules /year.

Modular options

For more information about optional modules, please click [here](#) and select your course.

Part B, Section 3 – Personal Circumstances

For personal circumstances please see the latest [Academic Regulations](#) of UWE Bristol.

The School and UWE Bristol recognises that significant personal difficulties or circumstances can potentially impact your ability to complete, submit or attend a specific assessment. Please see the information on UWE Bristol's website for more information on Personal Circumstances.

You can contact the Principal, the Academic Registrar, your Head of Course, your Personal Support Tutor or the Student Support Manager for more information and advice.

Extensions

If you experience a major personal circumstance that has the potential to affect your ability to submit a piece of coursework, you may be eligible to apply for a five working day extension.

However, owing to the nature of most assessments at the School being practical-based, please be aware that the following are not available for a five working day extension: group work, assessments submitted for marking in a studio by a group of staff at a fixed time (including work for end-of-term exhibitions and productions), practical/skills-based work.

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. Julia Heeley or your head of course) 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 making a request to interrupt or 'intermit' your studies, make sure you complete Part A of the Interruption of Studies Request Form in full and submit it to the School – no requests will be considered without this form being fully completed and submitted electronically to the School (the form can be downloaded from the Conservatoire [website](#)).
- All requests to interrupt studies are at the discretion of the School and determined on a case by case basis. The submission of the form does not in itself guarantee that your request will be granted.

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

You can download an Interruption of Studies Request form [here](#)

If you would like any further information about this, please speak to Julia Heeley.

Withdrawals

You can permanently withdraw from your studies at any point in an academic year. However, you may still be liable to pay some or all of your fees if you permanently withdraw.

Please see the [Fees Policy](#) on the [Policies and Procedures](#) page for more information.

Part B, Section 4 – Student engagement and responsibilities

Commitment to training and learning / training culture

It is our aim to provide you with a range of learning experiences, all of which will contribute to your professional development. 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 whole time of your course in increasing depth and greater detail.

A variety of teaching and learning strategies are used which are appropriate for each module. These will be detailed in each of your Course Handbook. As well as group teaching, workshops and some one-to-one teaching, students will engage in peer led learning and independent learning. You have a central role in your own learning and development and the level of autonomy expected of you increases as you progress through the stages of your 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 your course. We encourage all students to keep journals and document their progress throughout their course. For some modules, teachers will assess such journals as part of the summative assessment process.

Conduct, including Code of Conduct

You can expect to be treated fairly and reasonably by staff and fellow students, in a safe and courteous working environment. The School expects you to act in a civil and responsible way towards others. It also expects your cooperation in maintaining its policies and procedures.

Code of Conduct – School Regulations

The following School Regulations outline the key points to note.

1. All students are obliged to comply with these regulations.
2. School working hours are Monday to Friday 8.45am-5.30pm.
3. Students may be required to work evenings and weekends.

4. The School premises are open from 8.00am to 6.00pm on working days.
5. Please do not assume that because the building is open, all facilities are available to you. Please check with the head of the relevant department.
6. Students must attend all classes and show-calls punctually as scheduled and take part in exercises and performances as directed. Repeated poor punctuality or repeated absence is a disciplinary offence that may lead to the termination of a student's training.
7. Absence owing to illness or other unavoidable cause must be notified to the Reception by telephone, or message, at the earliest opportunity (always by 8.30am).
8. Studios must be left tidy at the end of each session and ready for use by the next group.
9. All School premises and outside areas are no smoking or vaping areas apart from the designated smoking/vaping area in car park No.3 at Downfield Road.
10. Food and drink must not be taken into the studios, except bottled water.
This regulation may be varied where spaces are used for rest periods between classes under COVID guidance.
11. Please ensure that mobile phones are switched off before commencing a class, a meeting or a rehearsal. Headphones should be removed before entering any studio or rehearsal room.
12. Personal possessions left in the studios at the end of a session will be removed. Valuables will be taken to Reception and anything else to the Student Common Room.
13. The School's computers are strictly for course work or related study. If any problems are experienced in the operation of the computer system, please inform Reception. Backing up your work is entirely your responsibility. The School may, without notice, clear hard drives and carry out maintenance on computer equipment. The School's [IT Acceptable Use Policy](#) must be strictly adhered to.
14. The fabric of the building and the equipment it contains are the responsibility of staff and students alike. Any scripts, costumes, wigs, props, weapons and technical equipment, etc., issued to a student for use in classes, exercises or performances within the building or elsewhere are his or her personal responsibility. In all cases, loss or damage will be charged for at replacement value.
15. Call and notice boards must be checked regularly. It is a student's own responsibility to be in the right place at the right time.
16. Off-site calls (at theatres, BBC, or elsewhere) must be attended punctually.
17. Students may not undertake any extra-mural, professional or amateur engagement, commitment or other employment during term-time without the

written consent of the Principal, or your own Head of Course. Please note that consent is usually only given in exceptional circumstances. You should notify your Head of Course of any performance-based work that you intend to take part in during school vacations.

