



Royal Conservatoire  
*of* Scotland

**UNDERGRADUATE HANDBOOK  
2019/20**

# Equality and Diversity Statement

The Royal Conservatoire of Scotland welcomes a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual. We are committed to promoting equality in all of our activities and aim to provide a vibrant performing, learning, teaching, working and research environment that respects the diversity of students and staff, enabling them to achieve their full potential, contribute fully and to derive maximum benefit and enjoyment from their involvement in the life of the Conservatoire and beyond.

We are committed to equality of opportunity both as an education institution and as an employer. Equality of opportunity means striving to ensure that no student or member of staff receives less favourable treatment on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religion or belief, sex and actual or perceived sexual orientation.

**Inclusive. Dynamic. Committed.**

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## Introduction

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### Welcome to the Royal Conservatoire of Scotland

We're delighted to welcome you as a student to the Royal Conservatoire of Scotland. You have already achieved a great deal in your success thus far. We hope that your time with us will continue to allow you to achieve your aspirations.

The Directors and our excellent academic and support staff will do all they can to ensure that you receive a world-class education with us.

Life as a full time student in the Conservatoire is enormously demanding of your energies. For your own sake, it is important that you find the appropriate balance between social and academic life, performance/production activity and theoretical study. We are here to support you, and in turn you must accept your end of the responsibility by ensuring that you actively seek an effective balance. The key to adjusting to the transition over the next few months is self-discipline, application and keeping a sense of humour! The first few months of study represent a major shift in your life, and bring all kinds of demands.

Our curriculum is based on the six curriculum principles below.

Our curriculum:

- Develops excellence alongside high levels of reflection in all of our disciplines
- Fosters the creative attitudes and skills needed for collaborative learning in and through practice
- Enables students to take responsibility for managing and evaluating their own learning
- Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice
- Develops the ability to use theoretical understanding to inform practice and practice to inform theory
- Enables students to make a contribution in the world as artists, educators, advocates and active citizens

We're the only conservatoire in the UK and one of few in the world to offer such a rich range of art forms – music, drama, dance, production and film. Our curriculum enables you to work with each other across the disciplines via choice modules, learning from each other, creating together and expanding as artists in a way that would be hard to experience elsewhere. During the first year of your programme you will take

the module 'Learning to Collaborate' which has been developed to introduce you to the concept and practical skills of creative collaboration. Through this module, you will meet all first year students across the Conservatoire and we hope this will be the beginning of collaborations that last throughout your time here and beyond. In Term 3 you will be able to take part in Bridge Week where you will be able to 'pitch' for Conservatoire resources to realise your collaborative projects. Projects might lead to a public performance/lecture/ happening/installation.

So, welcome! Work hard, play well, grow and develop and enjoy every moment! We are proud to have you join our community and we hope you will share that pride throughout your time with us and beyond.

### **About this Handbook**

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This document is your Undergraduate Handbook, outlining for you what you will need to know about the Conservatoire. It should be read in conjunction with your *Programme Handbook* and the *Conservatoire Regulations, Codes of Procedures and General Rules*.

You are being given this handbook, so that you can plan ahead. It contains official information - things which you will be expected to know. **You should read it through** as soon as possible because you must be familiar with what is in it. Do not feel that you have to know the Handbook inside out, but you should use it as a constant source of reference. There will be technical terms and bits of jargon which you may not grasp on a first read. Make a note to ask about anything about which you need more details.

## **Student Support and the Promotion of Access**

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The Conservatoire is committed to placing equality and diversity at the very heart of its services and activities. It is acutely aware of its responsibilities towards disabled people in general and disabled students and staff in particular.

The Conservatoire strongly encourages all applicants and students to declare a disability but invisible, undeclared or unknown disabilities can still create difficulties for staff and students alike.

You are supported in your studies and in your life at the Conservatoire in the following ways:

- Module co-ordinators
- Individual tutorials with the Programme Head and/or relevant members of the staff team.
- Transitions Tutors
- Programme Committee meetings
- Programme Support Administrator
- Conservatoire Counsellor and Disability Advisor
- Assistant Registrar (International and Student Experience)
- Discretionary Fund
- Effective Learning Service
- Students' Union

Regular close contact in class, workshop and rehearsal enables teaching staff to monitor your progress and anticipate difficulties or help you to deal with problems quickly.

### **Transitions Tutors**

The primary function of the Transitions Tutor is to act as your advocate in curriculum choice and completing your Student Contract. By doing this the Transitions Tutor will ensure that you are supported and encouraged to be an autonomous learner making the choices you believe will best develop you academically, professionally and socially.

The Transitions Tutorial is designed to assist you in developing your ability to:

- Reflect on your own learning and development
- Set meaningful and relevant goals
- Identify potential barriers and challenges
- Identify action plans to ensure continuing progress and development

## **Conservatoire Counsellor and Disability Advisor Jane Balmforth**

Studying on a course you enjoy is exciting and allows you to develop your skills and talents to the full. However, things don't always go according to plan and there may be times when you find you are feeling down, or something happens that causes you feelings of stress and anxiety.

For example, you may feel homesick, or perhaps there are problems back home. You may be finding it difficult to make friends or you may be in a relationship that ends and leaves you feeling devastated and wondering what you did wrong. Perhaps you are struggling with your identity and thinking about coming out as gay or transgender. You may have suffered a bereavement and are still grieving for the person you lost.

Of course, you may be able speak about these things to your parents or friends but perhaps you feel that they have their own issues to deal with or you are not sure how confidential it is to talk to them.

Counselling can help by providing a neutral, confidential space to talk through what's on your mind. Counselling is not about giving advice, as you are the only person who knows what it is like to live your life; the counsellor will talk through with you what you are feeling, help you explore the issues that are causing distress and anxiety and work with you to consider ways to move on and feel more in control.

In CBT therapy, the therapist will focus more on identifying unhelpful/negative thoughts and assumptions and work with you to change these for more positive ones. There is usually less exploration of past events than in person-centred therapy.

What is discussed in a counselling meeting is confidential – the only exceptions to this are if there is a danger of you harming yourself or someone else or if you disclose information about on-going abuse (emotional, physical, sexual) of a child. The counsellor will always discuss with you before breaking confidentiality, wherever possible.

The Counselling & Disability service offers, amongst other things:

- Counselling for any issues that may be causing you concern
- Assessments for dyslexia
- Arranging Learning Agreements to support your studies if you have a disability, Specific Learning Difficulty (SpLD) or medical condition

- Assistance in applying for Disabled Students' Allowance

Jane's office is on the ground floor of the Conservatoire (Renfrew Street) near the lift, and she is available Monday-Friday 9am-5pm and at other times by arrangement. You can drop by the office, or if you want to make an appointment you can phone her on 0141 2708 282 or e-mail her at [j.balmforth@rcs.ac.uk](mailto:j.balmforth@rcs.ac.uk)

We also have a number of external counsellors that our students can access.

**Marie Gillies**, Cognitive Behavioural Therapist (CBT), accredited by BACP. Marie works weekdays from 9-5.30pm. Marie works from her own office external to RCS and provides up to six sessions of CBT for RCS students – please state that you are an RCS student when contacting Mairi for an appointment.

Email: [mairi@mgtherapy.co.uk](mailto:mairi@mgtherapy.co.uk)

**Stephanie McDermid**, person-centred BSL counsellor, accredited by BACP. Stephanie provides counselling in British Sign Language (BSL). Stephanie has an Assistance dog. There is no limit to the number of counselling sessions for students – please state that you are an RCS student when contacting Stephanie for an appointment.

Email: [stephanier1975@btinternet.com](mailto:stephanier1975@btinternet.com)

**Ross Paterson**, person-centred counsellor, accredited by BACP. Ross provides counselling out of office hours (5-8pm on weekdays) either at RCS or at his office in the West End of Glasgow. Ross provides up to six sessions of counselling for RCS students -please state that you are an RCS student when contacting Ross.

Email: [westendcommunitycounselling@gmail.com](mailto:westendcommunitycounselling@gmail.com)

In addition to the Conservatoire Counsellor, the Conservatoire has also partnered with an online mental health resource, Big White Wall is available to all students with an RCS email address. You can access the website by clicking the **Join Us** button on the link below:

<https://www.bigwhitewall.com>

Out of hours support is also available at:

Samaritans: 0845 790 9090

Breathing Space: 0800 83 85 87

SANEline: 0845 767 8000 (open 6pm – 11pm every day)

NHS Direct: 111

Your GP

You can also access help in a crisis from your local Accident and Emergency Department (24 hours)

## **Academic Registrar Suzanne Daly**

Suzanne is the manager of the Royal Conservatoire's student support team. In addition, Suzanne administers the Appeals and Complaints procedures and can be contacted for advice in either of these areas. If you have a complaint about the service or information provided by the Royal Conservatoire you should consult the Complaints Handling Procedure, which is included in the Royal Conservatoire's Regulations, Codes of Procedure and General Rules.

She can be contacted on 0141 270 8206 and is based in Academic and Student Support on the ground floor of the Royal Conservatoire. Her e-mail address is [s.daly@rcs.ac.uk](mailto:s.daly@rcs.ac.uk)

## **Assistant Registrar (International and Student Experience) Sarah Ward**

Sarah and her colleague provide support in a range of welfare services for all our students as well as providing specific advice and support for our international students. This advice includes:

- Welfare
- Accommodation
- Specialist Medical Appointments
- Financial (including Discretionary and Childcare Funds)
- Visas
- Exchange (including Erasmus)

Appointments can be made at the Academic Administration and Support desk.

## **Effective Learning Service**

The role of the Effective Learning Service is to provide support to you in relation to study and learning skills. This service, provided by the Effective Learning Tutors, covers a wide range of topics including:

- Help with written assignments - essays and dissertations
- Effective reading
- Revision skills and preparing for exams
- Time management skills
- Referencing and citations
- Understanding assessments

The ELS tutors can provide support in improving your study skills, including assistance to improve assignments; but work cannot be undertaken on your behalf nor can work be proof-read.

If you would like to make an appointment with the Effective Learning Tutors, please email [els@rcs.ac.uk](mailto:els@rcs.ac.uk)

## **Students' Union**

**President: Jasmine Munns**

As a current student, we're here to represent you. Once you're a student of the Royal Conservatoire you are automatically a member of the Students' Union. It costs nothing to be a member of your student union. The student union is there for your needs. Whatever you want, the Student Union will try its utmost to ensure that it becomes a reality.

Student unions provide all students with a whole range of activities, events and facilities. However, your student union is more than parties, advice, food, drink, sport, shopping and support. When you speak, we listen. We share your views with the Royal Conservatoire's administration, with your course directors, and through the National Union of Student (NUS) to national government and other important organisations. NUS is a confederation of student unions, representing over two million students in the United Kingdom. It is one of the biggest youth organisations in the world, and is widely respected at home and abroad.

If you are an international student and you run into any problems, whether it be with homesickness, financial worries or academic pressures, we can discuss matters with you and signpost you to others, if required, for relevant support and advice. We have various clubs and societies to support you while you study. We want to better the student experience

Every year all students vote online to elect a team of student representatives to run the day to day operation of the student union. This team of students is the Executive and they will be working for you. You can expect them to work very hard, listen to your every whim and wish and, most importantly, be approachable and enthusiastic to all ideas and requests.

If you ever need us, we are located to the right of the ground floor entrance. Please do not hesitate to get in touch. There is an open door policy; however, if someone is not in the office, then either call us on:

0141 270 8296 or email [SUPresident@rcs.ac.uk](mailto:SUPresident@rcs.ac.uk)

You can also visit our website [www.rcssu.com](http://www.rcssu.com)

Facebook page <https://www.facebook.com/RCSSU>

Follow us on Twitter @rcsunion, Instagram @rcsunion

## **Useful Contacts**

Royal Conservatoire of Scotland

Tel: 0141 332 4101 Web: [www.rcs.ac.uk](http://www.rcs.ac.uk)

Suzanne Daly, Academic Registrar

Tel: 0141 270 8206 E-mail: [s.daly@rcs.ac.uk](mailto:s.daly@rcs.ac.uk)

Jane Balmforth, Conservatoire Counsellor & Disability Advisor

Tel: 0141 270 8282 E-mail: [j.balmforth@rcs.ac.uk](mailto:j.balmforth@rcs.ac.uk)

Sarah Ward, Assistant Registrar (International and Student Experience)

Tel: 0141 270 8281 E-mail: [s.ward@rcs.ac.uk](mailto:s.ward@rcs.ac.uk)

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Roz Caplan, Equality & Diversity Officer.

Tel: 0141 270 8384 E-mail: [r.caplan@rcs.ac.uk](mailto:r.caplan@rcs.ac.uk)

Craig Wardlaw, Finance Assistant

Tel: 0141 270 8233 E-mail: [c.wardlaw@rcs.ac.uk](mailto:c.wardlaw@rcs.ac.uk)

Student Union President.

Tel: 0141 270 8296 E-mail: [SUPresident@rcs.ac.uk](mailto:SUPresident@rcs.ac.uk)

## Guidance and Consultation

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### Whom do I approach if...

**...I have problems with classwork or rehearsals?**

Initially, speak to the member of staff concerned. If you require further guidance, talk to a member of the Programme Team. If you still wish to explore this further, talk to your Programme Head/Head of Department.

