



Royal Conservatoire *of* Scotland

**Known as the Royal Scottish Academy of Music and
Drama until 1 September 2011**

School of Drama and Dance

Guide for Applicants: 2012/13

BA Acting *

BA Contemporary Performance Practice (Hons) *

BA Technical and Production Arts *

BA Digital Film and Television *

BA Musical Theatre *

BA Modern Ballet (*in partnership with Scottish Ballet*) *

****subject to institutional revalidation***

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INTRODUCTION

Thank you for your interest in the Royal Conservatoire of Scotland. If you require any further information regarding the application and selection process generally or, more specifically, about your own application please do not hesitate to contact Academic Administration and Support - Admissions in the first instance. Contact details are:

Tel: 0141 332 4101
email: dramaadmissions@rcs.ac.uk
website: <http://www.rcs.ac.uk>

Please read this guide carefully before submitting your application and retain it for reference throughout the selection process.

Closing date

Closing date for all undergraduate programmes to the School of Drama and Dance is:

UK/EU applicants – 15th January 2012

Overseas (non EU) – 31st March 2012

Why is there a differing closing date?

Applicants from the UK and other European Union countries apply for a restricted number of Government funded 'Home/EU' fee places. Those applicants who do not qualify for the 'Home/EU' fee status, apply for an unrestricted number of places but must pay the 'overseas' fee.

Audition/Interview period

Course	Period
BA Acting	December – May
BA (Hons) Contemporary Performance Practice	January - June
BA Technical and Production Arts	January – March
BA Digital Film and Television	January – May
BA Musical Theatre	December – April
BA Modern Ballet	December - March

Auditions are scheduled chronologically to when your application is received.

Application Procedure

The Royal Conservatoire of Scotland, together with six other UK Conservatoires, participate in an online admissions service. Applications for all programmes offered by the Conservatoire (with the exception of Research programmes) must be made online through the **Conservatoires UK Admissions Service (CUKAS)** website at www.cukas.ac.uk. The Royal Conservatoire of Scotland institution code is R58. You will find details of the admissions process on that website and you can call CUKAS on 0870 112 2208 should you need advice or assistance.

You will also require the following course codes to apply:

Course	Course Code
BA Acting	W410
BA (Hons) Contemporary Performance Practice	W310
BA Technical and Production Arts (Applied Arts & Construction)	203F
BA Technical and Production Arts (Management & Technology)	204F
BA Technical and Production Arts (Design)	205F
BA Digital Film and Television	200F
BA Musical Theatre	202F
BA Modern Ballet	201F

You should be aware that this is the first time that the Royal Conservatoire has used CUKAS for entry to programmes offered by the School of Drama and Dance – in previous years it was used only for music programmes. Whilst CUKAS offers an excellent service to Conservatoires and applicants, some of the detailed information on the CUKAS website has not been updated to reflect the inclusion of dance and drama programmes, which is regrettable. We are working with CUKAS to improve the website but, in the meantime, you should note the following:

- Closing dates are as given above. Any reference on CUKAS to the 1 October 2011 refers to music programmes only.
- The reference form which is headed 'music reference' should be used to provide a reference in respect of your ability, achievements and potential in dance, drama, screen or production written by an appropriate person such as your dance or drama teacher, or Head of Department.
- You should use the programme codes above but, if you search for a programme under the Course Search tab on CUKAS, you should look under **instrument** and then under **Dance, Drama Performance** or **Drama Production**.

Your application is extremely important to us and we hope that these minor issues with the CUKAS system do not cause you any confusion or inconvenience. We are always happy to talk to our applicants, so if you have any questions about any aspect of the applications process, please do not hesitate to either email us on dramaadmissions@rcs.ac.uk or danceadmissions@rcs.ac.uk or call us on +44 (0)141 270 8265

Application Fee

There is a CUKAS application fee of £15. In addition to that application fee, each Conservatoire charges an audition fee. For the Royal Conservatoire of Scotland, the audition fee is £45 per programme applied for. Fees are not refundable. The fees are paid via the CUKAS website and not directly to the Conservatoire.

Tuition Fees and Funding

For up to date information on tuition fees please see <http://www.rcs.ac.uk/studyhere/fees/>. Please contact Student Finance (studentfinance@rcs.ac.uk) if you require further information on fees or funding.

Scholarships

The Royal Conservatoire of Scotland is able to offer a number of entrance scholarships which are awarded as part of the audition/selection process on the basis of merit.

ENTRANCE REQUIREMENTS FOR ALL PROGRAMMES

Non Standard Entry and the Accreditation of Prior Learning

In exceptional cases, applicants may be admitted to the Programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements described above, but who clearly satisfy the selection procedures and indicate that they have the capacity to pursue the Programme. Due consideration will be given to any applicant with formal, certificated qualifications in areas of study related to the specifics of the Programme content.

Mature Students

The Conservatoire welcomes applications from mature students, i.e. students over the age of 21 at entry to the Programme. Whilst the selection procedures will still be applied, consideration will be given to drama and other experience not normally expected in school-leavers, which is deemed to compensate for any lack of traditional entrance qualifications. Successful mature applicants, as all other applicants, must convince auditioning panels that they have the ability and potential to cope with the demands of the Programme. Their progress, especially in the early stages of the Programme, will be closely monitored and appropriate advice and help given.

Language of Study

The language of study is English. Applicants whose first language is not English will be required to provide evidence of proficiency in English. **Level 6.5** of the International English Language Testing System (IELTS) or equivalent will be required of applicants to the BA Technical and Production Arts, BA Digital Film and Television and the BA Modern Ballet programmes. Applicants to the BA Acting, BA (Hons) Contemporary Performance Practice and BA Musical Theatre Programmes will require an overall score of **Level 7.5 and a minimum score of 7.5 in speaking**.

General Entrance Requirements

The minimum general entrance requirement for Conservatoire, with the exception of BA Modern Ballet, undergraduate programmes is:

- Passes in 3 subjects at Higher or
- Passes in 2 subjects at Advanced Higher or
- An appropriate Scottish Group Award at Higher Level or
- Passes in 2 subjects at Advanced Level (where appropriate, AS level performance will be taken into account to the advantage of the applicant) or
- Recognised equivalencies.
- For entry to the BA (Hons) Contemporary Performance Practice programme, it is necessary to obtain English or Theatre Studies or Drama at Higher, Advanced Higher or Advanced Level.