18. For your own protection Students must not sign any agreement or come to any binding understanding with any agent, producer, manager, promoter etc., prior to the completion of their training without the written consent of the Artistic Director (Jenny Stephens). Students who already have representation must make it clear to their agents that they will be unavailable for work during term time.
19. No media interviews may be given without the express permission of the Principal.
20. Orderly behaviour is expected both on and off the premises. Good relations with the community as a whole are essential to the current running and future development of the School. The Principal will investigate any complaints of behaviour that undermines these relations.
21. Students are entirely responsible for themselves and their possessions.
22. The School cannot be held responsible for property of any kind belonging to students, lost on or off the premises. These items are not covered by our insurance.
23. If you use your own vehicle on School business it must be insured appropriately and cleared for use by the School. If in any doubt, please consult Jon Sherwood, Head of Theatre Production.
24. All administrative and staff areas are to be considered private and no entry is expected without the courtesy of knocking. If an office is empty and the door is locked, please leave a message on the phone extension or with reception.
25. Any infringement of these regulations and conditions or any improper or discreditable conduct shall make a student liable to suspension or dismissal from the School.

Acting Courses – Supplementary Regulations

Lateness

Under Covid 19 operations if you are 'in school' in the morning you will register, record your temperature and sign a health declaration from 09.00 – 09.15. You will then immediately make your way to your allocated classroom to start work at 09.30.

If you are 'in school' in the afternoon then you will perform the same procedure from 14.00 – 14.15 to start work at 14.30.

There will be one break of 30 minutes in the morning and afternoon session as per your weekly timetable.

B and D Group students may be expected to be in rehearsals and/or workshops until 6.00pm.

Apart from induction week, Wednesday afternoons (out of production) will be designated self-directed learning periods which will not be timetabled. There may however be occasions upon which specialist workshops and assessment/feedback sessions are held on Wednesday afternoons.

ACTING STUDENTS ARRIVING AFTER 09.15 or 14.15 WILL BE SENT HOME FOR THE REMAINDER OF THE DAY.

Exceptions to this rule, owing to necessary differences in routine and extreme extenuating circumstances, will be dealt with as they arise.

Time keeping and etiquette

In line with the expectations of the industry, actors are expected to be early for all calls and classes. It is not acceptable to simply enter the room at the time designated for the start of that class or rehearsal. You should get into the habit of being at least five minutes early for all calls and classes. Etiquette and behaviour within that class or rehearsal must then be of the highest order and all staff are reminded to immediately report unprofessional, disrespectful or disruptive behaviour to the Head of Course who will then take the appropriate action.

Mobile devices and tablets

All mobile devices and tablets should be turned off before entering any class or rehearsal room. It is understood that some students prefer to record notes on a device and this is acceptable as long as this is made clear to the teacher or director and that permission is given by the teacher and anyone being recorded. In rehearsal it may be acceptable to perform research or other relevant procedures on a mobile device or tablet but the observance of sound etiquette and professional manners are paramount. Students should **NEVER** check their phone for messages or missed calls during any rehearsal or class.

Technical Courses – Supplementary Regulations

26. Damage or loss of any item of School equipment must be reported as soon as possible to your Head of Course. Damage to technical equipment must be reported in writing and copies given to your Head of Course and appropriate

tutor. No equipment may be removed or borrowed from the School without consent.

27. Tools, paintbrushes etc., must be cleaned and stored in their proper places at the end of each session using such items. Spilt paint and glue etc. must be cleared up immediately. Tipping of old paint and glue down lavatories or washbasins is forbidden. A place is provided for such deposits - please ask your Head of Department for details.
28. The use of fibreglass materials, clay, plaster, liquid latex, etc., is restricted to the props workshops only. Flammable materials must be kept in the special cabinets provided in the prop room store when they are not in actual use. Stage Management offices are for PAPERWORK ONLY, any gluing / painting must be done in the workshops.
29. Eye shields, dust masks, ear defenders, gloves and other PPE must be worn when working with materials likely to affect your health and safety. These can be found in scenic crafts workshops.
30. Power tools may only be used when an instructor is present, unless the student has passed the safe handling test, and permission has been granted to use the equipment.
31. All facilities are strictly bookable between 9am and 6pm Mondays to Fridays. Use of School facilities at weekends in exceptional cases will only be allowed if agreed by your Head of Course and booked in advance with Julia Heeley, HE Administration & Student Support Manager.
32. The technical department facilities may also be available for private use providing bookings are made. The user is expected to leave the studio tidy, and to replace or pay for any repairs arising out of such use. Please ensure that sound levels are no louder than necessary for working.
33. Radios are not permitted in the studios or to be played in class or working sessions.
34. Any theatre or similar work that is likely to clash with your training must be cleared by your Head of Course, and appropriate staff must be kept informed. Please keep the School notified of any such outside commitments.
35. Telephones are for official School business only. Please keep all calls to the shortest possible time. Students are required to ask permission to use the telephone for business calls. No private calls will be permitted on office phones, incoming or outgoing, except in an emergency.
36. Technical students on production work who use their mobile phone or own vehicle (appropriately insured) on School business will not have any costs met unless expressly authorised by prior arrangement with the Production Department.
37. Please respect the privacy of other students' lockers, toolboxes and portfolios etc. Borrowing without permission causes unnecessary bad

feeling and inconvenience.