**...I want changes to, or clarification of, the curriculum?**

First speak to your Programme Head/Head of Department. If you then wish to advance the matter, speak to your Student Representative who will raise it through the Programme Committee procedures.

**...I disagree with an assessment?**

Talk to your Programme Head/Head of Department.

**...there are things happening outside the Conservatoire which are affecting my work?**

Speak to your Programme Head/Head of Department. They might be able to help and, with your permission, could speak to the appropriate tutors. Remember, if you want to keep matters confidential, there is also the Conservatoire Counsellor.

**...I have medical problems?**

The doctor. But if they are related to your studies, go to your Programme Head/Head of Department who will be able to advise.

**...I have special needs?**

The Conservatoire has ways of helping. Ideally, you will have identified your individual needs prior to admission. If not, inform the Conservatoire Counsellor and Disability Advisor now. The Conservatoire Counsellor and Disability Advisor, a member of the Programme Team and yourself will meet to discuss your individual needs and any changes to curriculum delivery or assessment that may be necessary. This will form the basis of an individual learning agreement between yourself and the Conservatoire.

**...I have financial difficulties?**

Speak to the Assistant Registrar

(International and Student Experience). Don't leave it too late!

**...I need time off to work?**

Consult the Conservatoire Regulations. Time off is not normally given and therefore you must never accept the offer of work without having completed the absence request process and gained prior permission from the Programme Leader/Programme Coordinator/Head of Department.

**...I've got a complaint about a member of staff or a fellow student?**

One option would be to talk to the Programme Head/Head of Department. You may also want to look at the Complaints Handling Procedure in the Conservatoire Regulations. The Conservatoire will not tolerate any form of discrimination and bullying. Evidence of such behaviour will lead to disciplinary procedures.

**...I just need someone to talk to?**

Anyone. All of us will lend a listening ear. We know the challenges of this kind of Programme. Remember the Conservatoire Counsellor is also available for support.

## Undergraduate Programme Structure

### Credit allocation for core and choice modules

	<b>Core credits</b>		<b>Option credits</b>
<b>Level 1</b>	120 (1 x10 credit module on collaboration)	<i>Staff led</i>	0
<b>Level 2</b>	100	<i>Staff supported</i>	20
<b>Level 3</b>	100	<i>Staff supervised</i>	20
<b>Level 4</b>	90	<i>Staff supervised</i>	30

**Core** Core Modules are central to the aims and Learning Outcomes of the programme of study and therefore must be taken and passed in order for a student to be eligible for a specific named award.

There is a fixed number of credits for the Core column at each level of study.

**Option** There shall be Option Modules at all Levels apart from Level One. The Option Modules offer breadth of choice for students, contribute to the tailoring of the individual student's skills and enhance employability.

Option Modules provide students with opportunities to enrich and enhance their learning in their discipline or in a related area (e.g. a BMus student opting to study Orchestration).

Option Modules can be 10, 20 or 30 credits.

Option Modules may be exclusive to a particular programme, or may be shared with another programme. Option Modules can be 'close to' a specific programme or 'far away' from it in content.

### Learning to Collaborate

Through this module, the curriculum facilitates creative collaborations that integrate modes of thinking and working from different disciplines. These creative encounters may not always culminate in a performance or production and may not always start from an existing text or score.

Collaborative Practice modules necessitate shared authority and responsibility for the planning and implementation of an artistic project. They will bring benefits to all parties involved, including an enhanced appreciation

of other artistic perspectives, as well as a new perspective on one's own practice.

Experience of this kind of trans-disciplinary work will stand our students in good stead in an increasingly complex professional world and will help them develop the quality of creativity, flexibility and teamwork they will need to succeed.

## The Structure of the Academic Session

Term 1	Monday 23 September 2019	Welcome & Transitions Week Term 1 Begins – All Students
	Monday 4 November 2019	Independent Learning Week
	Friday 13 December 2019	Term 1 Ends
	Monday 16 December 2019	Winter Break Begins
Term 2	Monday 6 January 2020	Term 2 Begins
	Monday 23 March 2020	Intensive Choice Week
	Friday 27 March 2020	Term 2 Ends
	Monday 30 March 2020	Spring Break Begins
Term 3	Monday 13 April 2020	Term 3 Begins
	Monday 15 June 2020	Bridge/Transitions Week
	Friday 19 June 2020	Term 3 Ends

### The Transitions Process

*For some students, particularly those from under-represented backgrounds, the transition to university can be a significant battle in that it may constitute a conflict of values, a challenge to one's identity and a threat to familiar ways of knowing and doing. (Krause, 2006:1)*

We recognise the importance of the Transitions process and its potential to enhance your overall experience. Our Transitions process seeks to facilitate your journey from induction to emerging as an artist in the world.

We have identified key points in your journey to focus on Transitions: at the beginning, middle and end of each academic year. These moments support your learning and allow us to respond to your individual needs.

#### Transitions One

##### Term One, Week One

Each academic year begins with Transitions One to consider the academic, geographic, personal and administrative adjustments required to meet the challenges of a new level of study. For new students, this phase begins at the moment of acceptance onto the programme and continues until the end of Welcome and Transitions Week.

You will be involved in induction/transition activities, Personal Development Planning and the negotiation of Student Contracts.

#### Independent Learning Week

##### Term One, Week 7

This represents an opportunity for you to engage in self-directed independent learning. This may involve development of a module in

progress; completion of an assessment task; reflection; preparation for an upcoming module; etc.

You will articulate what you expect to achieve during the Independent Learning Week by means of the Student Contract.

In the Independent Learning Week, the following resources will be available to you:

- Library, IT suite, photocopying facilities, etc.
- Information Services staff
- AV Technical support
- Classrooms, studios and venues will be available for advance booking. (Venues may be used as spaces only; technical assistance will not be available.)

### **Transition Two: Intensive Options Week**

#### Term Two, Week 12

In order to facilitate staff-supervised collaborative projects within and between levels and programmes, this week is not scheduled in the usual way. It is envisaged that this week will facilitate an intensive practical process, with possible scheduled preparatory work in the period beforehand, and evaluative work afterwards.

For Level One students, this week may include short exploratory workshops to introduce students to the Option Modules available to them in Level Two.

For students at Levels Two to Four who choose not to opt for an Intensive Option module, this week will be an Independent Learning Week (see above), and your expected outcomes for that week will be articulated in the Student Contract.

### **Transitions Three: Bridge Week / Transitions Week**

The philosophy underpinning Bridge Week is to facilitate transition. It is envisaged that you will be able to apply creatively the knowledge, skills and understanding gained in self-initiated experimental playground projects. Alternatively some of you will be engaged in other independent study.

Student-led work may be collaborative, trans-disciplinary, site-specific, cross-Conservatoire, process-driven. Student groups will 'pitch' for resources to enable their project to be realised. Projects will be selected and curated by a student-led panel, supported by two members of staff. The outputs will be non-assessed, non-curricular and non-credit bearing. Projects may (but are not required to) culminate in a public performance/lecture/happening/installation. Activities of any other type in this Bridge Week could be a starting point, a punctuation point or an end-point for any collaborative project.

Involvement in projects will be recognised and noted under co-curricular

activities.

Students will articulate what they expect to achieve during the Bridge Week by means of the Student Contract.

In Bridge Week, the following resources will be available to you:

- Library, IT suite, photocopying facilities, etc.
- Information Services staff
- AV Technical support
- Classrooms, studios and venues will be available for advance booking. (Technical assistance from the CPU will be available for venue spaces.)

Transitions week introduces learners to each new Level of their study and supports the journey of graduating students into the professional working context.

## **The One Conservatoire Curriculum Model**

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### **What is a 'Level'?**

All Modules contain a statement of 'level'. Put simply, your First Year Modules are at Scottish Credit and Qualifications Framework (SCQF) Level 7, your Second Year at SCQF Level 8, your Third Year SCQF at Level 9 and your Fourth Year at SCQF Level 10.

### **What is 'Credit Rating'?**

According to the SCQF, a 'credit' equates to 10 hours of notional student effort. This is not 10 hours of classroom time, but the number of hours it will take to complete the Module. For example, if a Module has 20 SCQF credits, we think it needs 200 hours of work. Your timetable might show 100 hours of rehearsal, but, when you add the time you spend researching, developing ideas independently and performing, etc. it totals 200 hours, therefore 20 credits.

### **How does this affect me?**

It might not. If you graduate with us, you will have achieved either 360 or 480 credits (120 with each year of your Programme). If, for some reason, you do not complete the Programme, you will be 'credited' with the credits you have achieved to that point in the Programme. The Conservatoire has recognised exit points at the end of each year of study so you may be eligible to gain one of these (e.g. Diploma of Higher Education at the end of two years). Another college or university may recognise these credits for their Programme and, therefore, you may be able to complete your degree elsewhere.

The One Conservatoire Curriculum Model is designed to provide distinctive, flexible and relevant learning which is unmistakably vocationally focused and unique in the conservatoire sector. This model enables the development of all of our programmes and allows us to share a common pedagogical language.

The model encompasses: the six principles of our Curriculum, the Graduate Attributes which capture the potential range of specialist abilities, personal qualities and skills gained through study at the Conservatoire; and the Level Descriptors from the Scottish Credit and Qualifications Framework. (This framework, amongst other things, promotes understanding of the range of Scottish qualifications, and how the qualifications relate to each other and to other forms of learning.)

We then developed our One Conservatoire Level Descriptors in alignment with those of the SCQF and developed the Aims and Learning Outcomes for

## The One Conservatoire Curriculum Model

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each of the levels. Drawing on the aspects of learning identified in the SQCF Level Descriptors, we proposed the following headings for our model:

At SCQF Levels 7 and 8:

- Knowledge and Understanding
- Professional Practice
- Professional Preparation

At SCQF Levels 9 and 10:

- Professional *Praxis*

The overview on the following page provides a summary diagram of the One Conservatoire Level Descriptors and the Graduate Attributes which have been derived directly from the our Curriculum Principles.

Following the overview and Graduate Attributes, each Level is described in terms of Aims and Learning Outcomes, which have been developed to support the Graduate Attributes, and have been cross-referenced to the SCQF Level Descriptors.

<b>SCQF Level 7</b> <b>Professional Orientation</b> <i>(Staff-led)</i>	<b>SCQF Level 8</b> <b>Professional Contexts</b> <i>(Staff-supported)</i>	<b>SCQF Level 9</b> <b>Autonomy and the emerging professional</b> <i>(Staff-supervised)</i>	<b>SCQF Level 10</b> <b>Professional</b> <i>(Staff-supervised)</i>
<b>Knowledge and Understanding</b> <ul style="list-style-type: none"> <li>• Introduce underpinning knowledge and understanding</li> <li>• Introduce fundamental critical and ethical concepts and skills</li> </ul>	<b>Knowledge and Understanding</b> <ul style="list-style-type: none"> <li>• Broaden range of knowledge and understanding and deepen in selected areas</li> <li>• Develop and deepen critical and ethical engagement</li> </ul>		
<b>Professional Practice</b> <ul style="list-style-type: none"> <li>• Consolidate and extend essential practical skills for participation in discipline.</li> <li>• Introduce skills of reflection and evaluation in practice</li> <li>• Experience autonomy and accountability in practice</li> </ul>	<b>Professional Practice</b> <ul style="list-style-type: none"> <li>• Increase range and depth of skills, and the degree of control with which they are practised</li> <li>• Strengthen autonomous reflective practice</li> <li>• Experience a range of alternative practices and viewpoints</li> </ul>	<b>Professional Praxis</b> <ul style="list-style-type: none"> <li>• Synthesise knowledge and understanding with professional practice into a personal reflective <i>praxis</i> and, increasingly, realise this through...</li> <li>• Integrate knowledge and understanding with professional ancillary skills to develop areas of specialism and, increasingly, realise these through...</li> </ul>	<b>Professional Praxis</b> <ul style="list-style-type: none"> <li>• ...originating new work</li> <li>• ...independent professional practice</li> <li>• ...practice-based research</li> <li>• ...autonomous collaborations</li> <li>• ...acting for constructive change in professional and community contexts</li> </ul>
<b>Professional Preparation</b> <ul style="list-style-type: none"> <li>• Introduce essential personal skills in creative collaboration</li> <li>• Introduce contemporary skills of communication and documentation</li> </ul>	<b>Professional Preparation</b> <ul style="list-style-type: none"> <li>• Introduce entrepreneurial, planning and organisational skills</li> <li>• Extend and refine contemporary skills of communication and documentation</li> <li>• Introduce skills in research methods</li> </ul>		

### **Graduate Attributes**

Graduate attributes capture the potential range of specialist abilities, personal qualities and skills gained through study at the Conservatoire. Our graduates are specialist arts practitioners and generally highly skilled, effective and confident people. Our graduate attributes firstly encapsulate our Curriculum Principles and then develop those principles in the context of the wide range of transferable skills which are required in the course of the unique educational experience offered by the Conservatoire.

The Conservatoire graduate ...