The norm for candidates aged 17-21 is the general entrance requirement for the Conservatoire undergraduate programmes. However, the programme takes a broad view of entry qualifications and encourages mature and 'non standard entry' students. Work experience is taken into consideration.

Minimum age at entry normally 17 as at 1 October of year of entry.

Entrance Requirements for BA Modern Ballet

- 7 Standard Grades (Grade 1-3) or equivalent such as Intermediate 1 or 2.
- 5 GCSE's – Grades A*-C or equivalent
- Knowledge of ballet vocabulary to a minimum of Intermediate level (or equivalent)
- Appropriate physical qualities for a career in professional classical dance

Minimum age at entry normally 16 as at 1 October of year of entry.

SELECTION PROCESS FOR ALL PROGRAMMES

Applicants who apply on time are invited to the Conservatoire for an audition and/or interview with members of the Audition Panel. Applicants will be notified of the audition date via letter approximately three weeks before the audition date.

Details of what applicants will be required to do in each stage of the selection process are given in this guide. During the day applicants will also have the opportunity to look around the Conservatoire and meet students.

Please note that the audition date allocated to you cannot be altered. If you cannot attend due to illness, then a doctor's note must be provided, in which case an alternative date can be arranged. The Conservatoire has a specific period allocated to auditions and all on-time applications will be processed chronologically. If an audition is delayed, there is a risk that places will already have been taken.

Applicants are selected first and foremost on the basis of merit and potential. However due attention is also paid to the range of applicants accepted in order to ensure the optimum experience for each student and to sustain the critical mass required for activities.

International Applicants

International applicants who are unable to attend an audition in person must supply a DVD recording (with the exception of applicants for BA Digital Film and Television and BA Technical and Production Arts). Recordings submitted on tape cassette or standard magnetic tape will not be accepted. Details of the requirements for DVD auditions can be found in the individual programme requirement detailed further in the Guide. Applicants for BA Digital Film and Television and BA Technical and Production Arts should submit any supporting documentation of their work. Follow-up phone / internet interviews may then be arranged.

Recordings should be sent to the following address – Admissions, Royal Conservatoire of Scotland, 100 Renfrew Street, Glasgow, Scotland, G2 3DB following submitting an application on CUKAS and by the closing date. Please note recordings cannot be returned.

BA ACTING - PROGRAMME INFORMATION

BA Acting is a vocational degree in acting providing a three year full-time programme for entrants intending to act professionally. The programme is accredited by the National Council for Drama Training.

The programme is both a training and an education for the professional actor. The principal function of the theatre is the communication of meaning through its embodiment in performance. The actor is trained to understand the text and situation, decide upon appropriate action enact consequent decisions. The programme enables the actor to assume full responsibility for the creative process and to work responsibly and with generosity in collaboration with others.

To this end, the programme aims:

- To provide the student with the ability to understand and construct meaning clearly, embodying it as an individual and communicating it as part of a group. This includes the ability to analyse a text in order to perform believable actions (physical, verbal and psychological).
- To enable the student to handle the stylistic demands of a variety of theatre forms. The student develops a wide range of vocal, physical and intellectual skills and ability to observe or imagine appropriate behaviour in order to recreate it in the characterisation process.
- To develop in the student improvisational skills, a high degree of physical articulation and flexibility, and the vocal skills to use dialect, interpret text and handle complex language in a variety of contexts and performance spaces.
- To develop in the student competence in a number of skills areas including singing and dance, as well as performance skills associated with the recorded media of radio and television.
- To develop in the student the professional and attitudinal skills which will enable him/her to work creatively and co-operatively with others both throughout the programme and in the profession.
- To engage positively with the needs and abilities of each student, adapting, where appropriate, the demands of the programme to challenge the individual and encourage the development of her/his full potential.

This set of aims informs the entire operation of the programme. In particular, they are translated in the criteria for admission.

BA ACTING - PREPARATION FOR AUDITION

For your audition you need to prepare two speeches to perform in character. One should be from a play by William Shakespeare, preferably in verse, and the other a contrasting contemporary piece of your own choice.

Each speech should be **no less than one minute and no more than three minutes**. When you are preparing your speeches **please time them carefully** – the audition panel will stop you if the speech is too long.

Read plenty of plays in order to find the best speeches for you. If you find the speech in a monologue book, make sure that you read the play as well. Your monologue will be better if it is not worked in isolation from the rest of the play. The panel may ask you about the play as well as the passage you have chosen to perform.

Try to find a character with whom you identify – s/he does not have to be like you but you should be able to empathise with the thoughts, feelings and actions implied by the text. The panel wants to see you bring a character to life, not necessarily demonstrate great originality of choice.

Take plenty of time to prepare. Read the whole play a number of times. Learn the words perfectly and rehearse the pieces thoroughly. Do not change your mind at the last minute and try to prepare a new choice in a rush.

As you prepare, consider carefully what kind of person the character is, what they want to achieve, and how they go about getting what they want. Why do they say those particular words at that moment - how do they want to change the attitude or behaviour of the listener? What kind of 'tactics' do they use?

Attending for Audition

Please be punctual. There are many people to be seen, and latecomers make difficulties for everyone. If you are delayed, please **let the Conservatoire know**, with as much notice as possible: the number to ring is: **0141 270 8265**.

The auditions are stewarded by first year BA (Acting) students. When you arrive at the Conservatoire, please report to the Academic Administration and Support office. Before and after your audition, you can ask the students about their own experience of auditioning and about being on the programme. Be sure to take advantage of this opportunity to find out what life on the programme is really like. Don't forget the audition day is your chance to discover if we are right for you.

In the first part of the audition you will be asked to perform both of your pieces and have a short interview with the panel of two staff or professional theatre practitioners.

Bring copies of your scripts with you if you think you will need a steward to prompt you.

At the end of the morning session, when the First Recall list is being drawn up, you will be given a brief tour of the building.

It is the Conservatoire's policy that no feedback is given on a candidate's performance at the audition. There are many reasons why you might be unsuccessful at this stage. It may be that the panel considers that you need to gain more acting experience, or, if you are still at school, that another year would give you some useful further experience of life as well as acting.

The First Recall begins after lunch. You will be asked to perform at least one of your pieces again before the main panel. The panel will do some work with you on one of your pieces and you will be given a sight-reading test. For the sight reading you are given time before the recall audition to select and prepare a piece of text from a number of options for the sight reading. This practical work will be followed by another interview.