38. Punctuality and unauthorised absence: If for unavoidable reasons you will be late or need to inform the Theatre School that you will be absent, you must communicate this directly in person by phone to your department or personal tutor. Email, text or sending a message by a third party will not be accepted.
39. Professional etiquette and discipline requires that you arrive ready to start work at the start of any call. Please note that repeated poor punctuality or unauthorised absence is in breach of the Theatre School rules: it is regarded as a disciplinary offence.
40. Mobile Phones: Using mobile phones in class is distracting to you and others around you. In workshops it can breach Health and Safety guidance. You are therefore required to switch off your mobile phone during working hours, unless authorised to do so by your course tutor. Misuse of your mobile phone may cause you to be removed from class or lose your role on a production. If in doubt, do not use. Video streaming is not permitted in class or offices during working hours.

Please see [here](#) for the online version of the Student Code of Conduct.

Royal Court Code of Behaviour

The School also adheres to the following Code of Behaviour which was created in response to the events at the Royal Court Theatre Day of Action on Saturday 28th October 2017 – see <https://royalcourttheatre.com/code-of-behaviour/>.

BOVTS – PREVENTING SEXUAL HARASSMENT AND ABUSES OF POWER

An offering, a provocation, a hope for CULTURE CHANGE.

A CODE OF BEHAVIOUR

Responsibility

- You must take responsibility for the power you have. Do not use it abusively over others more vulnerable than you. Think about what you want, why you want it, what you are doing to get it, and what impact it will have. If this is achieved, the problem is solved.
- Call it out, straight away, even if it is awkward to do so. Don't feel shame. Use this language: "That is not appropriate – it makes me feel uncomfortable." Empower yourself and others. Stand up for yourself.
- No one is alone. Everyone has responsibility to stand up for each other, to call behaviour out and to report it. Do not be a bystander.

- Every organisation signs up to leading an active sexual harassment policy. Make it a living policy. It should be based around workshops and scenarios to clarify the so-called grey areas.
- Once harassment and abuse is proven, it must not be hidden. Boards and organisations cannot conceal it as a reason for dismissal. Challenge confidentiality – why is it needed and who is it protecting.

Reporting

- Freelancers must be empowered to use the same reporting structures as staff. Also use ITC, UKT, SOLT, Equity, BECTU, Stage Directors UK, Federation of Drama Schools, Arts Council England, and other industry bodies.
- Have an open, clear reporting structure. There should be three possible structures to report to across an organisation. As well as line managers and senior management, use peers and trusted colleagues – everyone in the organisation is responsible.
- Talk to colleagues in other theatres or companies to support your process if you need to.
- Logging behaviour is important, even if no further action is wished for. This way patterns are picked up.
- We understand these reporting structures are not available to everyone and we will work with the industry to create clear places to report and get advice going forwards.
- The industry must develop a model for dealing with historic cases.

([Click here to see the Royal Court Theatre policy on Bullying, Harassment and Unwanted Sexual Attention](#)).

Raising Awareness

- Induct all staff, freelancers, casting directors, writers, actors, stage managers, crew on their first day of work into the policy and code of behaviour. They should sign that this has happened.
- Run annual workshops with staff led by trained facilitators. Use scenarios and language.
- Consult with freelancers. (The Royal Court Theatre will be holding a freelancer session in January 2018). Encourage them to use theatre buildings for their one-to-one meetings.
- Recognise the blurred boundaries between work and social spaces. Don't exploit them.
- Interrogate the stories and representations we put on stage. We are in the business of representing the world. Take responsibility. Make it equal.
- Engage in a robust conversation between drama schools and industry – to tool up students – acting, stage management, technical, directing, writing,

producing – to be confident, empowered and appropriate. (The Royal Court Theatre is in positive dialogue with Mountview and the Federation of Drama Schools in advance of their next consortium meeting).