Is an excellent and reflective arts practitioner	and leads, creates, achieves and innovates. Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfillment.
Has the creative attitudes and skills needed for collaborative learning	and has sophisticated skills in leading, building and working in teams. As adaptable and confident people, graduates are used to taking risks and working positively with ambiguity and unpredictability.
Takes responsibility for managing and evaluating their own learning	and is resourceful, independent and effective in their approach to managing their life and work.
Has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice	and can respond quickly to a fast changing and dynamic world. Graduates have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
Uses theoretical understanding to inform practice and practice to inform theory	and combines sophisticated aesthetic and emotional intelligence, integrity and insight with an ability to think analytically and critically.
Makes a contribution in the world, as an artist, educator, advocate and active citizen	and uses highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the real world.

## **SCQF Level 7 (Year One) Certificate of Higher Education Staff-led: Professional Orientation**

### **AIMS**

#### **Knowledge and Understanding**

- To introduce underpinning knowledge and understanding
- To introduce fundamental critical and ethical concepts and skills

#### **Professional Practice**

- To consolidate and extend essential practical skills for participation in the discipline
- To introduce skills of reflection and evaluation in practice
- To ensure the student experiences autonomy and accountability in practice

#### **Professional Preparation**

- To introduce essential personal skills in creative collaboration
- To introduce contemporary skills of communication and documentation

#### **On Completion of Year One you will be able to:**

- Demonstrate the attainment of the essential practical skills for participation in their discipline
- Reflect on, and evaluate, their practice within a given framework
- Demonstrate the ability to work autonomously, and with due regard for their own responsibilities
- Apply as appropriate an introductory understanding of the knowledge and understanding (concepts, key ideas, theories) that underpin their discipline
- Understand and apply as appropriate the basic critical and ethical skills relevant to their discipline
- Demonstrate and draw on the personal skills required for creative collaboration
- Demonstrate introductory communication and documentation skills using contemporary tools

## **SCQF Level 8 (Year Two) Diploma of Higher Education Staff-supported: Professional Contexts**

### **AIMS**

#### **Knowledge and Understanding**

- To broaden the range of knowledge and understanding and deepen it in selected areas
- To develop and deepen critical and ethical engagement

#### **Professional Practice**

- To increase the range and depth of skills, and the degree of control with which they are practised
- To strengthen autonomous reflective practice
- To ensure the student experiences a range of alternative practices and viewpoints

#### **Professional Preparation**

- To introduce entrepreneurial skills, including planning and organisation skills for creative projects
- To extend and refine contemporary skills of communication and documentation
- To introduce skills in research methods

#### **On Completion of Year Two you will be able to:**

- Demonstrate a growing range and depth of skills relevant to their discipline, and greater control and expertise in their execution
- Independently reflect on, and evaluate, their practice
- Draw insights based on experience of working with a range of alternative practices and viewpoints
- Apply as appropriate a broader and, in selected areas, deeper knowledge and understanding of the concepts, key ideas and theories associated with their discipline
- Understand and apply as appropriate a range of critical and ethical skills relevant to their discipline
- Demonstrate planning and organisational skills, and an introductory understanding of entrepreneurship
- Demonstrate skill in communication and documentation, using contemporary tools
- Show an introductory understanding of research method

**SCQF Level 9 and 10 (Years Three and Four)**  
**Tutor-supervised: Autonomy and the Emerging Professional**

**AIMS**

**Professional Praxis**

- To enable students to synthesise knowledge and understanding with professional practice into a personal reflective *praxis*
- To enable students to integrate knowledge and understanding with professional ancillary skills to develop areas of specialism
- Increasingly, to create opportunities for the personal *praxis* and specialisms to be realised.

**On Completion of Year Three you will be able to:**

- Demonstrate in your discipline a well-founded, creative and flexible *praxis* in which professional practice is informed by theoretical knowledge and understanding of the discipline
- Show that the individual *praxis* also draws on appropriate critical and ethical thinking
- Show that the individual *praxis* informs your conceptual understanding of the discipline
- Demonstrate independence in their individual *praxis*
- Apply this *praxis* in at least one of the following:
  - Originating new work
  - Independent Professional Practice
  - Practice-based research
  - Autonomous collaborations
  - Acting for constructive change in professional and community contexts

**On Completion of Year Four you will be able to:**

- Demonstrate in your discipline a well-founded, creative and flexible *praxis* in which professional practice is informed by theoretical knowledge and understanding of the discipline
- Show that the individual *praxis* also draws on appropriate critical and ethical thinking
- Show that the individual *praxis* informs your conceptual understanding of the discipline
- Demonstrate an area or areas of specialism within the discipline, developed through independent working
- Apply this *praxis* in one or more of the following:
  - Originating new work
  - Independent Professional Practice
  - Practice-based research
  - Autonomous collaborations

- Acting for constructive change in professional and community contexts

## Degree Regulations

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### Regulations

Please read this section in conjunction with the *Conservatoire Regulations, Codes of Procedures and General Rules*.

You are required to attend all lessons, classes, rehearsals and performances as specified in the Programme Handbook. Unauthorised absence is not permitted.

Normally you may progress on the programme of study provided that:

- You have attended classes in accordance with the requirements of programme regulations and have completed all of the work of the programme of study;
- You have met the appropriate assessment requirements to the satisfaction of the appropriate Progress Committee or Board of Examiners.

To obtain a pass in a module you must normally complete all prescribed assessments to the satisfaction of the Board of Examiners. Where a module has a final assessment, you shall be permitted to take that assessment only if there is evidence that you have attended classes in accordance with the requirements of the module and have completed the work of the module.

All assigned and assessable work which contributes to a final grade in any given module must be completed by the due submission date, unless prior permission has been given. Non-submission or incomplete assessment of any assessable element of a module of a programme of study will automatically lead to a failure being recorded in that module by the Board of Examiners. Assessments which remain outstanding after the first diet Board of Examiners (without prior permission having been given), will require to be submitted by a specified date prior to the resit Board of Examiners (which normally meets in late August) and such assessments will receive a mark no higher than a minimum pass. Failure to submit outstanding assessments prior to the resit Board of Examiners may affect your progress to the subsequent levels of the programme of study or graduation.

The annual fee includes payment for one entry for the examination appropriate to the programme. Resits due to academic failure where there has been a demonstrable attempt, which can be assessed, and which meets the required word count and any other stipulations, will not incur a fee. Resits due to non-submission or non-attendance will be subject to a fee of £125 per component per resit within a module. Resits due to cheating or plagiarism shall also be subject to a fee of £125 per component per resit within a module.

Work submitted late will not be accepted and will be recorded as a failure due to non-submission and will be subject to a fee of £125 per component per resit within a module.

Work submitted late with prior permission i.e. through having been granted an Extension or where a Personal Mitigating Circumstances form is accepted by the Pre-Board of Examiners, will not be penalised.

You are required to comply with such programme of study instructions as are prescribed in your programme handbook. These instructions may require you:

- To provide yourself with such books, equipment and other materials as are necessary for your programme of study
- To submit items of work, including essays, dissertations and project reports, by such dates as may be instructed.

All such instructions will be given to you in writing at the beginning of study in the module concerned. Reasonable notice of any alterations to them will also be given. A student who fails to comply with programme of study instructions may be disallowed from presenting herself/himself for examinations in the subject.

### **Assessment**

The assessment requirements for all modules shall be made known to students in the relevant Programme Handbook.

It is **your** responsibility to acquaint yourself with the assessment regulations and examination schedules which apply to your programme of study.

It is **your** responsibility to attend the appropriate examinations and submit the appropriate work for assessment as required. If you fail to attend an examination or submit required work for assessment without good cause, the examiners shall have the authority to deem you to have failed the assessment(s) concerned.

It is **your** responsibility to inform the Convenor of the Board of Examiners in the case of illness or other extenuating circumstances that prevent you attending an examination or submitting required work for assessment.

It is **your** responsibility to inform yourself of the results of examinations.

All programmes will adopt the following assessment scale:

Common Assessment Scale	'Background scale'	Descriptor	Degree Classification
A1	17	Excellent	First Class
A2	16		
A3	15		
A4	14		
A5	13		
B1	12	Very Good	Second Class, upper division (2i)
B2	11		
B3	10		
C1	9	Good	Second Class, lower division (2ii)
C2	8		
C3	7		
D1	6	Satisfactory	Third Class
D2	5		
D3	4		
E1	3	Inadequate/ Fail	Not Honoursworthy
E2	2		
F	1	Serious fail	
NS	0	Non-submission/ Non-appearance	

Staff will assess you according to the column headed Common Assessment Scale. It is those grades which will be presented to Progress Committee and Boards of Examiners and which will appear on your transcript.

Where a module has several component assessments, the aggregate grade is arrived at by translating the alpha-numeric grade into the 'background scale'. The numbers derived from the background scale are then aggregated according to specified weightings, with decimal points of 0.5 and above rounded up. The rounded grade is then translated back into the Common Assessment Scale.

### **Compensation, Resit and Retake**

All modules must normally be passed in order to proceed to the next Level of study.

The Board of Examiners may, in certain circumstances, permit your overall performance to compensate for marginal failure (E1) in a module following resit or retake. Compensation does not turn a fail into a pass, but it allows you to progress without having to be re-assessed in this module. Compensation will only be applied to a maximum of 20 credits per year and a maximum of 40 credits over your whole programme. Results as they appear on transcripts will be flagged to indicate compensation has been applied (i.e. ©).

Compensated Overall Module Grades will be factored into the calculation to determine the classification of Honours and normally the resultant classification will be lowered by one classification (e.g. Honours 1 will become Honours 2i).

All students shall be permitted to resit individual components of a module once although failure to achieve at least 50% of the SCQF credits or more, within any level of study, will normally lead to termination of studies. In all cases of resit, the method of re-assessment shall be the same or, as far as is practicable, equivalent to that for the original assessment.

If you fail a module at resit, there may, in exceptional circumstances, be one further opportunity to retake the whole module in the following academic session.

Resit results will be factored into the calculation to determine the classification of Honours.

No additional teaching of any module of any programme of study is allowed between the first sitting of an examination and the resitting of that examination.

In certain circumstances the Board of Examiners may determine that you need to retake a module before being re-assessed.

You may be permitted to retake module(s) up to a maximum of 30 credits in a single year (regardless of level) and 60 credits over a whole programme. You may be permitted only one opportunity for retake of any module.

You may not normally progress between levels of study, carrying a fail of more than 30 credits (i.e. failure of more than 30 credits would necessitate suspension of studies, normally for one year).

In exceptional circumstances, and at the discretion of the Board of Examiners, you may be offered the opportunity to retake an entire level of study.

### **The Award of the Degree with Honours**

The Degree with Honours with the appropriate named award may be conferred upon a student who has achieved at least 480 SCQF credits, of which a minimum of 180 are at CQF Levels 9 and 10, including a minimum of 90 at Level 10, and who has achieved a pass (at least at resit) in all elements of the programme. If a student fails to achieve the volume of credits required for the award of the degree with Honours they may be considered for the appropriate exit award.

### **The Award of the Degree with Honours in Joint Principal Study**

The Degree of Bachelor of Music with Honours in Joint Principal Study may

be conferred upon a student who has achieved at least 520 SCQF credits, of which a minimum of 180 are at SCQF Levels 9 and 10, including a minimum of 90 at Level 10, and who has achieved a pass (at least at resit) in all elements of the programme. To qualify for Joint Principal Study recognition in the named award, students must have followed the Joint Principal Study route throughout years 3 and 4 of the programme. If a student fails to achieve the volume of credits required for the award of the degree with Honours in Joint Principal Study they may be considered for the award of the Degree of Bachelor of Music with Honours or for an appropriate exit award.

### **The Classification of the Honours Degree**

The Degree with Honours of the First Class may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of A5 (13) or better.

The Degree with Honours of the Second Class Upper Division (2i) may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of B3 (10) or better.

The Degree with Honours of the Second Class Lower Division (2ii) may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of C3 (7) or better.

The Degree with Honours of the Third Class may be conferred upon students who meet the requirements for the award of the degree with Honours.

The Overall Degree Grade is a weighted average of the Overall Grades for years 3 and 4, which contribute 30% and 70% of the Overall Degree Grade respectively.

The Overall Grades for years 3 and 4 are defined as a credit weighted average of all modules taken in each of those years (120 credit per year; 140 credits per year in the case of Joint Principal Study students).

In the case of students taking pass/fail modules in years 3 and 4, the Overall Grades will be calculated out of the remaining graded credits (see example 4).

In all cases, Overall Grades and the Overall Degree Grade will be rounded to two points of decimal (e.g. 11.555 being rounded up to 11.56; 11.554 being rounded down to 11.55).

The examples below set out the procedure.

### Example 1

Year 3					Overall Grade	Overall Degree Grade	Degree Classification
	Mark	Scale	Credits	Mark * Credits			
Professional Practice	A5	13	20	260			
Text in Contemporary Performance	B1	12	30	360			
Collaborations	B1	12	30	360			
Dissertation	B2	11	20	220			
Option Module (any level)	A5	13	20	260			
<b>Total</b>			120	1460	÷ graded credit total =	12.17 *30% =	3.65

Year 4					Overall Grade	Overall Degree Grade	Degree Classification
	Mark	Scale	Credits	Mark * Credits			
Secondment	A3	15	20	300			
Into the New	A2	16	30	480			
Professional Portfolio	B2	11	30	330			
Option Module (any level)	B1	12	20	240			
Option Module (any level)	A5	13	20	260			
<b>Total</b>			120	1610	÷ graded credit total =	13.42 *70% =	<u>9.39</u> 13.04

**1st Class Honours**

With the approval of the Board of Examiners, this student would be awarded the degree of BA CPP Honours of the First Class or Upper Second Class.

