

MUSICAL THEATRE HANDBOOK

2026-27

Musical Theatre Department

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create.
Charity number 310007
Company registration number RC000438

MARYLEBONE ROAD, LONDON NW1 5HT
RAM.AC.UK



**UNIVERSITY
OF LONDON**

Continued overleaf

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QUICK START GUIDE

MUSICAL THEATRE CONTACTS

The Musical Theatre Office is located in the York Gate building in room YG145.

Professor Daniel Bowling, Gatsby Chair of Musical Theatre & Department Head
(Office Room YG144)

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Katie Blumenblatt, General Manager

Tel: 020 7873 7483 | Email: kblumenblatt@ram.ac.uk

Alice Aucott, Company Manager (Office Room YG145)

Tel: 020 7873 7483 | Email: aaucott@ram.ac.uk

Gillian Schofield, Industry Liaison & Portfolio Supervisor (Office Room YG145, Tuesday & Thursday)

Tel: 020 7873 7482 | Email: g.schofield@ram.ac.uk

POSTGRADUATE CONTACTS

Geoff King, Postgraduate Tutor

Email: GKing@ram.ac.uk

Professor Neil Heyde, Head of Postgraduate Programmes

Room: G81 | Ext. 452 | Email: n.heyde@ram.ac.uk

KEY DATES

Term & Event	Dates
Autumn Term start	14 th September 2026
Autumn Term Concert	8 th December 2026
Autumn Term finish	16 th December 2026
Spring Term start	4 th January 2027
Spring Term finish	23 rd March 2027 (Official RAM term ends 19 th March)
Agents' Showcase	23 rd March 2027
Summer Term start	12 th April 2027
Portfolio Submission	22 nd April 2027, 3pm
Summer Productions	10 th June – 13 th June / 1 st July – 4 th July 2027
Graduation	TBC

Please note that these dates may be subject to change; you will be notified of any changes as soon as we become aware of them.

Full timetable details will be sent to you by Company Management.

BANK HOLIDAYS AND NATIONAL HOLIDAYS

The Academy will normally be closed, or operate Sunday opening hours, on Bank Holidays and designated national holidays unless otherwise notified by Estates.

For the 2026–27 academic year, these dates are:

- 25 December 2026
- 26 December 2026
- 1 January 2027
- 26 March 2027
- 29 March 2027
- 3 May 2027
- 31 May 2027

Please note that, due to the nature of conservatoire training, the Musical Theatre Department may occasionally schedule rehearsals, classes or performances on a Bank Holiday where this falls within a rehearsal or production period. Where this is necessary, you will be notified well in advance.

DEPARTMENTAL STAFF

Welcome to the Royal Academy and to the Musical Theatre Department! We are delighted to have you on our course, and our teachers and coaches are looking forward to working with you for what will be an exciting and transformational year.

Gatsby Chair of Musical Theatre	Daniel Bowling
General Manager	Katie Blumenblatt
Company Manager	Alice Aucott
Industry Liaison (& Portfolio Supervisor)	Gillian Schofield
Class Teaching Staff	Daniel Bowling (Integration) Jasmin Colangelo (Jazz & Dance Repertoire) Josh Darcy (Improvisation) Ryan Gover (Tap) Vince Manna (Movement) Jo McShane (Tap) Georgina Rich (Acting) Anne-Marie Speed (Head of Voice and Spoken Word) Milo Twomey (Acting Through Song) Jamie Wheeler (Acting)

Singing Teachers	Lloyd Wylde (Voice, Text and Voice Tutorials)
	David Ashley
	Kevin Fountain
	Kate Graham
	Alison Guill
	Ann James
	Ross Sharkey
	James Spilling
Musical Direction & Coaching Tutors	Ann Barnard
	Daniel Bowling
	Alfonso Casado Trigo
	David White
	Nigel Lilley
	Martin Lowe
	Chris Walker
	Mark Warman
	<i>(and additional guest tutors)</i>
Repertoire Coaches	Kevin Amos
	Tom Brady
	Alfonso Casado Trigo
	Jordan Clarke
	Ron Crocker
	Dan de Cruz
	Caroline Humphris
	Tom Kelly
	Sam Kenyon
	Stuart Morley
	Grainne Renihan
	Katy Richardson
	Ellie Verkerk
	<i>There are additional/changing repertoire coaches each term/week depending on availability.</i>
Visiting Professor of Musical Theatre	Claude-Michel Schönberg
Visiting Lecturer of Musical Theatre	Myleene Klass
Sondheim Professor of Musical Theatre	Mary Hammond
Artistic Advisor	Matt Ryan

More information can be found here: [Musical Theatre | Royal Academy of Music](#)

Please be advised that some classes or tutorials will be conducted by approved substitute teachers, tutors and coaches. There will regularly be additional repertoire coaches to expose you to as many members of the industry as possible.