Breadth and Scope

- Theatre is an art form – the work can and should be challenging, experimental, exploratory and bold. Artistic freedom of expression is essential but the creative space must be a safe space.
- The theatre industry is broad: it involves an intimate, rigorously personal system of drama training, it involves office work, auditions, rehearsals, crewing, late night working, bars, parties and public-facing frontline work, ambitious young people.
- The industry includes commercial producers and theatres, not-for-profit publicly funded, touring and fringe companies, presenting venues, festivals – all have different contexts and resources.
- A policy needs to speak to this scope of practice, and recognise particular areas of risk.
- Drama students, freelancers, early career artists, actors at all stages of their career, ushers and bar staff, and core junior staff are all vulnerable to abuses of power.
- Recognise that abuses of power can happen across diverse gender and working relationships.
- Take responsibility and empower across the scope. Write a policy that fits.

Patterns and Scenarios

- Of our 150 stories, 126 related directly to experiences in our industry.
- 3% were incidents which happened in rehearsals or backstage.
- 16% were sustained inappropriate sexual comments over a period of time during a production or in a workplace.
- 14% happened at drama schools between tutors and students.
- 3% happened at work parties – press nights, birthdays, end of the run, Christmas, in the pub or at dinner, with alcohol. In the Town Hall meetings this blurred social context came up many times.
- 10% happened in interviews or auditions for jobs.
- 3% happened when invited or taken into an abuser’s home.
- 3% happened in an office context.
- (The remaining 8.6% were “other” – witnessed, online, conference)
- That 51.3% of the stories submitted took place in rehearsals, backstage, in drama schools, or involved sustained verbal abuse suggests significant change needs to happen in institutional culture.
- There were 11 accounts of rape.

Some suggested codes of behaviour to avoid these patterns and protect the areas of risk (this is only a beginning):

- It is never appropriate for someone in a junior role to be asked by someone in a senior role to work outside hours in their private home.
- It is never appropriate to verbally sexually objectify anyone's body in a rehearsal room or theatre.
- It is never appropriate for an actor to be made to feel vulnerable through nudity, undress or costuming.
- It is never appropriate to send overly personal or suggestive communications to a junior colleague.
- It is never appropriate to initiate unwanted intimate physical contact.
- It is never appropriate to push people to share their personal experiences to deepen the work. If it is offered, it has to remain within the trust of the working room.

Intellectual Property rights

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

With reference to Intellectual Property Rights, the terms and conditions set out in Section 10 of UWE's Terms and Conditions ("Intellectual Property") and UWE's Intellectual Property Policy and Regulations shall apply.

IT Policy

Everyone who works or studies at the School is responsible for the security of our IT systems and the data on them.

The School has an IT Acceptable Use Policy (AUP) for IT Systems. It is designed to protect the School, our employees, students and other partners from harm caused by the misuse of our IT systems and our data. This policy includes the use of email and social media.

Please see the School's IT Acceptable Use Policy [here](#)

Social Media Policy

The Theatre School's rules for students require all students to adhere to the School's Information Security and Social Media Policies.

Please see IT Acceptable Use Policy above.

It is important that students are aware of the potential dangers associated with misuse of social media both for the School's and their own personal reputations. Training for your future professional career carries with it responsibilities whilst you are training. Inappropriate comments, compromising images etc. on social media can leave you highly vulnerable to an invasion of your privacy and potential future negative exposure. Think of the 'before they were famous' exposure that haunts some people in the public eye. Your training at the School includes an expectation of responsible professional conduct at all times – this extends to your interaction with social media.

Part B, Section 5 – Student Voice

BOVTS welcomes feedback from students on their experience at the School. Our aim is to make the experience of the next cohort better than that of the current cohort. Feedback is sought in two ways: student representation and anonymous feedback through evaluation surveys.

Student Evaluation Questionnaires

Once a year we will ask all students to complete the online, anonymous Student Experience Survey (SES). The outcomes of the Survey will be reported to the School Academic Board.

(In your Third Year of studies you may be asked to complete the National Student Survey (NSS). This is organised by the Office *for* Students.)

Student Representation

Students are represented on a number of the School's decision-making bodies:

Academic Board

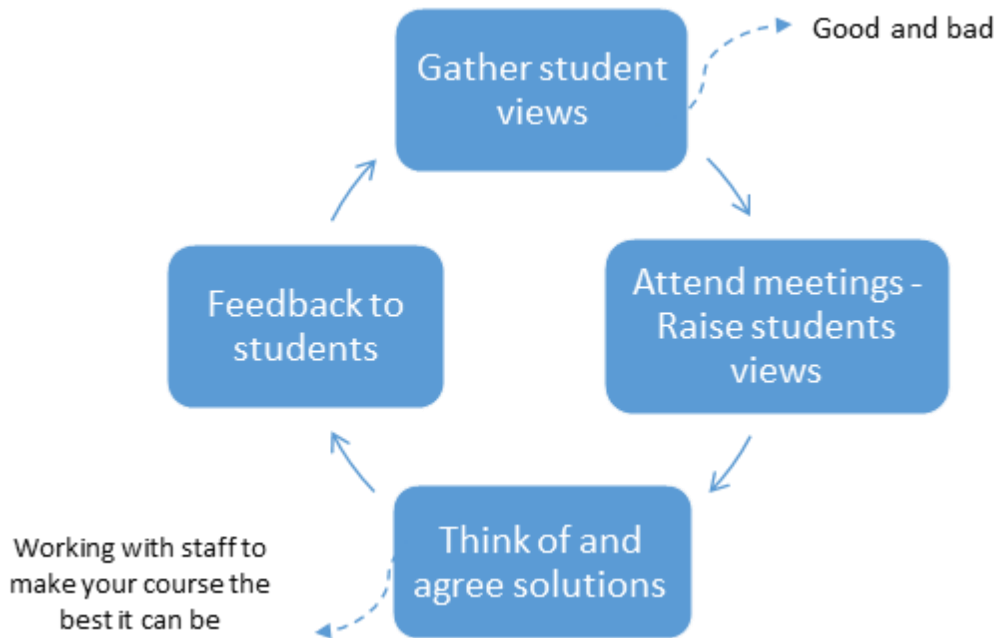
Staff/Student Liaison Committee (SSLCs)

- Undergraduate and Postgraduate Acting Courses
- Undergraduate Technical Courses including Production Arts and Costume courses.
- Postgraduate courses
- Council of Trustees

Staff Student Liaison Committees

Course-level SSLCs are the best opportunity for students to influence the management of their course. At BOVTS there are separate SSLCs for Acting, Technical and postgraduate courses. At the beginning of each Academic Year the Higher Education and Student Support Manager will invite students from each course to choose two representatives from each year.

The role of Student Course Representative



Be the voice for your course

What is a Student Course Rep?

A Student Course Representative (or 'student rep') is a student chosen by students to represent the views of fellow students on issues related to their Course.

What does a Student Course Representative do?

- Gathers the feedback and views of fellow students on their course and other either Acting or Technical courses: ask students on the courses you represent what they like about the course and what they'd like to see
- Presents these views and feedback to Course teaching staff in the relevant SSLC meeting, where possible offering solutions to these issues that would best suit the needs of your peers
- Help influence how the courses are run, including curriculum design and content
- Makes a contribution to the student voice in the School

What are the skills needed?

A good Student Course Rep is someone who is:

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

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

The main responsibilities are:

- To act as a point of liaison between students on the Course and Course leaders.
- To represent your fellow students on the Course.
- However, if someone on your Course comes to you with a personal issue, you are not expected to deal with this in your role as a Student Course Representative, and in such circumstances, you should advise the student to access Student Support services. If you have significant concerns about the

safety of your fellow students, you should report the matter to the Higher Education and Student Support Manager.

What is not covered by being a Student Course Rep?

You should not...

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

What kind of issues could come up?

Anything related to the academic experience on your Course. 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!

BOVTS Academic Board

Academic Board is the senior decision-making body on academic matters at BOVTS. The Agenda for Academic Board includes a standing item on hearing student feedback and reporting on decisions relating to previous student feedback. Two students are eligible to attend Academic Board. In advance of each Academic Board the Higher Education and Student Support Manager will contact all Student Course Representatives inviting them to nominate two students to attend Academic Board. It is likely that they will be Student Course Representatives, but this is not a requirement.

BOVTS Council of Trustees

The School's governing body, the Council of Management, also arrange a termly meeting with student representatives. Any student is eligible to attend this meeting and while the meeting is not minuted your comments are passed on anonymously to the Senior Management Team or Academic Board.

See <https://www.oldvic.ac.uk/about-us/staff-governors/> for a list of members of the Council.

Meetings with the BOVTS Principal

The Students' Union can initiate meetings with the Principal by mutual agreement. You can contact the student union by email on student.union@oldvic.ac.uk.

BOVTS Student Union

You can contact the Students' Union email student.union@oldvic.ac.uk.

Conservatoire for Dance and Drama (CDD)

BOVTS is a member of the CDD. Students also have a right to be represented on a number of CDD committees:

- The Student Affairs Committee (SAC)
- CDD Senate
- Board of Governors

CDD Student Advisory Committee

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

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

The Committee gives you the chance to meet students from other Conservatoire Schools and to discuss –

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

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

Conservatoire for Dance and Drama Senate

The Conservatoire's Senate Committee has student members.

Conservatoire for Dance and Drama Board of Governors Student Governor

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

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

The Student Governor's role is:

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

Elections for the Student Governor take place early in the autumn term of each year and are conducted on the same day across all the Conservatoire Schools. Any student can stand for the position of Student Governor, regardless of whether they are or have been a Student Course Representative.

Students who are interested in the role of Conservatoire Student Governor or who would like an informal discussion can contact the Clerk to the Board of Governors, Kathleen Formosa, for further information by emailing kathleen.formosa@cdd.ac.uk.