## Example 2

Year 3					Overall Grade	Overall Degree Grade	Degree Classification
	Mark	Scale	Credits	Mark * Credits			
Performance 3	C3	7	60	420			
Performance Folio 3	B3	10	10	100			
The Teaching Musician	D2	5	10	50			
Core Elective	C1	9	10	90			
Core Elective	C1	9	10	90			
Option Module (any level)	C1	9	20	180			
<b>Total</b>			100	930	÷ graded credit total =	9.30 *30% =	2.79

Year 4					Overall Grade	Overall Degree Grade	Degree Classification
	Mark	Scale	Credits	Mark * Credits			
Performance 4	C2	8	60	480			
Performance Folio 4	C2	8	10	80			
Research Project	C3	7	10	70			
Core Elective	D3	4	10	40			
Option Module (any level)	C1	9	20	180			
Option Module (any level)	C1	9	10	90			
<b>Total</b>			110	940	÷ graded credit total =	8.55 *70% =	<u>5.98</u> 8.77 <b>2ii</b>

With the approval of the Board of Examiners, this student would be awarded the degree of BMus with Honours of the Lower Second Class.

**Example 3 (Joint Principal Study Pathway)**

					Overall Grade	Overall Degree Grade	Degree Classification
<b>Year 3</b>							
	Mark	Scale	Credits	Mark * Credits			
Performance 3A	B2	11	40	440			
Performance 3B	A5	13	40	520			
Performance Folio 3	B2	11	10	110			
The Teaching Musician	B1	12	10	120			
Core Elective	A2	16	10	160			
Core Elective	B2	11	10	110			
Option Module (any level)	B1	12	20	240			
<b>Total</b>			140	1700	÷ graded credit total =	12.14	*30% = 3.64
<b>Year 4</b>							
	Mark	Scale	Credits	Mark * Credits			
Performance 4A	A5	13	40	520			
Performance 4B	A3	15	40	600			
Performance Folio 4	A4	14	10	140			
Research Project	B1	12	10	120			
Core Elective	B1	12	10	120			
Option Module (any level)	B2	11	20	220			
Option Module (any level)	B1	12	10	120			
<b>Total</b>			140	1840	÷ graded credit total =	13.14	*70% = <u>9.20</u> 12.84 <b>borderline 1st</b>

At the discretion of the Board of Examiners, this student may be awarded the degree of BMus with Honours of the First Class or Upper Second Class.

**Example 4 – For students taking modules which are pass/fail**

						Overall Grade	Overall Degree Grade	Degree Classification
<b>Year 3</b>								
Performance 3	B2	11	60	660				
Performance Folio 3	B3	10	10	100				
The Teaching Musician	A3	15	10	150				
Core Elective	A2	16	10	160				
Core Elective	C1	9	10	90				
Option Module (any level)	PASS	n/a	20	n/a				
<b>Total</b>			100	1160	÷ graded credit total =	11.60	*30% =	3.48
<b>Year 4</b>								
Performance 4	B1	12	60	720				
Performance Folio 4	A5	13	10	130				
Research Project	A3	15	10	150				
Core Elective	A2	16	10	160				
Option Module (any level)	B1	12	20	240				
Option Module (any level)	PASS	n/a	10	n/a				
<b>Total</b>			110	1400	÷ graded credit total =	12.73	*70% =	<u>8.91</u> 12.39

With the approval of the Board of Examiners, this student would be awarded the degree of BEd (Music) with Honours of the Upper Second Class.

## Borderline Results

Students who achieve an Overall Degree Grade which is in the range below a classification band will be considered borderline cases.

Overall Degree Grade is in the range ...	Outcome
13–17	1 <sup>st</sup>
12.50–12.99	<i>either</i> 1 <sup>st</sup> <i>or</i> 2i (discretion)
10–12	2i
9.50–9.99	<i>either</i> 2i <i>or</i> 2ii (discretion)
7–9	2ii
6.50–6.99	<i>either</i> 2ii <i>or</i> 3 <sup>rd</sup> (discretion)
4–6	3 <sup>rd</sup>
3.50–3.99	<i>either</i> 3 <sup>rd</sup> <i>or</i> Fail (discretion)

Borderline cases will be decided at the discretion of the Board of Examiners which will scrutinise the grades achieved and all other relevant information before making its decision. The Board will give particular thought to each case before making a final decision regarding classifications and borderline fails.

In reaching a decision in these cases, the Board of Examiners shall take account of all available information on the individual student's progress, including:

- the component results of all modules in all Levels
- the results of all assessments which contribute towards the determination of Pass or Fail in the Supporting Studies element of the Performance Module. The student's Profile Chart and Portfolio of Reports for Supporting Studies will be made available for direct scrutiny by the Board of Examiners
- the proportion of the volume of credits above and below the relevant classification threshold

The final decision on student progress and the conferment of degrees and exit awards lies in all cases with the Boards of Examiners

## Guidelines on Professional Conduct

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### Professional Conduct and Assessment

In the Conservatoire the development of professionalism is one of our primary objectives which educates towards not only the acquisition of skills and methodology, but also an understanding of self and the world.

The effectiveness of this educational process depends upon respect. That is respect of self, of peer and of tutor. Inevitably this implies acceptance of certain Guidelines on Professional Conduct, which will be rigorously observed. The profession operates a legally binding contractual system, which invokes stern penalties if breached. As part of your preparation for the profession, the Conservatoire's Guidelines on Professional Conduct are consistent with those operating in professional contexts.

#### Students are expected to:

- behave in class, rehearsal, performance and production in a disciplined manner at all times.
- work, explore and experiment outside supervised time.
- contribute fully to the work of the group.
- respect and value the contributions of others and be willing to work supportively with their peers outside of supervised time.
- prepare thoroughly and independently for the work in hand and to come.
- be willing to respond positively to new challenges.
- relate their work within the Conservatoire to the wider context of the arts, culture and society.

Your wholehearted commitment to the above Guidelines is essential to your progress and in the profession. **Your demonstration of this commitment will form part of your assessment throughout your Programme.**

## Working Procedures

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**The Conservatoire procedures on Health and Safety will apply at all times.**  
(See Regulations, Codes of Procedure and General Rules.)

**In practice the Conservatoire Regulations** are reflected in the following **Working Procedures:**

- You are expected to attend all your classes, rehearsals and performances. **Unauthorised absence is not permitted.** Absence for good reason **must be notified to the Absence Line (0141 270 8241).**
- **Punctuality is essential at all times.** You are expected to be in attendance and ready to work at the start of each session.
- It is essential that **correct footwear** and **appropriate clothing** should be worn. Guidance as to suitable clothing and footwear will be given at the start of your Programme.
- **No food or drink (other than water)** is allowed in working spaces including the venues other than by permission.
- Procedures for room bookings must be strictly observed.

Failure to follow any of the above Working Procedures **will be considered to be an infringement of regulations and is likely to result in disciplinary action.**

## **Programme Committees**

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### **Introduction**

Each full-time Programme within the Conservatoire is managed by a Programme Committee, which is responsible for monitoring, evaluation and reviewing how the Programme is being delivered, and to consider its future development.

### **Programme Committee Membership**

Membership of this Committee will be as follows:

- The Programme Leader (Convenor)
- Representatives of full-time staff who teach on the programme, representing all areas of the programme content
- A representative of part-time staff who teaches on the programme
- Elected student representatives (one from each year of the programme)
- A member of AAS staff (Secretary to the Programme Committee)

Working with these representatives provides an opportunity for you to make known the student view of the Programme and the quality of the student experience at the Conservatoire, together with any ideas you might have for the future development of the Programme.

### **Student Representation**

You will elect a student representative to represent your year group on the Programme Committee, who will normally serve for the duration of their programme, though the year group retains the right to change its representative if necessary. It is the responsibility of the student representative to collect discussion points from the year group to bring to the Programme Committee meetings, and to provide feedback to the students from the meetings.

An election will be held to select a representative by email. Any persons nominated must have agreed to stand for election, be proposed by one student and seconded by a different student. In the event of two or more names being put forward as candidates, a confidential ballot will be held to select one candidate.

A list of the serving members of each committee will be displayed on the Student Union noticeboard after the election results.

There is no overlap of student membership permitted between the Programme Committees and the Staff/Student Liaison Committee.

### **Meetings**

There will be three Programme Committee meetings held throughout the year which will take the following forms:

- Meeting 1: Standard Programme Committee (January/February)  
Meeting 2: Standard Programme Committee (March)  
Meeting 3: Programme Open Forum\* (May)  
*Meeting 4: Optional for Masters programmes only*

### **\*Programme Open Forum**

Meeting 3 will be an annual event in which all students and staff who teach on the programme will have the opportunity to relay feedback directly to members of the Programme Committee. An agenda will be set within the terms of a generic remit for this meeting.

This meeting will be jointly convened by student representatives and a nominated staff member of the Programme Committee (preferably not the normal Convenor)

### **Reporting Lines**

In September/October each year the Annual Dialogue Panel will receive and discuss Programme Reports from each Programme Committee with Programme Heads. The Panel will report to the Quality and Standards Committee on the effectiveness of the review process generally, highlighting issues raised and evidence of good practice in relation to individual programmes as appropriate.

For further information on the remit and membership of your Programme Committee please contact Marie Green, Assistant Registrar (Programme Support) at [m.green@rcs.ac.uk](mailto:m.green@rcs.ac.uk)

## The Assessment Matrix

The Assessment Matrix is intended to aid you in understanding how your grades were arrived at. The matrix maps standards against the Level Descriptors via their sub elements (e.g. Professional Practice, Knowledge and Understanding) as defined in the Academic Framework, with an additional line for Application. Starting with the overall descriptors for each grade (e.g. good, satisfactory etc.), the matrix outlines against each sub-element of the Level Descriptor the standard of work that might be expected for each grade. To encapsulate progression up through the Levels, the matrix is calibrated so that a grade B at a lower level maps to a grade D at the next level up. Threshold pass summaries (i.e. at Grade D) are given at the end.

Year One		A	B	C	D	E	F
		Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
Application		Consistent Sustained Energetic	Sustained Energetic	Sustained Often Energetic	Mainly Sustained Usually Energetic	Inconsistent	Little or no effort
Professional Practice	Arts Practice	Work that demonstrates a range and depth of skills relevant to the discipline, and some flair in their execution	Work that demonstrates a range and depth of skills relevant to the discipline, and control and expertise in their execution	Work that demonstrates the essential practical skills for participation in the discipline as a solid foundation for further study	Work that demonstrates some of the essential practical skills for participation in the discipline as a foundation for further study	Work that demonstrates too few of the essential practical skills for participation in the discipline as a foundation for further study	Work that demonstrates few or none of the essential practical skills for participation in the discipline as a foundation for further study
	Reflection and Evaluation	Work that independently reflects on, and evaluates, the student's practice	Work that reflects on, and evaluates, the student's practice, showing some independence of approach	Work that effectively reflects on, and evaluates, the practice within a prescribed framework	Work that reflects on, and evaluates, the student's practice within a prescribed framework	Work that inadequately reflects on, and evaluates, the student's practice within a prescribed framework	Work that fails either to reflect on, or to evaluate, the student's practice within a prescribed framework

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	Autonomy	Work that demonstrates independence through a critical engagement with a range of alternative practices and viewpoints	Work that demonstrates independence by drawing some insights from engagement with a range of alternative practices and viewpoints	Work that demonstrates independent working and understanding of the student's own responsibilities	Work that demonstrates some independent working, and some understanding of the student's own responsibilities	Work that demonstrates insufficient independent working, and a poor understanding of the student's own responsibilities	Work that demonstrates little or no independent working, nor understanding of the student's own responsibilities
Knowledge and Understanding	Concepts and Theories	Work that demonstrates a critical understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates a clear understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates a clear understanding of some of the concepts, key ideas and theories that underpin the discipline	Work that demonstrates a satisfactory understanding of some of the concepts, key ideas and theories that underpin the discipline	Work that demonstrates insufficient understanding of some of the concepts, key ideas and theories that underpin the discipline	Work that demonstrates little or no understanding of some of the concepts, key ideas and theories that underpin the discipline
	Critical and Ethical thinking	Work that confidently applies a range of critical and ethical thinking relevant to the student's discipline	Work that demonstrates a range of critical and ethical thinking relevant to the student's discipline	Work that demonstrates an understanding of the basic critical and ethical thinking relevant to the student's discipline	Work that demonstrates some understanding of the basic critical and ethical thinking relevant to the student's discipline	Work that demonstrates insufficient understanding of the basic critical and ethical thinking relevant to the student's discipline	Work that demonstrates little or no understanding of the basic critical and ethical thinking relevant to the student's discipline
Professional Preparation	Communication and Documentation Skills	Work that demonstrates skill and some imagination in communication and documentation	Work that demonstrates skill in communication and documentation	Work that demonstrates effective communication and documentation	Work that demonstrates satisfactory communication and documentation	Work that demonstrates insufficient communication and inadequate documentation	Work that demonstrates little or no communication and inadequate documentation
	Creative Collaboration	Work that clearly demonstrates an ability to collaborate creatively	Work that demonstrates an ability to collaborate creatively	Work that demonstrates an ability to collaborate	Work that demonstrates some ability to work creatively with others	Work that demonstrates insufficient ability to work creatively with others	Work that demonstrates little or no ability to work creatively with others