In the interview do not try to give the replies you think are wanted, or that will impress, just be yourself and answer honestly.

At the end of the First Recall a further list is drawn up for the Second Recall. This consists of a series of group improvisation exercises. These give us an opportunity to see you in circumstances you can't plan or prepare for. We'll be looking to see how spontaneous and open to others you can be. Don't try and impress us; the most important thing is to work with your partners and to enjoy yourself. This session is followed by a question and answer session with the Chair of the Audition Panel.

Please do not make arrangements for return travel earlier than 6.30 p.m.

Throughout the audition and interview, the panel will be looking for evidence that in most, if not all of the following aspects you are able to:

- Bring a character to life with believable thoughts, feelings and actions which are appropriate to the text chosen.
- Be sufficiently relaxed and energised in performance, improvisation and interview in order to present your characters and yourself with honesty, clarity and conviction.
- Show potential in voice and body for further development of the means of expression.
- Discuss your work giving reasons for choices made.
- Respond to direction in performance and improvisation.
- Be open to others, responding creatively to their ideas, thoughts and feelings.
- Demonstrate some knowledge of theatre, film and television today.
- Show some experience of acting in public performances.
- Indicate the maturity, resilience and commitment necessary for successful completion of the programme and entry into the profession.

DVD Recording Requirements for Overseas Candidates

If you are applying by DVD please submit yourself performing two speeches in character. One should be from a play by William Shakespeare, preferably in verse, and the other a contrasting piece of your own choice. Each speech should be no less than one minute and no more than three minutes. Please also include a personal statement at the beginning (straight to camera). This should include a brief overview of your background and why you are interested in studying at the Royal Conservatoire of Scotland.

BA (HONS) CONTEMPORARY PERFORMANCE PRACTICE - PROGRAMME INFORMATION

The BA (Hons) Contemporary Performance Practice is a four-year full-time programme leading to an honours degree. This programme is a practical performance degree for people who are keen to innovate and for aspiring theatre makers who wish to work collaboratively to make performances which have something to say about the world in which we live.

If you are interested in the disciplines of performance, installation, movement, research and documentation in various forms and combinations, if you are interested in hybrid art forms which are emerging in response to the times, if you are interested in working with image, action, sound and text to create new performance works and in developing yourself as an independent artist, then this is the programme for you.

Staffed by practising artists, this innovative and challenging degree places collaborative practices and interdisciplinary approaches at its heart. This broad based approach values the belief that the contemporary artist specialises in the realisation of ideas rather than the pursuit of specialism.

Graduates follow a variety of careers; they set up their own companies, work as solo artists in the live arts sector, direct or perform in devised, community or educational theatre, and work as freelance drama workers for theatre companies or community organisations. With further specialised study, graduates have also become drama teachers and drama specialists in settings such as prisons and healthcare organisations.

The programme aims:

- To provide a broad-based practical study of contemporary theatre and performance.
- To foreground the social function of performance practices.
- To establish the concept of praxis, a dialogue between the critical study of performance and the creative work of the artist.
- To provide the student with the knowledge, skills and understanding to realise the aesthetic and social potential of the making of performance with other people.
- To enable the student to experience various relationships to audiences, performance environments and contexts.
- To serve the wider performing arts profession's increasing demand for skills and aptitudes beyond the traditional understanding of theatre and the received understanding of live art and performance practices and thereby promote employability of its graduates.
- To encourage the student to develop a variety of approaches and attitudes to making performance by working with professional theatre-makers and artists of the highest calibre.

BA (HONS) CONTEMPORARY PERFORMANCE PRACTICE - PREPARATION FOR AUDITION

The BA (Hons) Contemporary Performance Practice is a practical programme so entry is dependent upon a practical audition as well as academic qualifications. These notes are intended to give you some helpful information and advice. Please read them carefully.

The Selection Process

The Selection Process has three stages; the workshop, the written exercise and the interview. Each stage is concerned with gathering information which will give us the best possible indication of your suitability for the programme. It also give you time to discover whether we are right for you! The timetable for the day is as follows:

Time	Activity	Proportion of Candidates	Selection Panel Members
10am-1pm	Group workshop	All candidates	The Associate Head of Performance and other CPP Lecturers
1pm-2pm	Lunch		-
2pm-5pm	Individual Interview	Those selected	The Associate Head of Performance and other CPP Lecturers

The Written Exercise – Performance Analysis

On the day of the audition you should bring a short Performance Analysis that you have written. You should submit your Performance Analysis when you arrive at Conservatoire. You are invited to write about a live performance event you have seen recently, saying what you liked/disliked about it and why. You are asked to explain why this performance was an important experience for you. The written Performance Analysis will give us an indication of your ability to communicate your ideas about performance in good written English. You are advised to write about a live performance event which you feel strongly about. Your Performance Analysis should be no longer than 500 words and must be all your own work.

The Workshop

The workshop will take place in the morning. It lasts 3 hours and involves all candidates. Three lecturers, normally including the Head of Performance Pedagogy, will work with you. We try to make this stage as non-competitive as possible, because we would like the opportunity to see you working with other people. **You cannot prepare for this session other than by being determined to participate and enjoy yourself!** The workshop will include exercises and activities, which will allow us to see some of the following:

- Your improvisation skills.
- Your vocal skills.
- Your movement skills.
- Your listening skills.
- Your ability to work co-operatively with others.

- Your level of creativity and imagination.

During the workshop you will be invited to present a short performance piece.

What is the Performance Piece?

- You will be invited to prepare an original, devised performance piece using as a starting point your selection from a number of pictures which will be sent to you with your invitation to attend for audition. You may, if you wish, choose elements from any or all of the pictures. They are random pictures but you may see a 'theme' in them and wish to explore that.
- The piece must last no more than 3 minutes, so time yourself.
- It does not have to be naturalistic or 'tell a 'story'.
- The main thing to avoid is performing a 'talking head'. In other words don't just perform a spoken monologue in character without any of the ideas below. Try, as far as possible to turn your ideas into images.
- Try to give your piece a structure (even though it's only 3 minutes) for example, you may begin and end with the same 'moment' in time.