INTRODUCTION

Welcome to the Royal Academy of Music Musical Theatre Department.

Congratulations on joining one of the world's leading conservatoires. Our course has been designed to prepare and train you as performers and musical directors for a career in musical theatre. You are now part of a community of artists, educators and industry professionals who share a commitment to artistic excellence, collaboration and the pursuit of the highest professional standards.

The year ahead will be demanding. Conservatoire training is intentionally intensive because the profession itself is demanding. Throughout your studies you will be challenged to refine your technique, deepen your artistry, broaden your understanding of the profession and develop the resilience required for a sustainable career. You will also be supported. We believe that exceptional artistic work develops within an environment built on trust, mutual respect, generosity and shared responsibility.

Expect the staff to be rigorous and have high standards in all areas; we take the responsibility of helping you to achieve your goals very seriously.

The primary focus of each term is simple:

Term 1 – Challenge you

Term 2 – Strengthen you

Term 3 – Present you

This handbook tells you what is expected of you as students and what you can expect from us. It may look formidable, but it is designed to answer the questions you will have throughout the year and to explain not only how the programme operates, but why we work in the way that we do.

A WELCOME FROM THE HEAD OF DEPARTMENT

I'm delighted to welcome you to the musical theatre department at the Royal Academy of Music.

Earning a place on this programme is an achievement of which you should be immensely proud. Every year we receive applications from talented performers and musical directors from around the world, and only a small number are offered the opportunity to train here. That makes your place both a privilege and a responsibility.

A privilege, because you will spend the coming year surrounded by extraordinary teachers, artists and fellow students who will invest their knowledge, experience and belief in your potential. A responsibility, because what you do with that opportunity is entirely up to you.

Talent may have brought you here, but it will not be what defines your time at the Academy. Curiosity, discipline, generosity, resilience and consistency are the qualities that sustain successful careers. Our profession asks much of us: it demands technical excellence, emotional honesty, collaboration and the ability to keep learning long after formal training has finished. These are the habits we hope you will further develop during your time with us.

You will be challenged. There will be days when the work feels difficult, when progress seems slow, or when you discover new questions about yourself as an artist. That is not a sign that something is wrong; it is often a sign that meaningful learning is taking place. Embrace those moments. They are where growth begins.

Remember too that you are not training in isolation. Every rehearsal, every class and every conversation contributes to the culture of this department. The way you treat your colleagues, your tutors, our staff, our audiences and yourself matters just as much as the work you produce. Reputation is built long before graduation.

My hope is that you leave this programme not only as a stronger performer or musical director, but as someone others actively want to work with: an artist of integrity, generosity and imagination.

We are delighted to welcome you to the department and look forward to seeing what you will contribute to our community over the coming year.

Daniel Bowling – Gatsby Chair of Musical Theatre

WHAT WE EXPECT OF YOU

Ultimately, we expect our company of performers and musical directors to show consistent evidence of a mature and creative musical personality, supported by the technical skill, discipline and professionalism required to deliver confident, artistic performances.

These are the same expectations that exist within the profession itself. Fulfilling them is fundamental to your future success and is built upon hard work, curiosity, accountability and mutual respect.

Please care for the community of your department, the spaces that allow you to do your best work, and the fabric of these historic buildings. Every member of our community contributes to the environment in which we all learn.

Everyone here at the Academy is deeply committed to helping you fulfil your potential and ambitions. They are dedicated not only to your development but also to safeguarding the future of the musical theatre profession. Please meet that commitment with your own professionalism and generosity.

Respect each other, the profession you are about to enter, your tutors, our staff, the audiences you perform for, the composers, writers and creators whose work you are entrusted to bring to life, and finally yourself. Genuine respect is founded upon care, understanding and the recognition that artistic excellence is always a collaborative endeavour.