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Year Two		A	B	C	D	E	F
		Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
Application		Consistent Sustained Energetic	Sustained Energetic	Sustained Often Energetic	Mainly Sustained Usually Energetic	Inconsistent	Little or no effort
Professional Practice	Arts Practice	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of conceptual thinking and is deployed with flair	Work that gives some evidence of a creative <i>praxis</i> that is informed by some conceptual thinking and is deployed with some flair	Work that demonstrates a range and depth of skills relevant to the discipline, and some flair in their execution	Work that demonstrates a range and depth of skills relevant to the discipline, and control and expertise in their execution	Work that demonstrates too narrow a range and depth of skills relevant to the discipline, and too little control and expertise in their execution	Work that demonstrates insufficient range and depth of skills relevant to the discipline, and inadequate control and expertise in their execution
	Reflection and Evaluation	Work that gives clear evidence of a creative <i>praxis</i> that is informed by reflective thinking	Work that gives some evidence of a creative <i>praxis</i> that is informed by some reflective thinking	Work that independently reflects on, and evaluates, the student's practice	Work that reflects on, and evaluates, the student's practice, showing some independence of approach	Work that inadequately reflects on, and evaluates, the student's practice, showing little independence of approach	Work that fails either to reflect on, or evaluate, the student's practice, showing little or no independence of approach
	Autonomy	Work that demonstrates an independent <i>praxis</i>	Work that demonstrates some evidence of an autonomous <i>praxis</i>	Work that demonstrates independence through a critical engagement with a range of alternative practices and viewpoints	Work that demonstrates independence by drawing some insights from engagement with a range of alternative practices and viewpoints	Work that demonstrates little independence, draws on few insights and/or engages with too narrow a range of alternative practices and viewpoints	Work that demonstrates little or no independence and fails to draw insights from engagement with a range of alternative practices and viewpoints
Knowledge and Understanding	Concepts and theories	Work that gives evidence of conceptual understanding informed by the individual <i>praxis</i>	Work that gives some evidence of conceptual understanding informed in part by the individual <i>praxis</i>	Work that demonstrates a critical understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates a clear understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates insufficient understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that demonstrates little or no understanding of a range of concepts, key ideas and theories associated with the student's discipline
	Critical and ethical thinking	Work that gives clear evidence of a creative <i>praxis</i> that is informed by	Work that gives some evidence of an individual <i>praxis</i> that draws on appropriate	Work that confidently applies a range of critical and ethical thinking relevant to the	Work that demonstrates a range of critical and ethical thinking relevant	Work that demonstrates too narrow a range of critical and ethical	Work that demonstrates little or no critical and ethical thinking relevant to

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		appropriate critical and ethical thinking	critical and ethical thinking	student's discipline	to the student's discipline	thinking relevant to the student's discipline	the student's discipline
Professional Preparation	Communication and Documentation Skills	Work that demonstrates skill, imagination and flair in communication and documentation	Work that demonstrates skill and imagination in communication and documentation	Work that demonstrates skill and some imagination in communication and documentation	Work that demonstrates skill in communication and documentation	Work that demonstrates insufficient skill in communication and inadequate documentation	Work that demonstrates little or no skill in communication and documentation
	Creative Collaboration	Work that clearly demonstrates an ability to collaborate creatively, including sensitivity to others and an imaginative approach	Work that clearly demonstrates an ability to collaborate creatively, awareness of others and some imagination in approach	Work that clearly demonstrates an ability to collaborate creatively	Work that demonstrates an ability to collaborate creatively	Work that demonstrates inadequate ability to collaborate creatively	Work that demonstrates little or no ability to collaborate creatively
	Planning, Organisation and Entrepreneurship	Work that clearly demonstrates creatively deployed planning, organisational and entrepreneurial skills	Work that demonstrates some creatively deployed planning, organisational and entrepreneurial skills	Work that demonstrates planning and organisational skills, and an understanding of entrepreneurship	Work that demonstrates some planning and organisational skills, and an introductory understanding of entrepreneurship	Work that lacks planning and organisational skills, and an inadequate understanding of entrepreneurship	Work that demonstrates few planning and organisational skills, and little or no understanding of entrepreneurship
	Research Method	Work that shows an in depth understanding of research method	Work that shows a good understanding of research method	Work that shows understanding of research method	Work that shows an introductory understanding of research method	Work that shows inadequate understanding of research method	Work that shows little or no understanding of research method

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Year Three		A	B	C	D	E	F
		Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
Application		Consistent Sustained Energetic	Sustained Energetic	Sustained Often Energetic	Mainly Sustained Usually Energetic	Inconsistent	Little or no effort
Professional <i>Praxis</i>	Arts Practice	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of conceptual thinking and is deployed with flair	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and is deployed with some flair	Work that gives clear evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and is deployed with some flair	Work that gives some evidence of a creative <i>praxis</i> that is informed by some conceptual thinking and is deployed with some flair	Work that gives inadequate evidence of a creative <i>praxis</i> informed by conceptual thinking and which is deployed without flair	Work that gives little or no evidence of a creative <i>praxis</i> informed by conceptual thinking and is deployed without flair
	Reflection and Evaluation	Work that gives substantial evidence of a creative <i>praxis</i> that is rooted in reflection	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by reflection	Work that gives clear evidence of a creative <i>praxis</i> that is informed by reflection	Work that gives some evidence of a creative <i>praxis</i> that is informed by some reflective thinking	Work that gives inadequate evidence of a creative <i>praxis</i> informed by reflective thinking	Work that gives little or no evidence of a creative <i>praxis</i> informed by reflective thinking
	Autonomy and Specialisation	Work that clearly demonstrates an identifiable area(s) of expertise that has been developed autonomously	Work that demonstrates an identifiable area of expertise that has been developed autonomously	Work that demonstrates independence	Work that provides some evidence of independence	Work that provides inadequate evidence of independence	Work that provides little or no evidence of independence
	Concepts and Theories	Work that clearly demonstrates conceptual understanding richly informed by practical experience	Work that clearly demonstrates conceptual understanding informed by practical experience	Work that gives evidence of conceptual understanding informed by practical experience	Work that gives some evidence of conceptual understanding informed in part by practical experience	Work that gives inadequate evidence of conceptual understanding informed by practical experience	Work that gives little or no evidence of conceptual understanding informed by practical experience
	Critical and Ethical thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of critical and ethical thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking	Work that gives clear evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking	Work that gives some evidence of an individual <i>praxis</i> that draws at some level on appropriate critical and ethical thinking	Work that gives inadequate evidence of an individual <i>praxis</i> that draws on appropriate critical and ethical thinking	Work that gives little or no evidence of an individual <i>praxis</i> that draws on appropriate critical and ethical thinking

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Year 4		A	B	C	D	E	F
		Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
Application		Consistent Sustained Energetic	Sustained Energetic	Sustained Often Energetic	Mainly Sustained Usually Energetic	Inconsistent	Little or no effort
Professional Praxis	Arts Practice	Work that consistently embodies a creative <i>praxis</i> imaginatively informed by a wide range of conceptual thinking and deployed with flair	Work that embodies a creative <i>praxis</i> informed by a wide range of conceptual thinking and deployed with flair	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of conceptual thinking and is deployed with flair	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and is deployed with some flair	Work that gives inadequate evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and which lacks flair	Work that gives little or no evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and which lacks flair
	Reflection and Evaluation	Consistent, wide ranging, imaginative work that consistently embodies a sophisticated creative reflective <i>praxis</i>	Consistently applied, highly effective critical awareness In work that embodies a creative reflective <i>praxis</i>	Work that gives substantial evidence of a creative <i>praxis</i> that is rooted in reflection	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by reflection	Work that gives inadequate evidence of a creative <i>praxis</i> that is informed by reflection	Work that gives little or no evidence of a creative <i>praxis</i> that is informed by reflection
	Autonomy and Specialism	Work that clearly demonstrates an area(s) of sophisticated specialised <i>praxis</i> developed autonomously	Work that demonstrates an area(s) of specialised <i>praxis</i> developed autonomously	Work that clearly demonstrates an identifiable area(s) of expertise that has been developed autonomously	Work that demonstrates an identifiable area of expertise that has been developed autonomously	Work that inadequately demonstrates an identifiable area of expertise that has been developed autonomously	Work that fails to demonstrate an identifiable area of expertise that has been developed autonomously
	Concepts and Theories	Work that consistently demonstrates sophisticated conceptual understanding thoroughly grounded in practical experience	Work that consistently demonstrates good conceptual understanding richly informed by practical experience	Work that clearly demonstrates conceptual understanding richly informed by practical experience	Work that clearly demonstrates conceptual understanding informed by practical experience	Work that inadequately demonstrates a conceptual understanding informed by practical experience	Work that fails to demonstrate a conceptual understanding informed by practical experience
	Critical and Ethical Praxis	A creative <i>praxis</i> that is rooted in sophisticated critical and ethical thinking	A creative <i>praxis</i> that is thoroughly grounded in a range of critical and ethical thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by a range of critical and ethical thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking	Work that gives inadequate evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking	Work that gives little or no evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking

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Thresholds (grade D)		SCQF 7	SCQF 8	SCQF 9	SCQF 10
Application		Satisfactory Mainly Sustained Usually Energetic			
Professional <i>Praxis</i>	Arts Practice	Work that demonstrates some of the essential practical skills for participation in the discipline as a foundation for further study	Work that demonstrates a range and depth of skills relevant to the discipline, and control and expertise in their execution	Work that gives some evidence of a creative <i>praxis</i> that is informed by some conceptual thinking and is employed with some flair	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate conceptual thinking and is deployed with some flair
	Reflection and Evaluation	Work that reflects on, and evaluates, the student's practice within a given framework	Work that reflects on, and evaluates, the students' practice, showing some independence of approach	Work that gives some evidence of a creative <i>praxis</i> that is informed by some reflective thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by reflection
	Autonomy and Specialism	Work that demonstrates some independent working, and some understanding of the student's own responsibilities	Work that demonstrates independence by drawing some insights from engagement with a range of alternative practices and viewpoints	Work that provides some evidence of independence	Work that demonstrates an identifiable area of expertise that has been developed autonomously
	Concepts and Theories	Work that demonstrates a satisfactory understanding of some of the concepts, key ideas and theories that underpin the discipline	Work that demonstrates a clear understanding of a range of concepts, key ideas and theories associated with the student's discipline	Work that gives some evidence of conceptual understanding informed in part by practical experience	Work that clearly demonstrates conceptual understanding informed by practical experience
	Critical and Ethical <i>Praxis</i>	Work that demonstrates an understanding of the basic critical and ethical thinking relevant to the student's discipline	Work that demonstrates a range of critical and ethical thinking relevant to the student's discipline	Work that gives some evidence of an individual <i>praxis</i> that draws at some level on appropriate critical and ethical thinking	Work that gives substantial evidence of a creative <i>praxis</i> that is informed by appropriate critical and ethical thinking

## Feedback

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### Feedback Modes

**Feedback and Feedforward** - the purpose of feedback is twofold: to let students know how well they have done in relation to the criteria against which the assignment/performance is assessed ('feedback'), and to advise them about how to improve their work in future ('feedforward').

**Formative assessment** is designed to provide feedback to students and tutors for the purpose of the development of teaching and learning. From a student's perspective, formative assessment provides information on their performance and how they are progressing in terms of the development of the skills, knowledge attitudes and insights required by a particular module. Generally, the results of formative assessment do not contribute to a student's final grade but are purely for the purpose of assisting students to understand their strengths and weaknesses in order to work towards improving their overall performance.

**Summative assessment** results in the production of a grade and is a measurement of a student's learning. Summative assessment is designed to evaluate how well students have achieved the learning outcomes associated with a particular module or, in the case of final degree classifications, an entire programme. Summative assessment should also always be viewed and constructed as formative assessment – i.e. as well as measuring a student's learning at a given point, it is also intended to guide and inform a student's progress.

### Forms of Feedback: Formative

Oral - oral feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to their students' work and suggest ways of improving what they have heard and/or seen. Oral feedback will be given in a number of contexts including one-to-one lessons, rehearsals, observation of process and tutorials/seminars. Oral feedback can also take the form of a group discussion (face-to-face or in an online community) and would include feedback from staff and peers.

Written – although most usually associated with summative assessment, tutors may also provide purely formative feedback in written form, which could be on paper, by email or some other electronic means.

Transitions Tutorial - all students will agree a Student Contract with the appropriate member(s) of staff to help guide, inform and evaluate their learning experience. The Student Contract will provide each student with an opportunity to reflect on her/his learning, assume increasingly greater responsibility for that learning and to better evaluate her/his progress. During the tutorial, the student's self-evaluation is discussed alongside the tutor's evaluation of development and progress. In that overall context, the Transitions Tutorial provides formative

feedback on a student's overall development over a specified period of time (e.g. a term or a year).