Your piece may include one, some or all of the following:

- Real objects: e.g. teapot, iron, hat, suitcase, clothing etc.
- Symbolic objects: e.g. cross, flower, mask, etc.
- Spoken word: e.g. text you've written yourself, text from a play, text from a poem, a newspaper article, a politician's speech etc.
- Action and movement: e.g. gestures, everyday activity, found activity (copying the way someone you see in the street walks, an air hostess giving emergency instructions, someone dancing in a club etc.), dance etc.
- Music: e.g. a song sung live, music and/or sound recorded onto MP3 or CD, music played by you on an instrument etc.

It may not include any flames, candles or burning of items. If you anticipate that your performance will be messy, it is essential that you bring everything that you will need to clear up after yourself quickly and effectively.

Following the workshop you will be given time to have lunch, to see the School of Drama's facilities and to talk to students about life at Conservatoire. Over lunch a list will be posted indicating those we would like to see for an interview.

The Interview

The interview will take place during the afternoon of the same day, normally conducted by the Head of Performance Pedagogy and other CPP lecturers. The interview will look for, amongst other things:

- Your ability to communicate your ideas about performance.
- Your understanding of contemporary performance work.
- What you want to do in performance in the future.
- What your previous experiences of performance have been.

You will also be given the opportunity to present a portfolio or other evidence of your experience and interest. In the interview don't try to give the replies that you think we want or think will impress us. Be yourself, and answer honestly. This is also

your opportunity to see if this programme suits you, so please ask us questions. You will be informed by letter of the result of the day.

Attending for Audition

Please be punctual. There are many people to be seen, and latecomers make difficulties for everyone. If you are delayed, please **let the Conservatoire know**, with as much notice as possible: the number to ring is: **0141 270 8265**.

Finally, remember that the tutors here want you to be seen at your best, quite as much as you do, so...Good Luck!

DVD Recording Requirements

If you are applying without attending a live audition please submit the following:

1. A DVD recording of a personal statement (straight to camera). This should include a brief overview of your background and why you are interested in studying at the Conservatoire.
2. A DVD of yourself performing a short performance piece (please email dramaadmissions@rcs.ac.uk to be sent the performance piece pictures)
3. A performance analysis
4. Following your DVD recording, you will be contacted for a Skype interview.

BA TECHNICAL AND PRODUCTION ARTS – PROGRAMME INFORMATION

The BA Technical and Production Arts is a three-year full time programme intended to prepare entrants for a variety of career pathways in one of three specialist pathways; Design, Applied Arts and Construction or Technology and Management for Performance. The programme commences with all School of Drama students sharing a two week basic introduction to Glasgow, the Conservatoire and student life. Those on the TPA programme then have a further five week introduction to the main areas of theatre production work. These include Stage Management, Health and Safety, Stage Technology, Theatre Lighting and Sound, Theatre Design and a variety of workshop studies such as Props Construction, Scenic Art, Stage Carpentry and Costume Technology.

For the remainder of this introductory term the programme separates into the three broad specialist areas so that each student can have a deeper introduction to their own chosen area of study. These areas of specialist study are available in a choice of three discrete, mutually exclusive, groups.

DESIGN	OR	TECHNOLOGY AND MANAGEMENT	OR	APPLIED ARTS AND CONSTRUCTION
Set and Costume Design		Lighting & Sound for Production		Props Construction
Lighting Design		Stage Technology		Costume Construction
		Stage Management		Scenic Art
				Scenery Construction

These introductions continue in term two, although these are supplemented by a joint module on “Creative and Cultural Awareness”. In the third, and final, term the students focus on defining their areas of expertise and potential career pathways.

Throughout the programme, students become increasingly involved in actual performance situations, with the first and second years undertaking supervised junior roles and the third years taking on the senior production roles.

A busy and challenging production schedule across almost all forms of dramatic and musical theatre ensures realistic experiences working alongside student colleagues, Conservatoire staff and guest professionals both in the Conservatoire and beyond.

Throughout the programme, emphasis is placed on practical abilities, technical competence and conceptualisation skills with a view to giving students the best possible opportunity to develop into industry leading practitioners. At least one mandatory placement is required in the final year, with practical and written research work being assessed throughout the second and third years. All students are obliged to keep a reflective journal and to create a Personal Development Plan as part of the assessed programme. Employment Skills and Entrepreneurship as well as Research and Presentation are an integral part of the second year of this programme for all students.

BA TECHNICAL PRODUCTION ARTS - PREPARATION FOR INTERVIEW

The format of your interview will involve the following:

- An informal tour of the Conservatoire by students currently undertaking the programme lasting 20-30 minutes.
- A formal interview with a panel normally consisting of the Head of Production and other members of the programme lecturing staff, selected to be appropriate to your specialist interest(s). This interview will last approximately 45 minutes.

Attending the Interview

Please be punctual. There are many people to be seen, and latecomers make difficulties for everyone. If you are delayed, please **let the Conservatoire know**, with as much notice as possible: the number to ring is: **0141 270 8265**. It is often beneficial to arrive early and spend some time in the café bar to acclimatise yourself, rather than go straight into the tour.

At the appointed time, please report to the Reception Desk where you will be directed to your student guide. During the tour you will have the opportunity to ask the student about all aspects of their own experience of being on the programme, a parent or companion may join you on the tour if you wish. Be sure to take advantage of this opportunity to find out what life on the programme is really like. Don't forget the interview day is your chance to discover if we are right for you!

You are invited to bring any evidence to the interview that you think will support your application. The interview panel will judge each applicant as an individual with a unique mix of qualities and in consequence you are encouraged to bring practical examples of your work to the interview which might take the form of at least some of the following, depending on your specialism:

- Art portfolios, sketches, models, photographs
- Samples of practical work such as props, costume, small pieces of woodwork etc.
- Prompt books, cue sheets and other production related documentation.
- Set and/or costume designs either as sketches, renderings or three-dimensional models.
- Examples of lighting and/or sound designs.
- Rigging plans or technical specifications sheets.
- Evidence of previous production experience such as press cuttings or programmes, whether at school, amateur level or professionally.

Prior to the interview you will be sent a predefined exercise, which is not intended to demonstrate your skills as a designer but rather to show your approach to a given task. You will be asked to bring your response to this exercise to the interview. The panel will invite you to discuss the process of your work with them and will also ask you to discuss a piece of theatre that you have seen recently. It is important to be well prepared for the interview as it is a short space of time for us to get to know you.