Be on time. Punctuality is a mark of professionalism and respect for those around you. If you are late or absent, you may not be able to participate in the work. You must be present by 9.00am; if you arrive after this time, it is at the teacher's discretion whether you will be permitted to join the class. Please also wear the appropriate clothing for each class (see below).

Attend every day. Full-time engagement with the programme is expected, as the learning experience depends upon your consistent participation. Complete information can be found in the Attendance section of this handbook, but the principle is straightforward: attendance should be full-time, with absences agreed only under exceptional circumstances.

COURSE YEAR PLAN

You will receive a detailed overview of your year from the Musical Theatre Office before you commence your studies. The outline below provides an overview of how the programme is structured across the academic year.

Enrolment Week– week commencing 7th September 2026

Enrolment Week includes a variety of activities, both Academy-wide and musical theatre-specific.

Academy Specific Activities:

These include meetings with the Principal, Registry staff, Postgraduate Team, including the Senior Postgraduate Tutor, and Students' Union President. It will also allow you to enrol, obtain your student ID card and RAM email address, organise a locker, and so on, so that everything is ready on the first day of Teaching Week One. Please ensure that you complete enrolment etc. during that week, as there is no time to do it once the course has started.

Musical Theatre Specific Activities:

Our intention is for you to be as prepared as possible for the upcoming weeks so that you feel comfortable at RAM and ready to begin classes the following week.

Term 1

- Monday 7th September – Enrolment Week begins
- Friday 11th September – Sing-Through
- Sunday 13th September – Singing Lessons begin
- Monday 14th September – Classes and 1-1s begin, along with Icebreaker Project
- W/C 21st September – Text Project rehearsals, Rep Coaching & Voice Tutorials begin
- W/C 26th October – Text Project Showings
- W/C 2nd November – First Term 'Specials' Weeks
- Monday 9th November – Autumn concert rehearsals begin (afternoon only)
- Monday 16th November – Autumn Concert rehearsals continue (full day)
- W/C 30th November – Tech begins
- Tuesday 8th December – Performances in the Susie Sainsbury Theatre
- Thursday 4th – Wednesday 10th December – Plenary Teaching Days

Term 2

- Monday 4th January – Term, Classes, and Musical Project rehearsals begin
- W/C 8th February – Musical Project showings
- W/C 15th February – 'Specials' week
- Monday 22nd February – Agent Showcase rehearsals begin (afternoon only)
- Monday 1st March – Agents Showcase rehearsals continue (full day)
- Monday 15th March – Tech week
- Tuesday 23rd March – Performances in the Susie Sainsbury Theatre

Term 3

- W/C 20th & 27th April – Term and Final Workshops & Classes
- Thursday 30th April – Portfolio submission deadline
- Monday 3rd May – Show Music rehearsals & Cabaret rehearsals begin
- W/C 31st May – Show 1 Tech begins
- Thursday 10th June – 13th June – Show 1 performances
- W/C 21st June – Show 2 Tech begins
- Thursday 1st July– 4th July – Show 2 performances
- TBC – Likely W/C 5th July but subject to change – Graduation

PROGRAMME STRUCTURE AND CONTENT

MA Musical Theatre and Musical Direction

Award Requirements		Proportion of final mark	
Final Performances	75%	Of which:	
		Final Show	50%
		Agent Showcase	50%
Portfolio	25%	Of which:	
		Portfolio submission	100%
Professional Skills Performers: Singing, Acting, Spoken Word, Integration of Singing, Acting and Movement, Acting Through Song, Dance, Internal Projects and Competitions. MDs: Conducting, Orchestration/Arranging, Music Tech, Singing, Acting Through Song, Integration of Singing and Acting, Internal Projects, Competitions.		Pass/Fail Professional Skills must be passed but does not form part of the final mark	

Professional Diploma (MDs only)

Award Requirements		Weighting	
Final Performances:	100%	Of which:	
Final Show		Final Show	50%
Agent Showcase		Agent Showcase	50%
Professional Skills Conducting, Orchestration/Arranging, Music Tech, Singing, Integration of Singing and Acting, Internal Projects, and Competitions.		Pass/Fail PS must be passed but does not form part of the final mark	

Credit Structure

All UK degrees are described in terms of credits; these indicate roughly the amount of time a student spends on each component. The MA comprises 180 credits, and the Professional Diploma comprises 120 credits. There is no direct correlation between the number of credits awarded and the weighting of the final mark scheme.