Julia Heeley (julia.heeley@oldvic.ac.uk) acts as Returning Officer for the CDD student elections and liaison for Student Liaison Committee meetings and can provide you with more detailed information should you require it.

Part C – Student Life

Part C, Section 1 – Getting started

On your arrival at the School

You will be contacted by the School's Admissions Office prior to your first day informing when you should arrive and where registration will take place. You will meet with your Head of Course who will provide you with your timetable and further information about your induction week.

Accommodation Guidance

The School does not have any Halls of Residence or university-run accommodation. Usually, students rent through private landlords/letting agents in the Clifton/Redland area of Bristol, close to the School. Our Accommodation Officer, Sue Laidlaw is available to assist students to find accommodation prior to the start of their course and throughout their time at the School and her mobile number can be supplied upon request.

Once you have organised your accommodation, you should consider arranging home insurance to cover your possessions.

If you require further accommodation advice, please contact: julia.heeley@oldvic.ac.uk

Council Tax

Once you are a registered full-time student you are eligible for Council Tax exemption. Depending on the local council authority area 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.** Please contact julia.heeley@oldvic.ac.uk for further information.

Registering with a Doctor and Dentist

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

If you have a Clifton address, you are recommended to register with either:

The Whiteladies Health Centre

Whatley Road Clifton

Bristol BS8 2PU Tel: 0117 973 1201

Pembroke Road Surgery 111 Pembroke Road
Clifton, Bristol BS8 3EU Tel. 0117 973 3790

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

You will need to provide Julia Heeley julia.heeley@oldvic.ac.uk 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.

Student Safety

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

- At home use the safety chain on the front door or shout through the letterbox to check the identity of callers.
- Never let anyone in at home who cannot identify themselves to your satisfaction, e.g. gas/electricity meter readers carry authorised identity cards.
- At home, make sure doors and windows are secure.
- Do not carry more money than absolutely necessary. Never use cash machines at night, when on your own.
- Keep keys and money in inside pockets.
- If carrying a bag, wear it diagonally across your chest, not hanging on your shoulder. Be particularly careful in cafés or tourist places.
- If you are in a coffee shop or restaurant, keep your bag where you can see it and feel it at all times.
- Avoid walking alone after dark and stick to busy, well-lit routes where possible and avoid isolated areas, even if it means a longer walk to your destination.
- Check the times of last trains/buses to avoid getting stranded.
- Take a fully licensed taxi if possible.
- Don't give out phone numbers or your address to people you don't know well.
- Do not accept drinks or cigarettes from strangers in bars or other public places. If you are out in a bar or club, keep your drink with you at all times to prevent it from being spiked. If you become ill in a bar or club and suspect your drink has been spiked, ask for help from the bar staff or door staff.
- Consider carrying a personal alarm.
- Security mark your property and log serial numbers where possible.
- If you own a bicycle, please ensure you use a D Lock and secure through the frame

and not just the wheel.

- Report all incidents to the Police.

Please contact your Head of Course or the Student Support Manager (julia.heeley@oldvic.ac.uk) if you have been involved in an incident (after reporting to the police if appropriate), to ensure we are able to liaise with our local Community Police Officer.

International Students

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

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

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

The UK Visas and Immigration (UKVI) require you to present your visa and passport on the first day of term at the School to enable you to enrol. We will make photocopies of these and keep them on file. We are also required to hold current contact details for all non-EEA students, so you should ensure that the Admissions Office team are notified of any changes to your address or contact details.

Part C, Section 2 – Induction, enrolment and transition

Date/s of induction

All technical students and international MA Acting students register a week prior to the remaining acting students.

The academic year for all BA Hons/FdA Production Arts, FdA/BA Hons Costume, MA Scenic Art and MFA Acting, MA Drama Directing and MA Performance Design students start at the beginning of Week P.

BA Hons Professional Acting courses start the following week in Week 1.

What to expect from induction

Following enrolment on your course, all new students need to complete an induction during their first weeks. This will introduce you to all the key elements of being a student at BOVTS. 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.

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

Full training on how to use the library system and access online learning resources will be given during the induction period.

Enrolment (including re-enrolment)

Pre-enrolment information

Prior to enrolment applicants holding an offer of a place will be contacted and emailed induction information. The induction information will include a welcome letter including information about student finance and registration procedures on the first day of term.

Enrolment

At enrolment students are asked to submit a completed CDD registration form, a copy of which is kept at the School and a copy sent to CDD, where you are formally registered as CDD students. You are also asked to provide:

- A working and current e-mail address and a working current land-based or mobile telephone number
- A term-time address
- Original examination certificates achieved from the age of 16 onwards to be scanned and returned on the day
- £10.00 in cash as a deposit for a locker key for personal effects. This deposit will be returned at the end of the course
- Your passport to be copied 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 [Student's Data Processing Statement](#).