The interview panel will be assessing, amongst other things;

- The relevance and validity of your previous experiences, both academic and production-related.
- Your ability to analyse production requirements, make appropriate decisions and communicate and defend your conclusions.

- Your understanding of the Technical and Production Arts industry and the nature of the training programme have applied for.
- Your career aspirations and approach to achieving your goals.

At the end of your interview you will be free to go although, if you are unfamiliar with Glasgow, we would strongly encourage you to take the time to look around and get a feeling for the city before leaving.

If you **cannot attend** a live interview, please email dramaadmissions@rcs.ac.uk who will forward you the tasks. Please submit the completed tasks by the closing date following submitting an application on CUKAS. This will then be followed up with a telephone interview.

Please note that the BA Technical and Production Arts programme is under review and may be subject to some exciting changes commencing in 2012/13. If you would like to discuss these changes or any matters relating to the programme, interview process or the set exercise please do not hesitate to telephone Ros Maddison (Head of Production) directly on 0141 270 8326 or email r.maddison@rcs.ac.uk.

Questions from parents are most welcome too!

BA DIGITAL FILM AND TELEVISION – PROGRAMME INFORMATION

The BA Digital Film and Television is a three-year full-time programme, which has been designed to provide students with the highest quality technical skills training married to the development of high quality content for film, television, or mobile/web-based platforms.

The DFTV programme will produce graduates who are highly employable and fit for purpose for the screen industries on both a national and international stage, whether working as a well-trained part of a collaborative unit or a creative and highly motivated independent practitioner

The Conservatoire provides a rich, inspirational educational context of unique opportunities in which to practice your skills and enhance your knowledge, a renowned place of high artistic ambition and considerable academic reputation in all forms of creative output.

The Digital Film and Television programme at the Royal Conservatoire of Scotland is currently Scotland's most successful film making programme.

We believe that students need an understanding of all the creative aspects of film making, so we will offer you specialisms in editing, camera, sound, post-production, and advanced screenwriting. By the time you graduate you will be able to work as a well-trained part of a collaborative machine, in addition to originating your own material.

As well as offering all the technical skills you need to work in the industry, we also let you explore your creative side with an extensive screenwriting course that runs throughout the three-year programme. All the practical aspects of the programme are supported by a theoretical strand that will provide context and understanding for everything you do as a potential filmmaker.

The conservatoire status of the Royal Conservatoire of Scotland means that you will receive extensive, expert tuition from a range of award-winning industry professionals all of whom are focused on helping you realise your potential.

Collaboration is the essence of the Conservatoire. DFTV students not only have access to actors, musicians, production designers and performance directors, but also have that collaborative experience built into the programme. The DFTV programme also aims to stay ahead of the curve in a dynamic and rapidly changing industry. In your three years here you will get the chance to develop a wide range of content including films for the internet, factual programmes for television, drama series for television, films as mobile content, films for short film schemes, and long form features.

We actively encourage people with talent and vision to apply. Get in touch with us if you have particular needs when it comes to learning – we want to make the Digital Film and Television programme accessible and suitably resourced for all qualified candidates. If you want to know more about how we can help to facilitate your studies here, please contact us.

BA DIGITAL FILM AND TELEVISION – PREPARATION FOR INTERVIEW

As part of your application, we invite you to submit a programme idea and film summary (further details will be forwarded to you along with your interview date and time). You may also *choose* to submit up to three supplementary items, such as scripts, storyboards, sound tapes, visual designs, designs for new media, etc. These last items are not required, but are allowed in the case of those who do not feel that videotape is adequate for demonstrating either their work or their vision. Please submit any supplementary items prior to your interview. Panels will judge applications strictly on the criteria outlined below:

Applications will be scored in the following areas:

- Experience/knowledge (10%)
- Creativity/Imagination (40%)
- Communication Skills (20%)
- Evidence of ability to work independently (10%)
- Educational Attainment (20%)

In areas where two or more candidates score closely, the panel will consider another factor: (6) allied experience (such as writing, directing or acting).

If successful at interview we will invite candidates back to the Conservatoire for a workshop day to examine their creative skills and collaborative approach.

If you **cannot attend** a live interview, please email dramaadmissions@rcs.ac.uk who will forward you details regarding the programme idea and film summary. Please submit the completed tasks and any supplementary items by the closing date following submitting an application on CUKAS. This will then be followed up with a telephone interview.

The Workshop Day

The workshop will be split into two sections. First you will be involved in an individual creative exercise, which you will deliver back to the group.

The cohort will then be split into groups and work on a collaborative creative exercise.

During these exercises you will be closely monitored by the workshop panel looking to see evidence of creativity, enthusiasm, originality of thought and an ability to collaborate.

We will also provide practical tasks on the day that will allow you to work in a team situation, and in this workshop environment we will be assessing your ability to communicate well, to apply creative problem solving, and to play a strong role as a team member.

BA MUSICAL THEATRE – PROGRAMME INFORMATION

The BA Musical Theatre is a vocational degree in Musical Theatre providing a three year full-time programme for entrants intending to perform professionally.

The programme is specifically designed to train the next generation of creative artists for the Musical Theatre and related industries. By working with key industry professionals, students learn the synthesis of text, music and dance to communicate in the many different styles and techniques required in the increasingly demanding and diverse environment of contemporary Musical Theatre.

To this end, the programme aims:

- To provide the student with the tools to communicate efficiently through text, song and dance using a continuous sequence of believable physical, verbal and psychological actions.
- To develop in the student both a sense of the individual creative artist and of the ensemble member.
- To develop in the student the acting ability to handle the stylistic demands of a variety of styles within the genre. This requires a wide range of characterisation skills using vocal, physical, intellectual and emotional means of communication.
- To develop in the student a solid singing technique in order that the main voice qualities used in Musical Theatre may be studied and used in performance.
- To provide the student with a skills base in the major dance forms of ballet, jazz, contemporary and tap. Students will learn to use their bodies efficiently and safely to communicate emotion, form and narrative.
- To develop in the student the professional and attitudinal skills which will enable him/her to work creatively and co-operatively with others both throughout the programme and in the profession.
- To engage positively with the needs and abilities of each student, adapting, where appropriate, the demands of the programme to challenge the individual and encourage the development of her/his full potential.

This set of aims informs the entire operation of the programme. In particular, they are translated in the criteria for admission, in the learning outcomes of individual units of study and in the criteria for assessment, which lead to the award of the degree.