**Forms of Feedback: Summative**

Grade – students receive a grade for all summative assessments expressed in terms of the Conservatoire's Common Assessment Scale. That grade will indicate your level of performance in that particular assessment in terms of the Conservatoire's grade descriptors. Summative assessments may occur at fixed points in the delivery of a module (e.g. at a mid-point or at the end of a module) or may be based on continuous observation of process. Grades will be attached to each assessment mode of each module and will be aggregated to produce an overall module grade in accordance with the weightings of each assessment mode.

Written – alongside a grade, students will always receive written feedback on their performance in a summative assessment. The precise nature of that written feedback will vary depending on the assessment mode (e.g. a performance examination, an essay, a reflective journal etc.). However, written feedback will always illuminate the grade given and provide pointers as to how they might improve your performance so, in that sense, written summative feedback is also formative.

**It is important to remember that you are responsible for your own progress.**

However, should you be experiencing concerns about an aspect of your work, you are encouraged to speak to the subject tutor or Programme Leader/Programme Coordinator/Head of Department at **any** point.

## Appeals Procedure

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### When is it appropriate to appeal?

Assessment can be a stressful process and if you are disappointed by your results there is normally a temptation to look for excuses. Before doing anything you should try to reflect calmly and honestly about the possible reasons why you have not done as well as you had expected. This may be because simply you found the work hard, or because you had not given it as much time as you had intended to.

Everyone understands that personal circumstances, such as illness, injury or other difficulties, can have an adverse effect on your performance. You may wish to draw these circumstances to the attention of the Board of Examiners. You can do this through completing and submitting a PMC form (available from the Academic Administration and Support Office and included below) to your Head of Department/ Programme Leader. It is vital that you submit documentary evidence (such as a medical certificate), which supports your claim.

An appeal can be made to the Committee against a decision reached by a Board of Examiners on only two grounds:

- i if the student considers that the examination was improperly conducted or that the Board of Examiners was improperly constituted;
- ii illness, either immediately before or during the examination, or other personal circumstances which the student claims has adversely affected their performance in the examinations which it was not reasonably practicable for the student to divulge or fully divulge before the Board of Examiners met to reach its decision.

### What to do:

The first thing to do is to discuss your position with one of your academic personal tutors and/or your Head of Department/ Programme Leader. They will be able to advise you and help you to consider your position. Most requests of this kind can be handled simply and informally by discussion with the tutors most closely concerned. You should do this within a few days of receiving your results.

The Academic Registrar is available for advice on the operation of the Code of Procedure. You can also consult any of the Office Bearers of the Student Union for advice and assistance.

If you decide that you have proper grounds for appeal, you should consult the Conservatoire's *Regulations, Codes of Procedure and General Rules*, which explain what the next steps are.



Royal Conservatoire  
of Scotland

## Extensions to Deadlines

It is expected that students will manage their time to ensure that all assessment deadlines are met. Work submitted late will not be accepted, resulting in the assessment being failed due to non-submission and the student incurring the associated financial penalty of £125 per assessment.

The following are examples of circumstances which the Conservatoire would expect students to manage:

- minor illness or ailment (unless they resulted in you being unable to perform);
- personal/domestic events that could have been planned for;
- choices in personal life (e.g. attending weddings, holidays etc.);
- transport or travel problems (unless caused by a recorded local/national crisis or a natural disaster);
- failure or theft of your computer or other equipment being used to produce the work to be assessed, including work not being backed-up;
- programme demands or misunderstanding of deadlines/dates (including failure of others to submit group assignments).

However, we recognise that sometimes unexpected, serious circumstances can arise which result in a student requiring extra time. There are two routes to facilitate this:

**Extension Requests** - Where a student knows in advance that they will be unable to meet the submission deadline through good cause, they may apply for an extension to the deadline, using an Extension Request Form. Extensions should normally be requested a minimum of 48 hours in advance of the deadline.

Note: extensions are usually only granted for 1 or 2 working days, exceptionally for a maximum of 7 calendar days.

**Personal Mitigating Circumstances** – Where a significant and unexpected circumstance, beyond a student's control, has affected a student's studies and temporarily prevents them from undertaking an assessment or significantly impaired their performance in an assessment, they may submit a Personal Mitigating Circumstances Form. The following are examples of circumstances that would be considered as mitigating circumstances:

- serious or incapacitating injury, illness or medical condition or emergency operation.
- a significant family or personal crisis (e.g. bereavement or a serious illness affecting a close family member).
- unforeseen, unpreventable events (e.g. being a victim of a criminal act, natural disaster, including severe weather affecting travel).



## Appendix 1 - EXTENSION REQUEST FORM

Use this form to request an extension to a submission deadline. Complete the form and submit it to the Programme Support Administrator for approval. Forms should be submitted **at least 48 hours before the deadline**, normally several days in advance. Extensions are normally granted for only one or two days, exceptionally for a maximum of 7 calendar days.

### Section 1: Your Details

Student Name:

Matriculation Number:

Programme of Study:

Year:

Department:

Date:

Student Name:		
Matriculation Number:		
Programme of Study:	Year:	
Department:		
Date:		

### Section 2: Assignment Details

Module (Subject):

Assignment Title (or No.):

Advertised Deadline:

Year:

Extension Requested Until:

Reason for Request:

Module (Subject):		
Assignment Title (or No.):		
Advertised Deadline:	Year:	
Extension Requested Until:		
Reason for Request:		

### Section 3: RCS Approval (Programme Leader / Module Coordinator / Head of Department) – DO NOT COMPLETE

- Extension granted, new deadline:  
 Extension Request rejected

Print Name &amp; Signature:

Reason for Rejection:

Print Name & Signature:		Print Name & Signature	
Reason for Rejection:		Reason for Rejection	

- Form logged by Programme Administrator  
 Form returned to Student

We take your privacy very seriously. Please find a copy of our Privacy Notice at [www.rcs.ac.uk/policy/privacy](http://www.rcs.ac.uk/policy/privacy)

## Appendix 2 - PERSONAL MITIGATING CIRCUMSTANCES FORM

Please read the attached guidance notes carefully to assist you with the completion of this form.

This form (and evidence) should be submitted to the AAS office (or by email to [aas@rcs.ac.uk](mailto:aas@rcs.ac.uk)).

Please note that this PMC process does not cover requests to extend assessment deadlines (you should refer to the extension request procedures).

<b>Name:</b>			
<b>Matriculation Number:</b>			
<b>Programme and Year of Study:</b>		<b>Year:</b>	
<b>Module:</b> <i>(use the module title as listed on your Student Contract)</i>			
<b>Assessment(s) affected:</b> <i>(use the component title as listed on your Student Contract)</i>			

Please state the period to which the special circumstances relate:

From (date)	To (date)

Please describe the circumstances that have significantly affected your performance (see guidance notes). You should detail and make clear how these circumstances have had an impact for each assessment listed (*continue on a separate sheet if required*).

Documentary evidence provided (*see guidance notes – point 3*):

Please indicate if this evidence is to follow <input type="checkbox"/>	Date this evidence is due to be available:

If this PMC is to cover a period of less than 7 days that had an impact on assessments, you can submit a supporting statement from a member of Conservatoire staff. This should be a written account from staff who have directly witnessed the circumstances, or their impact on your wellbeing or ability to perform in assessment

Note: You must have logged your absence via Asimut. If the illness/ circumstances extend beyond 7 calendar days you must submit documentary evidence. Written accounts from your family or friends will not be taken into consideration if they have not directly witnessed the circumstances or if there is no other documentary evidence.

✂ -----

**To be completed by staff member:**

Please provide an assessment of the impact of the circumstances mentioned on page 1 of this PMC on the student's performance.

<b>Student Name:</b>			
<b>Matriculation Number:</b>			
<b>Programme and Year of Study:</b>		<b>Year:</b>	

**Note:** this statement should confirm the content and facts of the PMC and not provide any medical or other diagnosis.

I confirm that I have directly witnessed the circumstances, or their impact on the student's wellbeing or ability to perform in assessment.

<b>Signature:</b>		<b>Date:</b>	
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Please complete this section and return to the AAS Office (or complete this section and return to the student to submit with the completed PMC).

✂ -----

**Student declaration**

I consent to this information being made available to the Board of Examiners, the Progress Committee and Special Circumstances Board of Examiners.

I declare that the information I have provided is correct and complete.

<b>Signature:</b>		<b>Date:</b>	
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<i>For office use only</i>			
Form checked by:		Date:	
Approved by:		Date:	

## **Guidelines on Submitting the PMC Form (*read these notes before completing the form*)**

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### **Introduction**

- (a) The Conservatoire will consider making appropriate allowance for unforeseen and unavoidable circumstances which affect your attendance and performance if and when they are aware of them. If you experience problems that you think have negatively affected your performance or undertaking an assignment, always make a member of staff aware (e.g. Head of Programme/ Department; Module Co-ordinator; Conservatoire Counsellor) as soon as possible.
- (b) It is your responsibility to report mitigating circumstances that may have had a significant negative impact on your performance in an assessment or examination, or caused you to be in a position to be unable to meet a deadline for submission of an assignment. It is also your responsibility to ensure that any documentary evidence to corroborate the mitigating circumstances is supplied.
- (c) It is your responsibility to ensure that the form and documentary evidence is submitted to the AAS Office. You should keep a copy of this form for your records.
- (d) If you need advice on completing this form, please contact your Head of Programme/ Department; the Conservatoire Counsellor or the AAS office.

### **Guidance on Mitigating Circumstances**

- 1 Use this form only to report special circumstances that have had a significant and unexpected adverse effect on your studies. Mitigating circumstances describe situations which temporarily prevent you undertaking an assessment or significantly impair your performance in an assessment. They are circumstances beyond your control. The following are examples of circumstances that would be considered as mitigating circumstances:
  - serious or incapacitating injury, illness or medical condition or emergency operation.
  - a significant family or personal crisis (e.g. bereavement or a serious illness affecting a close family member).
  - unforeseen, unpreventable events (e.g. being a victim of a criminal act, natural disaster, including severe weather affecting travel).
- 2 Normal life throws up difficulties, problems and minor illnesses that you will have to cope with during study in the same way as everyone does at work or at home. You are expected to take appropriate steps to minimise the impact of these since such events are unlikely to be accepted as valid claims under this process. The following are examples of circumstances which would **not** normally be considered:
  - minor illness or ailment (unless they resulted in you being unable to perform).
  - personal/domestic events that could have been planned for.
  - choices in personal life (e.g. attending weddings, holidays etc). (*You should use the authorised absence process to request absence for these reasons*).
  - exam nerves or self-diagnosed stress.

- transport or travel problems (unless caused by a recorded local/national crisis or a natural disaster).
  - financial difficulties.
  - failure or theft of your computer or other equipment being used to produce the work to be assessed, including work not being backed-up.
  - poor management of time or misunderstanding of deadlines/dates (including failure of others to submit group assignments).
  - long term illness or disability where earlier disclosure would have allowed appropriate adjustments to be made.
- 3 Applications **must** be accompanied by supporting evidence which should be stated on page 1 of this form. Supporting evidence might include.
- a doctor's note or medical certificate for the appropriate period.
  - a note from a counsellor, religious leader or other appropriate professional individual who is relevant to the circumstance.
  - for minor illnesses for a period of up to 7 days, you can submit a statement in support by a member of staff (see page 2). This will only be accepted if you have logged your absence via Asimut.
- 4 You do not need to submit a PMC form if the Conservatoire has taken your individual needs into account by making special provisions (e.g. a Learning Agreement or special arrangements for submitting assignments). If, however, these arrangements themselves have led to unexpected problems and/or you have been seriously disadvantaged during the completion of your work in ways described above, you should submit a PMC Form. You should give information only on how your work/performance was affected.
- 5 You should submit only one form for each module, even if you are reporting a number of instances of special circumstances at different periods during your study. Do not list all modules – only those where you feel you were adversely affected. You should submit a separate form for each module to which the special circumstances apply. Your form must arrive no later than 14 days after the published assessment date/deadline.
- 6 If, exceptionally, significant circumstances affecting your studies occur after this date, or if you only become aware of such circumstances after this date, you should contact your Head of Programme/Department stating why you were prevented from submitting the form by the assessment date/deadline. Forms that arrive late will be accepted only at the discretion of the Board of Examiners.
- 7 You should only report matters that have had a serious adverse effect on your studies. You must state clearly the link between your circumstances and the effect they have had on your work/performance. If you attended the exam and you feel you have not performed as well as you might have, had you not been unwell, then you can submit a mitigating circumstances form explaining the situation.
- 8 Jury duty will only be considered as a mitigating circumstance where a request for excusal was rejected by the Court Service. (*Note: formal excusal requests can only be provided by the AAS office on submission of the appropriate citation*).

- 9 In the case of bereavement you should still complete this PMC form. The Conservatoire understand that it may be difficult to provide documentary evidence. In these cases, you should ensure that your Head of Department/ Programme or the Conservatoire Counsellor is aware of the bereavement – they will then be able to support this PMC.
- 10 Boards of Examiners, Progress Committees and Special Circumstances Boards can give little or no weight to special circumstances not supported by any documentary evidence.
- 11 The details that you provide will be held confidentially. The Special Circumstances Board of Examiners will consider all PMCs. No information of the special circumstances will be revealed to the full Board of Examiners.