With regard to payment of tuition fees please see the for more information.

Re-enrolment

Provided you are eligible to re-enrol with the School and re-register with UWE (which means you have met the assessment and progression requirements, do not owe the School tuition fees and have not been suspended from the course for any reason) 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 BOVTS with a reason for your non-enrolment which is acceptable to BOVTS and UWE 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 School and UWE and your contract shall be terminated.

Please see [Terms and Conditions](#) for more information.

Part C, Section 3 – Student Support Arrangements

Introduction

The School has a strong tradition of providing a comprehensive range of student care and support services.

If you have a problem

If you have a problem please see the first page of this Handbook as to who you can talk to. In terms of support talk to your:

Module Leader when you have a problem related to that Module. At the end of the module the Module Leader will provide you with feedback on how you did in that Module.

Head of Course if you have a query about your Course.

Personal Tutor if you want to discuss anything – academic or with regards to your well-being – with somebody other than a Module Leader or Head of Course. Your Personal Tutor (who may also be a Module Tutor or Head of Course) will monitor your progress across the Course and may ask for a meeting. If you want to meet with your Personal Tutor please contact them directly. (See your Course Handbook for the contact details of your Personal Tutor.)

Student Support Manager if you want to discuss anything – but especially non-academic matters. Julia Heely (Head of Student Support) coordinates student support across the School and is a font of information about what services are available within the School and links to services outside.

Student Wellbeing Officer / Counsellor

Samreen Bhaidani is the School's part-time Wellbeing Officer and Counsellor. She is available from 3-5pm every Wednesday afternoon during term-time. Students can self-refer for an appointment by emailing her direct **sb7019.2007@my.bristol.ac.uk**

Student Support Services

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

Services provided to students include:

- Support for students with disabilities

- Counselling and guidance for mental health and wellbeing
- Financial assistance
- Academic support
- Injury management
- Support for care leavers

The School has compiled an extensive [Guide to Student Support](#), which should be read alongside the information provided in this Handbook.

Depending on the issue there are a number of different support services for students. Please see the [Guide to Student Support](#) and this Handbook for a list of staff members who you can approach in the first instance.

Please also see the Conservatoire for Dance and Drama [website](#) for more information on promoting mental health and wellbeing.

Contact details of student support staff

Julia Heeley, the Higher Education Administration and Student Support Manager coordinates all aspects of student support and enquiries can be directed to her in the first instance and she will either arrange appropriate support or will point you in the right direction. Her email address is julia.heeley@oldvic.ac.uk and her office can be found on the first floor, No 3 Downside Road. Pastoral and academic support

Part C, Section 4 – Data Protection

School Data Protection Officer

Simon Payne is the School's Data Protection Officer. Please contact simon.payne@oldvic.ac.uk for any data protection issues.

School Data Processing Statement

Bristol Old Vic Theatre School is required to process relevant personal data regarding students and staff as part of its operation and shall take all reasonable steps to do so in accordance with its Data Processing Statement. Processing may include obtaining, recording, holding, disclosing, destroying or otherwise using data.

Please see the School's [Data Processing Statement](#) and [Terms & Conditions](#) for more information.

Conservatoire for Dance and Drama Data Processing Statement

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').

Please see the [Conservatoire's full Data Processing Statement](#) for further information.

Part C, Section 5

Electoral registration (registering to vote)

The Conservatoire is a registered Higher Education Provider with the Office for Students (OfS). Under regulation 23 of the Representation of the People (England and Wales) Regulations 2001, 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 (ERO) for information about students which the ERO requires for the purposes of maintaining the electoral register. 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 elections. The OfS also expects that all of the Conservatoire Schools will cooperate and work effectively in partnership with EROs in this way.

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

Can I register to vote?

Age

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

Part C – Section 5 Togetherall

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 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 9.00-5.00pm. To join the service, register at togetherall.com and sign up under 'organisation' with your school e-mail address.

Part C – Section 6

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

Purpose of the Conservatoire Student Voice Forum:

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

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

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

Students who are not nominated Student Representatives can request to be added to the forum by contacting [Julia Heeley](#)

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

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

There are 'Rules of Engagement' for participating in the Student Voice Forum. These and further information can be found on the Conservatoire [website](#).

PART D – Policies and Procedures

Part D (i)

School Policies

The School has a number of policies and procedures which are designed to support the wellbeing of all students and staff. These policies are regularly reviewed and are publicly available [here](#).

PART D: THE CONSERVATOIRE

Part D, Section 1

Introduction

All Conservatoire common policies can be found in their fullest format [here](#).

School policies can be found [here](#)

Common Policies

Each School of the Conservatoire 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 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 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 [website](#)

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:

Part D – 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

Part D – Section 2:

Prevent Duty

Inclusive Cultures Strategy

Inclusivity Policy and Protocols

Conservatoire Code of Behaviour

Part 3 – 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 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](#)), 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 [here](#).