BA MUSICAL THEATRE – PREPARATION FOR AUDITION

The audition process is separated into four sections designed to explore skills in acting, singing, dance and musicality. Importance is weighted equally in these four areas and we will be looking for a strong ability in three and trainable potential in all four, although it should be noted that the panel will look for evidence of emotional connection and clarity of expression in all four disciplines.

Dance

You will be led through a group dance audition, which may include elements of jazz, ballet and contemporary styles. During this session the panel will look for:

- The ability to use the body as a means of expression
- Evidence of technique, style and the physical fitness to cope with the intensive demands of the programme
- The ability to communicate with the teacher/choreographer and other members of the group and to synthesise and re-create choreography.

Singing

You should prepare **three songs** for your audition. These should show vocal range and the awareness and ability to use contrasting stylistic features common to Musical Theatre repertoire. The range should include three songs, one of which is not from a musical (this may be pop, rock, blues, gospel, jazz, folk etc).

- music should be prepared clearly for the pianist and should be in the correct key. If the song is longer than three minutes, please have a cut ready.
- no recorded backing will be permitted and you may not accompany yourself for this element of the audition
- it is unlikely that the panel will listen to all three complete songs. We will hear what we need to get an overall impression of range, technique and potential

During this session the panel will look for:

- Evidence of vocal technique and the ability to make style choices appropriate to Musical Theatre repertoire
- The ability to communicate intention, emotion and character through song
- Vocal flexibility, intonation, pitch and musicality

Acting

You should prepare **1 Shakespeare monologue** and **1 contemporary monologue** to contrast of no longer than two minutes in length. Please prepare and learn these carefully and have an understanding of the entire play, not just your monologue, as the panel may ask you to talk about your choices.

During this session the panel will look for:

- The ability to bring a character to life with believable thoughts, feelings and actions which are appropriate to the text chosen.
- The ability to connect emotionally with a text
- The ability to engage an audience through verbal and non-verbal communication

Music

You should bring your instrument* to the audition. Please prepare a short (no more than 2 mins) demonstration of your musicality.

You will only be asked to perform this if you reach recall stage.

**Please indicate your instrument on application for notes section. Piano and Drum Kit can be provided on request.*

In all the above audition sessions, the panel will look for:

- The ability to discuss your work giving reasons for choices made.
- An ability to respond positively to re-direction
- An openness to others, responding creatively to their ideas, thoughts and feelings.
- Knowledge of the theatre, television, film and music industries
- Experience in public performances.
- Evidence of the resilience and commitment necessary for successful completion of the programme and entry into the profession

Attending for Audition

Please be punctual. There are many people to be seen, and latecomers make difficulties for everyone. If you are delayed, please **let the Conservatoire know**, with as much notice as possible: the number to ring is: **0141 270 8265**.

The auditions are stewarded by first year BA (Musical Theatre) students. When you arrive at the Conservatoire (or Speirs Locks Studios), please report to the Reception desk. Before and after your audition, you have the opportunity to ask the students about any aspects of their own experience of auditioning or of being on the programme. Be sure to take advantage of this opportunity to find out what life on the programme is really like. Don't forget the audition day is your chance to discover if we are right for you!

The First Audition

Group Dance Call: In the first audition you will be asked to take a **group dance call** where you will be taught a short routine and be asked to repeat this in smaller groups.

Individual Audition: Following the dance call you will have a time allocated individual audition where you will be asked to perform **1 song** and **1 monologue** from your list of prepared pieces for the panel of two staff or professional theatre practitioners.

At the end of the morning session, a First Recall list will be drawn up as you are given a brief tour of the building.

It is the Conservatoire's policy that no feedback is given on a candidate's performance at the audition. However, if you are unsuccessful at this stage it may be, for instance, that the panel considers that you need to gain more performance experience, or, if you are still at school, that another year would give you some useful further experience of life as well as acting.

The First Recall begins after lunch and will be filmed.

Those who reach this stage will be asked to perform extended sections from your list of prepared material before the main panel which will consist of members of the core faculty. At this stage it is likely that the panel will do some work with you on one of your pieces.

Please bring your instrument as you will be asked to play it at this stage (see notes on Music above)

There will be a short interview with the panel. Do not try to give the replies you think are wanted, or that will impress, just be yourself and answer honestly.

The recall will take a maximum of 15 mins. You will then be advised if you have reached the final workshop recall audition stage and be given details of when this will be.

The session is followed by a group question and answer section with the Chair of the Audition Panel.

Workshop Audition

Applicants who proceed past the First Recall stage will be invited to attend a workshop recall audition. This will be a full day audition and will involve sessions led by faculty staff in areas including, acting games & exercises, dance combinations, singing, devising and improvisation.

Although we advise attending an audition in person where possible, if you are unable to attend the Conservatoire (i.e. overseas students) then you can submit a DVD audition – see requirements below.

DVD Recording Requirements

If you are applying by DVD please clearly chapter it for each section and include a personal statement at the beginning (straight to camera). This should include a brief overview of your background and why you are interested in studying at the Royal Conservatoire of Scotland.

Dance / Movement

Please film yourself performing a short dance piece (1-3mins) which may be jazz, ballet or contemporary based. This can be self-choreographed or by a teacher. This should demonstrate turns, jumps and floor work.

Singing

Please film yourself singing three songs accompanied by a pianist. These should show vocal range and the awareness and ability to use contrasting stylistic features common to Musical Theatre repertoire. The range should include three songs, one of which is not from a musical (this may be pop, rock, blues, gospel, jazz, folk etc).

Acting

For this section you should film yourself performing:

- **1 Shakespeare monologue** and
- **1 contemporary monologue** to contrast.

Both should be no longer than 2 minutes in length.

BA MODERN BALLET – PROGRAMME INFORMATION

The BA Modern Ballet is delivered in partnership with Scottish Ballet. It is a three year full-time vocational degree providing training for students who have the appropriate physical and artistic abilities and wish to pursue a career in professional dance.

The programme is designed to equip students with all the skills required by today's modern ballet companies. The strong classical basis of the course is partnered by contemporary dance technique and a range of supporting subjects. These include pas de deux, repertoire, virtuosity, pointe work, gyrotonics, pilates, choreography and contextual studies. The combination of these subjects will allow graduates to work in a clear, focused and disciplined manner in a variety of dance genres.