We take your privacy very seriously. Please find a copy of our Privacy Notice at [www.rcs.ac.uk/policy/privacy](http://www.rcs.ac.uk/policy/privacy)

## General Information

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### Submission of Written Work

Submission deadlines for written work will be issued at the beginning of each module. You should ensure that you are aware of these deadlines and be ready to hand in your work on the correct day and within the times specified.

All work submitted for assessment must be handed into the Academic Administration and Support Office. **It is your responsibility to ensure that you have taken a photocopy of your work before submitting it.** A standard cover sheet should be completed and attached to every piece of work submitted for assessment.

Failure to submit work because of technical failure (e.g. printer failure, loss of file, computer malfunction etc.) is not an acceptable excuse. It is your responsibility to keep multiple backups of your work. It is also unacceptable to submit the 'wrong' copy of your work: the work that you submit at the deadline will be marked as final.

### Late Submission of Written Work

Unless otherwise specified, written work should be submitted to the Academic Administration and Support Office, signed for, and date stamped in the presence of the student on the agreed date and within the times specified.

Individual extensions will only be considered on the grounds of ill health or compassion for a personal misfortune such as bereavement (except for those with special needs agreements). In the case of ill health a medical certificate is required.

Students are required to complete the Extension Request Form (see page 54) in order to have their extension request considered.

General adjustments to deadlines will only ever be made in the following circumstances:

- ii. when agreed with the tutor responsible for setting and/or assessing the assignment;
- iii. when agreed at least two weeks in advance of the original deadline;
- iv. when no other student who is working to the same deadline raises an objection;
- v. when the revised deadline does not interfere with other deadlines.

Work submitted late will not be accepted and will be recorded as a failure due to non-submission and will be subject to a fee of £125 per component per resit within a module.



Royal Conservatoire  
of Scotland

## Absence Request Form

In accordance with Conservatoire Rules and Regulations, unauthorised absence from the Conservatoire is not permitted.

The Conservatoire is pleased to support you in taking on professional or amateur engagements; however, you **must** request permission to take part in public performances, publish compositions, accept employment of any kind or enter external examinations of other musical institutions.

*To complete this form online, click on the grey boxes and begin typing, then save and print.*

<b>Name:</b>		
<b>Matriculation Number:</b>		
<b>Programme and Year:</b>		
<b>HoD/Programme Co-ord:</b>		
<b>Instrument/Voice (SoM only):</b>		
<b>Box Number:</b>		
<b>Date of submission of form:</b>		
<b>Reason for absence request:</b>		
<b>Absence Request:</b>		
<b>From (day/date):</b>	<b>To (day/date):</b>	
<b>Time(s):</b>		
<b>List all Modules/ /Productions/Classes affected:</b>		

Complete this form and then submit it to your Head of Department/Programme Co-ordinator. BMus/MMus students must also have the approval of the instrumental Head of Department.

You should not accept engagements or make any travel or other financial arrangements until this request is authorised. If permission is granted, it is your responsibility to inform all teachers/lecturers whose lessons/classes/ rehearsals you will miss.

<i>For office use</i>		
<b>Head of Department /Programme Co-ordinator</b>	<b>Instrumental Head of Department (BMus/MMus only)</b>	<b>Absence Log + Student File</b>
<b>APPROVED / NOT APPROVED</b>	<b>APPROVED / NOT APPROVED</b>	
<input type="checkbox"/> Date:	<input type="checkbox"/> Date:	<input type="checkbox"/> Date:

## Plagiarism

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*(To be read in conjunction with the Rules and Regulations Section 33)*

Plagiarism is cheating. It is passing the work of another off as your own. Self-plagiarism is when you submit work that you have previously submitted. This also constitutes cheating. As you can appreciate the Conservatoire and all Higher Education Institutions treat this matter very seriously and respond to repeat offences with severe punishments. It is essential that you follow the simple rules for referencing the work of others exhaustively laid out in these pages for you. We ask you to be ethical practitioners and implore you not to cheat. This is your education - don't cheat yourself out of it.

We all make use of other people's ideas, and you will often find yourself wanting to include ideas, arguments, and sometimes particular points or phrases which you have taken from others, just as you regularly make use of notions which you have derived from others in your everyday conversation and thought. There's nothing wrong with that. But you must think these ideas through in your own terms, incorporate them within your own argumentative scheme, and, wherever possible, express them in your own idiom, so that it is clear that you have internalised them as parts of your own thought-processes, and are not merely trotting them out unthinkingly, or passing off notions which you haven't thought through properly as if they were your own. Where you need, as you sometimes will, to recall the particular words of another writer, you must *always* attribute the quotation to its source, both in your text and in a reference list. You must *never* adopt the precise language and phraseology of other writers (published or unpublished), nor paraphrase their work closely, without acknowledging the debt.

It is *your* responsibility to ensure that you do not open yourself to any suspicion on this front. In particular, you should always be careful, when taking notes, to distinguish between notes that are copied directly from the work in front of you and notes that are your summary of the gist of the argument of that work. If you do not, you run the risk of unwittingly presenting a transcript of your source as if it were your own work; this is plagiarism.

To plagiarise is the surest of all ways to fall foul of your examiners and it is a disciplinary matter, see the Conservatoire's *Regulations, Codes of Procedure and General Rules*. The penalty for plagiarism ranges from:

- Having to resit the plagiarised, and therefore failed, module component.
- Having to resit the module.
- Having to retake a year of study.
- Having to leave the Conservatoire.

Resits due to cheating or plagiarism shall also be subject to a fee of £125 per component per resit within a module.

# Appendices

## **Appendix 1: Transitions Tutor FAQs**

### **What is a Transitions Tutor?**

The primary function of the Transitions Tutor is to act as your advocate in curriculum choice and completing your Student Contract. By doing this the Transitions Tutor will ensure that you are supported and encouraged to be an autonomous learner making the choices you believe will best develop you academically, professionally and socially.

### **Why do we need Transitions Tutors?**

Transitions Tutors play a crucial role in the delivery of our curriculum. We encourage our students to take responsibility for their own learning and Transitions Tutors will support you in making the decisions that will best help you in your future development.

The Student Contract and the Transitions Tutorial process provide a platform for you to manage your own transitions process, make your own decisions about choice modules, and reflect on your learning and goal-setting.

Taken together the Student Contract and the Transitions Tutorials contribute to your personal development plan (PDP) dealing with an individual learning journey on a holistic basis. This overview will be complemented by subject-specific advice and mentoring from your teaching staff and either your Programme Leader, Programme Coordinator or Head of Department.

You should benefit from the input of a variety of staff members and feel supported in becoming an autonomous learner. This should also mean you are ideally placed to negotiate your own learning journey from an informed perspective.

### **Who are the Transitions Tutors?**

For most students your Transitions Tutors will be drawn from a pool of staff from another department/programme team within your School. However, the Transitions Tutors for all final year students will be your Head of Department or Programme Leader. You will normally be allocated to your Transitions Tutor by Academic Administration and Support (AAS). This will be done before the start of each academic year.

### **What is the Student Contract?**

Whether or not you are involved in taking choice modules you will have a Student Contract to inform the Transitions process.

The Student Contract is a dynamic online document which details your pathway in your time with us and can be updated where necessary throughout the academic session. The main function of the Student Contract is to detail module choices, electives, and performance opportunities. It will also provide a platform to reflect on your academic and professional goals and progression. It is an individual, organic, negotiated document which should develop through your time at the Royal Conservatoire. Student Contracts are negotiated and agreed with Programme Leaders or Heads of Department as well as the Transitions Tutor.

In specific terms the Student Contract will

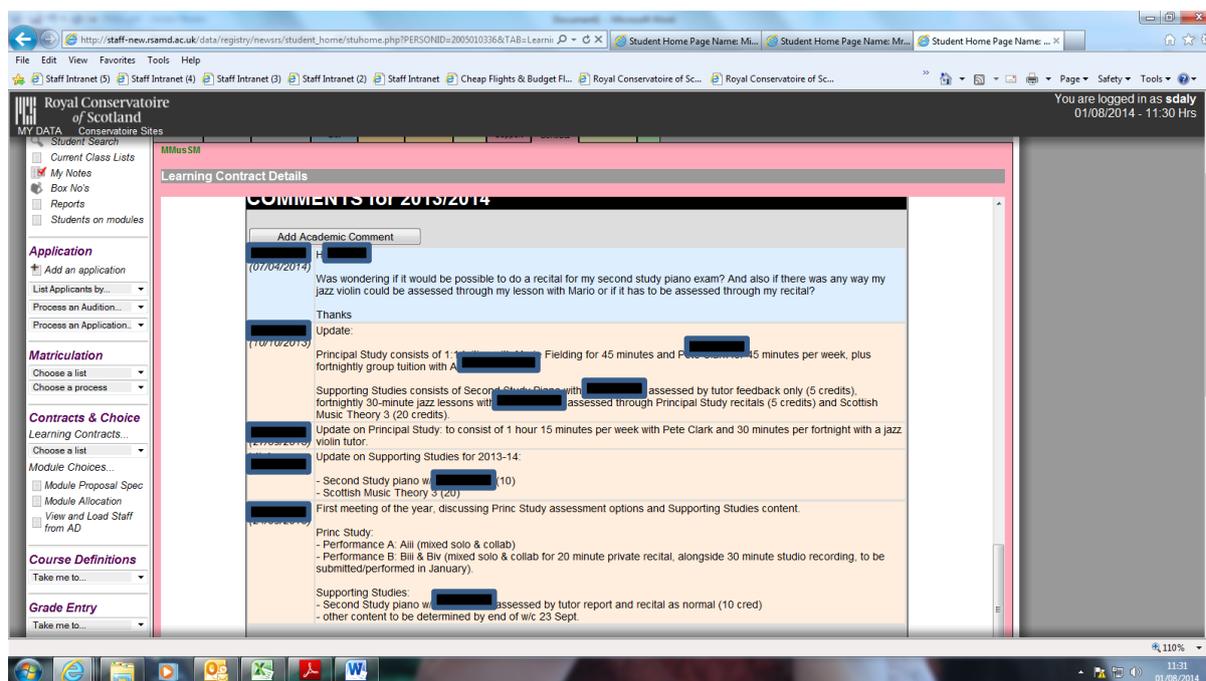
- Detail module and elective choices within your programme.
- Detail, where appropriate, assessment modes, placements and work-based learning.
- Detail indicative grades after Progress Committee
- Detail confirmed grades after Boards of Examiners
- Detail performance opportunities along with any other commitments you may undertake as part of your course, and encourage you to relate those opportunities to learning.
- Provide you with a platform to reflect on your learning across all elements of your programme of study.
- Support you in taking increasingly greater responsibility for your learning and particularly your choice modules.
- Encourage you to evaluate your progress on a regular basis.
- Be the subject of discussion and agreement between you, the Head of Department/Programme Leader and the Transitions Tutor.

Those parts of the Student Contract which are highly specific to your programme e.g. repertoire, casting, production roles, orchestra/ensemble participation and so on will be agreed with your Programme Leader or Head of Department. Those parts which detail choice modules will be discussed with your Transitions Tutor. The major elements of the Learning Contract i.e. core, elective and choice modules will be prepared in advance of the final meeting with the Transitions Tutor in Term 2. These will have been discussed, amended and reviewed as appropriate throughout the year by the Programme Leader/Programme Coordinator/Head of Department and the Transitions Tutor. As a dynamic document we expect that the Student Contract will evolve throughout the year to include specific learning opportunities and performance commitments.

The Student Contract should not be confused with a Learning Agreement which outlines any reasonable adjustments made to a student's programme of study to accommodate special learning needs or disabilities. These will continue to be administered by the Conservatoire Student Counsellor and the relevant Programme Leader/Programme Coordinator/Head of Department.

## How does the Transitions Tutorial work?

There are 2 points of contact with Transitions Tutors throughout the year and the Student Contract (below) plays a major part in the process.



One of the principal aims of our recent Curriculum Reform process was to encourage our students to be autonomous learners. Tutors will be encouraged to make more use of the Comments section of the Student Contract. As you can see from this example it not only captures the roles the student has been involved with but it also captures feedback, albeit in summary, and allows the opportunity for dialogue. This should inform the TT process by linking reflection to educational experience.

We envisage that there will be two formal face to face Points of Contact for those students selecting Choice modules. One will obviously be the point at which Choice is discussed, of which more in a moment, the other is at the discretion of the tutor. It can be at the end of an academic year or at the beginning of the next one; our thinking is that the beginning of the year makes more sense. Whatever time slot is chosen we would expect the discussion in that tutorial to be informed by the comments on the student contract.

The Transitions Tutorial is not a pastoral system; it is not the place to discuss welfare issues, ask for extensions to deadlines, have absences approved, or have work placements approved. These issues can and should all be raised either with the relevant teaching staff or the Conservatoire counsellor.

## What does the student do?

The onus is on you to prepare for the Transition Tutorial by participating fully in all aspects of your programme, doing the appropriate research into your choices, and

ensuring that the Student Contract is kept up to date. The Student Contract is there to capture your reflections, aspirations, progression, and choices.