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 BOVTS Student Complaints Procedure can be found [here](#)

You can also make a complaint about a service offered by the University of the West of England (in this case UWE's [complaints procedure](#) should be used):

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 BOVTS Student Complaints Procedure 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

Stage Three Complaint (review) (should be submitted as soon as possible and within three months of the date of the Stage Two outcome letter directly to UWE; a complaint form can be requested from complaints@uwe.ac.uk)

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 the West of England. The academic appeals process can only be used in relation to an academic result awarded by an examining board, and only once the official results have been published.

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

You can request that the Board of Examiners review its confirmed decision via the academic appeals procedure. You cannot appeal simply because you disagree with an assessment result (this is known as 'disagreement with academic judgement'). 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:

- marks that have been recorded wrongly
- assessments not conducted or calculated in the way described in the module specification or guide
- lack of agreed reasonable adjustments
- a rejected application for personal circumstances which you feel has not been considered properly.

The grounds on which you can appeal, as set out in the Academic Appeals Policy, are limited to instances where there has been material and significant administrative error or other material irregularity - such that the assessments were not conducted in accordance with the approved regulations for the module/award, i.e. instances where you believe the School has done something wrong.

What will not be considered:

You cannot use the appeal procedure to:

- submit an application for personal circumstances (formerly called extenuating circumstances). Personal circumstances are significant personal difficulties or circumstances which impact on your ability to complete, submit or attend a specific assessment, and are significantly disruptive matters outside of your control).
- complain retrospectively about dissatisfaction with teaching or service-related provision, including supervision. You need to use the Conservatoire for Dance and Drama's Student Complaints procedure to raise issues at the time they are occurring so that the School/Conservatoire have the opportunity to put measures in place.
- complain about a mark or other properly exercised academic judgement, simply because you have worked hard and feel you deserve better. 'Academic Judgement' is a judgement that is made about a matter where only the opinion of an academic expert is sufficient.
- appeal an admissions decision. If your appeal relates to a decision regarding an application to study at BOVTS, you are required to use the Conservatoire for Dance Drama's Admissions Appeals and Complaints procedure.

Additional information can be found at the links below:

University of the West of England's Academic [Appeals Process](#)

University of the West of England's Academic [Appeals Policy](#)

Guidance for [submitting an appeal](#)

Academic Misconduct (Assessment Offences)

Academic misconduct cases fall under the academic disciplinary regulations of your validating university, the University of the West of England. 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.

Assessment Offences:

In the Assessment Offences Policy, the University of the West of England states that it values a culture of honest and mutual trust (Academic Integrity), and expects all members of the University to respect and uphold these core values.

The following are some examples of conduct which will be regarded as a breach of the academic discipline regulation (further information can be found at the link above):

- Plagiarism
- Collusion
- Contract Cheating
- Falsification
- Fabrication
- Cheating in controlled conditions assessments

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

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

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

Non-Academic Misconduct Policy and Procedures

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

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

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

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

Emergency Powers of Exclusion and Suspension

In certain circumstances there may be a need to take urgent emergency action and exclude or suspend a student, for example where it is deemed that 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 [here](#).

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 [here](#)

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](#).

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](#)

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.

Part D, Section 2

Prevent Duty

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

The Conservatoire has a Prevent Strategy and Policy which you can find [here](#). There is also a School Prevent policy, which can be found [here](#).

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

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

decide what action should be taken.

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

Inclusive Cultures Strategy

The Conservatoire's Inclusive Cultures Strategy was originally devised in response to the Universities UK Report 'Changing the Culture: Report of the Universities UK Taskforce to examine violence against women, harassment and hate crime affecting university students' (October 2016). Conservatoire Executive Committee are the owners of the Strategy; the Working Group for the Strategy is the Registrars' Group.

Inclusivity Policy and Protocols

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

Conservatoire Code of Behaviour

As a key part of embedding the Strategy across the Conservatoire, that would be in line with practices that are starting to be embedded across theatres and allied institutions (e.g. Equity Agenda for Change, Royal Court Theatre Code of Behaviour, BFI Set of Principles), a new Conservatoire 'Code of Behaviours' is in development, encompassing the values of the Strategy and the positive behaviours and cultures that the Conservatoire wishes to foster and sustain. This Conservatoire Code of Behaviour underpins the Policy on Sexual Misconduct, Harassment and Related Behaviours, and, for students, also the Non-Academic Misconduct Policy. It sits alongside your existing School Code(s) of Conduct.

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

Part D, Section 3

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

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):

- BOVTS Student Complaints procedure (either the Conservatoire or the University of the West of England will issue a Completion of Procedures letter, depending on the stage at which the internal complaints procedure has ended.
- 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 [here](#).

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](#)) 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 [here](#).

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).