The programme aims:

- To provide dance training which will develop the individual technique of each student, giving them the opportunity to achieve their full potential.
- To create intelligent dancers who are able to perform a variety of styles and dance techniques with artistic integrity. Through the study of a diverse range of classical and modern repertoire, students will gain an understanding of the stylistic and physical demands of different works.
- To develop in the student the appropriate attitudinal skills which will allow them to work in a professional environment.
- To equip students with knowledge and understanding of safe dance practice.
- To develop an understanding and awareness of the process of creating new dance works. This will incorporate the development of the appreciation of a broad spectrum of music.
- Through working with a range of internationally recognised professionals from the world of dance, the student will gain invaluable insight and knowledge.

BA MODERN BALLET – PREPARATION FOR AUDITION

CUKAS APPLICATION FORM

- Applicants should give details of the highest level of external examination attained (if any), the date and the mark awarded. They should also state which Dance Society this was with (ie RAD, ISTD, BBO etc). It should be noted that this is **not** a prerequisite for audition and merely an indication of level. This should be noted under the personal statement.

PHOTOGRAPHS

Applicants should submit the following photographs to the following address; Admissions, Royal Conservatoire, 100 Renfrew Street, Glasgow, G2 3DB or by email to danceadmissions@rcs.ac.uk following submission of your CUKAS application and by the 15th of January:

- (i) Demi-plie en face, arms in bras bas
 - (ii) Degage a la seconde, arms in 2nd position
 - (iii) Arabesque en l'air, facing decote (side)
 - (iv) Girls only – 2nd position en pointe, arms in 5th position
- The photographs do not need to be professionally taken but should be against a plain background and of good quality. Applicants should be photographed in leotard and tights.

ATTENDING FOR AUDITION

Please be punctual. There are many people to be seen, and latecomers make difficulties for everyone. If you are delayed, please **let the Conservatoire know**, with as much notice as possible: the number to ring is: **0141 270 8265**.

- Applicants will be expected to participate in a classical ballet class which will consist of barre work, centre practice, adage, pirouettes and allegro. Additionally, girls will be given pointe work.
- The class will consist entirely of 'free' work.
- The class will be taught by a qualified teacher and accompanied by a pianist.
- The vocabulary and enchainements will be at an Intermediate level.
- The class will be of approximately 1 hour and 30 minutes duration
- The class will be observed by a panel and applicants will be notified in writing of the outcome of their audition shortly after.

In the course of the audition, the panel will be looking for evidence that in most, if not all of the following aspects you are able to demonstrate:

- evidence of technique, style and the physical fitness to cope with the intensive demands of the programme
- the ability to understand and apply instruction given by the teacher
- the ability to communicate effectively with the teacher/choreographer and other members of the group.

PRELIMINARY AND RECALL AUDITIONS

Candidates who are successful at the preliminary auditions will be invited to attend a Recall Audition, to be held in Glasgow in March 2011. The Final Audition will also consist of a classical ballet class but will be accompanied by a medical screening (carried out by a qualified physiotherapist) and an interview with the Artistic Director and members of the Programme Team. Applicants and their parents will be invited to a brief 'Information Session', where they will be given further details on the course and an opportunity to meet some members of the department. Successful candidates will be informed in writing.

DVD Recording Requirements

If you are applying by DVD please clearly chapter it for each section. The camera should be positioned so that the full range of movements is shown. Practice clothes and soft ballet shoes should be worn.

BARRE WORK

(Exercises should be performed on both sides)

Approximately 15 minutes, including:

- Plies
- Battements Tendus and Battements Glisses
- Ronds de Jambes and Battements Fondus
- Adage
- Grands Battements

CENTRE PRACTICE AND ALLEGRO

Approximately 20 minutes, including:

- Battements Tendus/Glisses/Grands Battements
- Adage
- Pirouettes – can be taken from 5th, 4th and/or 2nd position, shown both en dehors and en dedans. Pirouettes should be performed on both the right and the left side
- Petit Allegro/Warm-up jump
- Allegro enchainement
- One grand allegro enchainement

GIRLS

In addition to the above, girls should show a short example of pointe work.

ALL APPLICANTS

Applicants may also include a short solo (approx 1 minute) at the end of the class work. This is not compulsory.

Following Your Audition

All decisions will be posted on CUKAS following your audition. CUKAS will notify you by email to check track (<http://www.cukas.ac.uk/students/track>) as soon as the status of your application has changed.

Please see below for an explanation of CUKAS codes –

Guaranteed Unconditional (GU)

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry. Unless your application and/or qualification are subsequently shown to be fraudulent, a guaranteed unconditional offer is binding.

Guaranteed Conditional (GC)

The Conservatoire has made the offer subject to you meeting certain conditions such as examination results. Unless your application and/or qualifications are subsequently shown to be fraudulent, the offer is binding if you accept the offer and meet the conditions. You must meet the conditions of the offer by 31 August 2011, unless an earlier date is specified.

Reserve Unconditional (VU)

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry and have offered a place on our reserve list. See below for further information on reserve offers.

Reserve Conditional (VC)

The Conservatoire has offered a place on its reserve list subject to you meeting certain conditions such as examination results. See below for further information on reserve offers.

Unsuccessful (R)

The Conservatoire does not wish to offer you any type of a place.

Reserve Offers Explained

A reserve (VC or VU) offer does not mean a place has been 'reserved' for you. Until such time as you receive (and accept) a guaranteed offer (GU or GC) from the Conservatoire, you have not been accepted to study at the Conservatoire.

If you have received a reserve offer, it means that the Conservatoire is not able to offer you a guaranteed place at the time it makes the offer. A reserve offer merely indicates that the Conservatoire would like the opportunity to review its offer to you in the light of acceptances/declines to its guaranteed offers. You will become part of a 'pool' of reserve candidates and the Conservatoire may choose to make you a guaranteed offer if a suitable place becomes available. Please note that without a guaranteed offer, accepted by you through CUKAS, you will not be eligible to commence studies at the Conservatoire.

If you have been given a reserve offer, in order to be considered for a guaranteed place (should one become available) you will need to accept the offer (and meet any conditions if applicable).

If you are holding a reserve offer, the Conservatoire can elect to make you a guaranteed offer at any time during the application cycle. Reserve offers remain active until the end of August. The decision to wait and see whether a guaranteed place becomes available, or to accept an offer at another conservatoire is entirely at your discretion.