The Student Contract is designed to help you to reflect on progress, consider goals, and gradually become an autonomous learner. These responses will inform the Transitions Tutorial process throughout your time with us.

You are asked to reflect on the Student Contract at specific stages as part of the Transitions Tutorial process. The aim is that your reflections will become progressive. Ideally you will take more control of your own learning throughout your time with us and this should be mirrored in responses which become increasingly reflective and considered.

### **What does the Transitions Tutor do?**

The role of the Transitions Tutor is to support you through the Transitions process. This is not a guidance or advisory role, it is rather a reviewing function which will encourage you to have thought about choices and reflect on your learning.

The Transitions Tutor should be there to assist you in managing your transitions processes between levels, help you to make your own decisions about choice modules, and encourage you to reflect broadly on learning and goal-setting.

## **Appendix 2: Policy on Room Use and Respect for our Environment**

The Conservatoire estate provides room types that are designed for a variety of uses. Each room is supplied with the appropriate furniture and equipment that is installed and maintained to suit the needs of a diverse student body. It is the responsibility of each user to ensure that the rooms are used appropriately. Misuse of a room will be seen as a breach of Conservatoire policy and appropriate action will be taken in each circumstance investigated.

Unauthorised use of the Conservatoire's rooms is forbidden. Please refer to the policy on private and sponsored use of our facilities for further details. Please also refer to the Conservatoire's policy on care of our pianos. Specialist dance studio guidelines and policy are also available on request.

### **Room Standards**

Our rooms are used morning, afternoon and evening by all kinds of students, at all ages and stages of development of their craft.

Please respect all aspects of health, safety and well-being, and of the learning and teaching that takes place in our rooms.

- Ensure that your work is safe. We care about your health and well-being and your class should be risk assessed and managed safely.
- Take time to re-set the room after use, leaving it clean, clear and tidy for the next students.
- If you find anything after classes, please recycle in the boxes provided under the plasma screens.
- Lost property can be reclaimed from Client Services within one week of loss.
- Only water is allowed in our rooms and corridors. Other food and drink is not permitted.
- Use the catering facilities in the student zone or café bar for eating. Do not use the rooms or booths.
- Do not sit anything on the pianos.
- Pianos should only be moved by Client Services.
- If you break anything, or see that something is broken, please report it to Client Services immediately.
- If you spill anything, or see that something is spilled, please report it to Domestic Services immediately.
- If the temperature of the room needs adjusting, please discuss any changes possible with Client Services.
- Wear proper clothing and footwear for the work you are doing. Put your shoes back on before entering the corridors.
- If your room needs a special set-up and strike please liaise with Client Services in plenty of time for your needs to be met.
- If you require AV set-up and strike then please liaise with our AV Technician in plenty of time for your needs to be met.

- All floor mark-ups must be removed at the end of a production rehearsal period by the stage management team.

## **Your Responsibilities**

- **Before Booking a Room**

It is the responsibility of the user to ensure that the room is suitable for the needs of the activity. If the necessary furniture or equipment is not already provided, it is the user's responsibility to ensure that it is put in place in time for their booking. The user should also ensure that they fully understand the acceptable uses of the room and any rules specific to its usage in accordance with this guidance.

- **Entering a Room**

The user must ensure that all necessary furniture/equipment has been provided either in accordance with the minimum room contents or the user's personal requirements. The user must also take note of any faults and report these immediately to Client Services.

The user is entitled to remove additional furniture, equipment, scripts, music, music stands, lost property and props cages in order to allow their class to go ahead in a room that is fit for purpose for the activity planned.

- **Leaving a Room**

When leaving a room, the user must ensure that it has been left in good condition, tidy and with all furniture in its original position. It is the user's responsibility to ensure that they vacate the room on time according to their booking. The user must ensure any additional items taken into the room are removed at the end of their activity.

Any damage to the room, furniture or equipment must be reported to Client Services.

All lights must be turned off and windows closed. Be environmentally aware.

- **AV Requests**

There are a number of rooms with integrated blackboards, whiteboards, smart boards and stereo systems. If any such AV equipment is required but not already in the room, then the user can book this through AV Support by emailing [AVSupport@rcs.ac.uk](mailto:AVSupport@rcs.ac.uk). It is the user's responsibility to ensure that this equipment is in place, on time for their booking and returned (working) at the end of their activity.

- **Room Set-Ups and Strike Requests**

Room set-ups such as meetings, conferences, etc. can be requested by e-mail to Client Services with a minimum of 24 hours' prior notice. The request should also provide a time to allow Client Services to strike the set-up.

### **Cleaning**

All rooms are cleaned daily between 7am and 11am, Monday to Saturday.

If there is a requirement for an additional or emergency clean you must contact the Domestic Services Supervisor.

A request for a deep clean can be discussed with the Domestic Services Supervisor and will normally require one week's notice.

### **Damage**

Damage to rooms, equipment and furnishings must be reported to Client Services immediately. Where damage is found to be malicious the programme, student or guest will be liable for the full cost of making good the damage.

### **Lost Property**

- **Finding an Item**

Items of lost property found by staff, students or the general public within the Conservatoire should be taken to Client Services as soon as possible for safekeeping.

All items will be kept secure. Client Services staff will keep a register of all items deposited.

All items entered in the register will be given a reference number and will be labelled accordingly.

Should a found article contain other items inside it e.g. a handbag or wallet, it should be opened, and have its contents recorded, by two members of Client Service staff.

- **Reclaiming an Item**

Individuals enquiring about items of lost property should be directed to Client Service.

For items of potential monetary value, claimants will be asked to provide satisfactory proof of ownership before an item is released. If ownership is in dispute Client Service staff will seek advice from the local police.

Details of reclaimed items will also be entered into the lost property register against the reference number for the item concerned.

- **Location and Disposal**

The length of time an item will be retained as lost property will be upon its classification under the following headings:

Clothing: Retained for seven days. Held at the Client Services. Disposal to the Wardrobe department on Friday each week.

Limited monetary value: Retained for 14 days. Held at Client Services. Disposal to local charity shops.

Greater monetary value: Held for 14 days. Held at Client Services or in safe. Disposal to:

Strathclyde Police, Lost Property Office, Pitt Street, Glasgow. Opening hours, 9.00am - 5.00pm, Monday to Friday.

### **Useful Contacts for Requests**

**Client Services:** [clientservices@rcs.ac.uk](mailto:clientservices@rcs.ac.uk)

**Domestic Services:** [domesticservices@rcs.ac.uk](mailto:domesticservices@rcs.ac.uk)

**AV Support:** [AVSupport@rcs.ac.uk](mailto:AVSupport@rcs.ac.uk)

### Appendix 3: Piano Care Policy

Each year it is important to restate the Conservatoire's policy on the proper care of our pianos. These guidelines are very easy to apply and should ensure that our pianos remain in top condition. This is the best advice for the care of pianos from our chief piano technicians Jeffrey Shackell and Elliot Gear.

Please take a few moments to read the following notes carefully.

1. No liquids or foods can be placed on or near a piano! This includes unopened cans and covered coffee cups. Also, no liquids or foods are to be consumed in practice rooms, teaching rooms or performance venues.
2. Pianos are not to be moved by students or teaching staff. If a piano needs to be rearranged in a room, contact client services, who are authorised to move and reposition pianos. In the Stevenson Hall, concert pianos being moved into and out of the store room must have their covers on to protect them from accidental damage.
3. Staff who sign out rooms or performing venues with pianos are responsible for the care of these pianos while under their supervision! Pianos must be left in the same condition they were found.
4. Steinway teaching pianos and the Bechstein practice pianos should be closed and covered at the end of each day. Heaters should be switched off.
5. Avoid erasing pencil marks on scores over opened pianos or the keyboard. Simply move the score away from the piano to make any erasures on scores. (Debris from erasures can gum up the action.)
6. When setting up venues for performances, please give concert grand pianos on the stage plenty of space. Don't rush past these pianos with stands, instruments, chairs or any other equipment. Don't place chairs or stands too close to the pianos. Cosmetic damage to the polyester finish of our Steinway and Yamaha concert grands has been alarming. Damage to pianos is costly and time consuming to repair. Conservatoire pianos are only serviced once a year. It is wasteful for the piano technicians to take time repairing large dents on the instruments when their time should be spent voicing and regulating the pianos for high level concert use. Also, as a public venue, we should not allow pianos to be carelessly treated and damaged. Pianos with visible chunks of polyester missing sends out the wrong message to the public. Please take care when manoeuvring around the pianos.
7. Please report any problems with a piano – tuning, regulation, mechanical faults or damage – to our tuner, Elliot Gear. He can be found on the Conservatoire e-mail system under Piano Tuner. All pianos are tuned at least once a term. If a piano is out of tune, let

Elliot know as soon as possible. He will try to accommodate all tuning requests within one week.

Reminder: Liquid dropped inside a piano usually cannot be repaired. It may involve writing-off a piano completely. Careless damage to any of our pianos, from concert grand to upright, is unacceptable.

Consequences:

- Anyone found breaching the Conservatoire's Piano Care Policy may lose privileges to use or to book rooms with pianos.
- These sanctions can apply to staff and students.
- Anyone who sees liquid or food on a piano; please take a moment to remind the user to remove these items from the piano, even if it is a member of staff.
- We all have a responsibility to maintain our pianos to the highest possible standard. Visitors and guest artists constantly rave about the quality of our pianos. Let's keep it that way. Please stay vigilant.

Professor Aaron Shorr  
Head of Keyboard and Collaborative Piano

## **Appendix 4: Private and Sponsored Use of Conservatoire Facilities for Rehearsals and Teaching of non-Conservatoire Activities**

The use of Conservatoire facilities for private teaching and gain is forbidden.

On occasion Staff, Students and associated groups request the use of Conservatoire facilities as complimentary and/or at reduced rates.

The Conservatoire aspires to support the arts, Staff and Students (including Ex Students). Anyone wishing to use the Conservatoire facilities on a complimentary or at reduced rates basis must obtain Authorisation.

Applications for complimentary and/or reduced rates events must be submitted as an external hire through the gateway process via the Conservatoire Programme Co-ordinator.

### **Authorisation**

The following personnel can authorise complimentary and/or sponsored events/activities within the Conservatoire:

The School of Drama, Dance, Production and Film and Music planning groups can make recommendations for a reduction or complimentary hire based on a strategic decision making process.

Drama/Musical Theatre/Dance/DFTV: Director of Drama, Dance, Production and Film and Dance / Director of Finance

Music: Director of Music/ Director of Finance

External Direct to Programme Co-ordinator: Production Planning Group

Associated costs and charges for events will be identified through Conservatoire Programme Co-ordinator and or through the gateway process at the Production Planning Group stage.

All reduced and complimentary offerings will be charged to an internal budget held by the Schools.

### **Documentation**

All documentation required for events can be obtained from the Conservatoire Programme Co-ordinator.

### **Definition of Public**

Anyone not an employee or student of the Royal Conservatoire of Scotland is a member of the public.

### **Risk Assessment**

A risk assessment must be carried out for all activities/events taking place at the Conservatoire. This is the responsibility of the event organiser and a copy of the risk assessment documentation must be passed to the Health and Safety Advisor.

### **Public Liability Insurance**

Any activity/event involving public must have valid public liability insurance, a copy of which must be provided with the completed risk assessment.

### **Implementation and Review of Policy**

Compliance with the Conservatoire policy will ensure a secure and safe environment within Conservatoire and facilitate public access.

Staff are reminded of the requirement to adhere the Conservatoire policy. Any questions regarding this policy should be addressed initially to the Client Services Manager.

## **Appendix 5: The Wallace Studios – Guidelines and Policy for Use**

The Wallace Studios at Spiers Locks is an industry standard dance environment designed for the training and development of professional dance artists.

The health and safety of our dancers is of paramount importance and we ask that the spaces are used with respect and care as follows:

1. All planned activity must be risk assessed and risks managed
2. No outdoor shoes
3. No food or drink (except water in a plastic/sports bottle)
4. No body lotion or body oil
5. Ballet shoes or bare feet only
6. No jazz trainers
7. No chewing gum
8. Only chairs and tables with protective feet are allowed on the dance floor
9. Piano must not be moved
10. Piano should be kept clear at all times
11. Any furniture/props can only be used in the dance studio with prior approval from Kerry Livingston of the Conservatoire's BA Modern Ballet programme
12. Any fitness equipment and mats must be returned to correct storage area following use
13. Studios must be totally cleared following class/rehearsal
14. All electrical equipment must be switched off after use
15. No signs/notices/advertising to be displayed in the studios without approval from Kerry Livingston of the Conservatoire's BA Modern Ballet programme
16. Heating must not be adjusted
17. Windows must be closed at the end of the class/rehearsal
18. No authorised storing of resources is allowed in the studios
19. No unauthorised spectators or visitors are allowed in the studios
20. Teachers should ensure that their class is supervised at all times and not left unattended in the studios
21. Noise must be kept at a level which is not disruptive to other studios
22. Studio doors to remain closed at all times to ensure climate control works efficiently and noise transfer is minimised between classes

Please report any damage immediately to Client Services either in person or by email at [C.Client1@rcs.ac.uk](mailto:C.Client1@rcs.ac.uk)

The dance studio spaces are monitored regularly and anyone found in breach of the guidelines will be removed from the studios.