Replying to offers

If you have one or more offers and CUKAS has received decisions from all your conservatoires, they will send you a letter asking you to reply to your offers by a given date. You must reply online via CUKAS Track (<http://www.cukas.ac.uk/students/track>). Your reply date is also shown on Track. If you do not reply by the date given, your offers will be declined automatically. The reply date is your individual reply date so it may be different to other peoples. This is because it is based on when you received the last decision from your conservatoires.

2012 Entry Reply Dates

Last decision by	Your reply date is
5 January 2012	31 January 2012
5 March 2012	31 March 2012
15 July 2012	30 July 2012
9 August 2012	26 August 2012
After 9 August 2012	30 September 2012

If you make an application through CUKAS, UCAS or GTTR, you cannot hold more than one confirmed place. A confirmed place in CUKAS is a guaranteed unconditional offer as your first choice (GU1) and in UCAS and GTTR it is an unconditional firm (UF) place. If you receive more than one confirmed place, UCAS will ask you to accept one offer and withdraw from any others.

FEEDBACK TO APPLICANTS

Subject to the provisions of the Conservatoire's Data Protection Policy, feedback will not be provided to applicants regarding the reasons for non-admittance.

APPEALS PROCEDURE

If an applicant considers that the Conservatoire has failed to meet its high standards in the consideration of her/his application s/he should write to the Conservatoire Secretary who will investigate the matter and respond to the applicant in writing. Disagreement with the academic judgement of programme selectors in reaching their decision based on the aspects of the applicant's profile does not constitute grounds for a complaint by an applicant. Complaints will only be considered in relation to non-adherence to approved policy and procedure. If it is found that the outcome of an application was affected by either non-adherence to a policy or defective procedure, the applicant concerned will be offered a re-audition.

Students with Disabilities

The Royal Conservatoire of Scotland welcomes applications from all applicants and has substantial experience in supporting disabled students. Currently, over 15% of students at the Conservatoire have declared a disability or medical condition. Applicants who have a disability or special need and would like further information about facilities and support are invited to contact Jane Balmforth, the Conservatoire Counsellor and Disability Adviser. Jane contacts all applicants who declare a disability or medical condition on their application form, and will provide information about studying at the Conservatoire. If support is required for audition or interview, we would encourage you to help us to make the necessary arrangements by contacting by telephone, in writing or by email either Jane Balmforth (email: j.balmforth@rcs.ac.uk phone: 0141 270 8282) or Registry (email: registry@rcs.ac.uk). The Conservatoire Counsellor and Disability Adviser is also available to meet you when you come for audition/interview to discuss your particular requirements, sources of further information and any special funding e.g Disabled Students' Allowance. For more information, you can require a copy of the Conservatoire's booklet 'Information for Disabled Students and Applicants', or download this from the following website – <http://www.rcs.ac.uk/studyhere/student-support>

Equal Opportunities Policy and Statement

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

The information you give in response to any questions regarding Equal Opportunities is required only for statistical purposes, e.g. for monitoring application and admission rates to programmes and will not be available to programme selectors and will have no bearing on the admission decision.

Criminal Convictions

1.1 You should not be deterred from applying to the Conservatoire if you have criminal convictions – you will not necessarily be excluded from the selection process and you will certainly not be automatically excluded. We will though want to ask you about the nature of any conviction. As part of your application you will be required to declare where you have any relevant unspent criminal convictions. The help text in Apply (CUKAS website) will explain what is classed as a relevant unspent conviction.

1.2 The Assistant Registrar (Admissions) will write to any applicant who has declared a criminal conviction seeking details of that conviction. The applicant will be asked to complete a Basic Disclosure Scotland application form at that point.

1.3 Following receipt of the applicant's Basic Disclosure, and the further information received from the applicant, a panel will risk assess the criminal conviction. The panel will normally consist of the Registrar, the Dean of Drama, the Dean of Music

and the Assistant Registrar (Admissions). The Vice Principal or the Conservatoire Secretary may appoint alternative members to such a panel in the event of one or other of the members being unavailable or otherwise unable to participate.

1.4 The panel will decide whether or not the application should be considered further in the light of information received regarding the criminal conviction. Each case will be looked at individually and the circumstances of each case will be considered. It is not therefore possible to give an answer as to whether any particular type of offence would result in a decision to reject an application – the panel will be guided by general criteria which will be provided to any applicant involved in this process. In arriving at its decision, the panel may take legal or other professional advice.

1.5 If the panel decides that the applicant poses an unacceptable risk to the Conservatoire and is unable to approve further consideration of the application, the Registrar will write to the applicant accordingly, giving the reasons for that decision.

1.6 The applicant will have the right of appeal against the panel's decision to the Director of Finance and Administration within 28 days of its receipt. Appeals will only be considered if the applicant provides additional/relevant information or if the Conservatoire has failed to comply with the procedures set down in this document.

1.7 If the panel decides that the application should be considered further, it will be dealt with in accordance with the established admissions process. The criminal conviction will not be referred to again in that process (i.e. the audition/interviewing panel will not be made aware of it) and therefore it will not influence the outcome of the application.

1.8 Should an applicant with a declared conviction be offered a place at the Conservatoire, the panel will be so notified and the panel will consider the implications of that decision in the context of the Conservatoire's duty of care to staff and students. The panel has the right to determine whether the managers of student accommodation, the Head of Department/Programme Leader, the Conservatoire Counsellor or any other relevant member of staff should be made aware of the applicant's criminal conviction. The number of people who would be informed about the conviction will be limited to those required to ensure the safety of others. The panel may also attach specific conditions to the offer of place to study at the Conservatoire, which may involve special arrangements being put in place for the duration of the student's studies.

1.9 Should an applicant fail to disclose a criminal conviction and that omission comes to light in the course of the admissions process, the applicant will be asked to explain the failure to disclose by the Registrar or Assistant Registrar (Admissions) and the outcome of the application may be affected. The matter will be referred to the panel noted above, which may decide that the application should not be considered further or it may decide to withdraw any offer made. Should an undisclosed criminal conviction come to light after the applicant has become a student of the Conservatoire, the matter will be considered through the Conservatoire's student disciplinary procedure. The outcome of that disciplinary procedure may include exclusion from the Conservatoire.