MA Musical Theatre and Musical Direction: 180 credits

Component	Credits
Principal Study	80
Professional Skills	60
Portfolio	40

Professional Diploma (MDs only): 120 credits

Component	Credits
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Principal Study	60
Professional Skills	60

HOW YOU WILL LEARN

The programme uses a range of complementary teaching methods. Each has a distinct purpose, but together they develop the artistic, technical and professional skills required of contemporary musical theatre performers and musical directors.

INDIVIDUAL TUITION

Individual lessons provide personalised technical development, artistic mentoring and professional guidance.

They allow detailed exploration of vocal technique, repertoire, interpretation and your developing artistic identity.

For performers, this includes individual singing lessons, repertoire coaching and spoken voice tutorials. For Musical Directors, individual and small-group tuition develops conducting, arranging, piano, music technology and musical leadership, while recognising that professional practice often involves collaborative learning as well as individual coaching.

FOR PERFORMERS:

Element of programme	Teacher(s)	Time per week	No of weeks
Individual singing lesson	Individual teacher	60 mins	20 weeks
Individual repertoire coaching session	Individual coach (allocation of coaches usually changes at the beginning of the spring term)	30 mins	Approximately 5 hours across 20 teaching weeks
Individual spoken voice tutorial	Individual teacher	20 mins	Approximately 4 hours across 20 teaching weeks

FOR MDS:

Element of programme	Teacher(s)	Time per week	No of weeks
Piano/Tech/Arranging	Mark Warman/ Martin Lowe	30 hours of group/individual lessons per student; 3 piano lessons per student, per term (this may be front loaded with more in the first term)	

Conducting & Musical Direction	David White	Various	First Term
Conducting and other MD classes	Dan Bowling/Martin Lowe and Other guest teachers	Various	Across the year (inc. regular contact time with HoD)
Individual singing lesson	Individual teacher	30 mins per week	20 weeks

Sometimes the MD tutors will choose to teach all students together, so instead of a one-hour individual lesson, there may be a small group class. Due to tutors' external commitments, lessons may be taught in blocks rather than taking place on a weekly basis.

GROUP CLASSES

Group classes develop the core practical skills required within the profession while fostering collaborative learning.

You will learn not only through your own participation but also by observing your peers, reflecting on their work and contributing thoughtfully to the learning environment.

The curriculum includes training appropriate to your specialism, alongside regular opportunities to integrate learning across disciplines.

FOR PERFORMERS:

Elements of Programme	Teacher(s)
Dance	Jasmin Colangelo (+guest teachers)
Tap	Jo McShane + Ryan Gover
Acting	Georgina Rich + Jamie Wheeler
Acting Through Song	Milo Twomey (+guest teachers)
Spoken Word (Voice/Speech/Text)	Anne-Marie Speed
Voice/Text/Voice Tutorials	Lloyd Wylde
Movement	Vincent Manna
Improvisation	Josh Darcy
Integration	Daniel Bowling (+guest teachers)

FOR MDS:

Acting Through Song, History of Musical Theatre, Conducting, Orchestration & Arranging, Music tech (occasional Musical Improv)

Elements of Programme	Teacher(s)
Orchestration & Arranging	Chris Walker, Mark Warman and Martin Lowe (+guest teachers)
Conducting	Dan Bowling, David White (+guest teachers)
Piano Lessons	Mark Warman
Music Tech	Mark Warman

INTEGRATION

Integration sits at the heart of the programme.

Professional performance rarely separates singing, acting, movement and musical understanding. Neither do we.

Integration classes bridge individual tuition and public performance, allowing you to explore work in progress, develop interpretative confidence and receive constructive feedback from your head of department, visiting practitioners and your peers.

MASTERCLASSES

Throughout the year you will work with leading visiting artists whose perspectives broaden your understanding of performance and expose you to a range of professional practices. Some masterclasses will be closed (open only to other students and departmental staff), and others in an open setting (open to other students, departmental staff and members of the public).

Masterclasses complement individual tuition by encouraging flexibility of thought and demonstrating that there is rarely a single correct artistic solution.

DIRECTED ENSEMBLE PROJECTS

Directed Ensemble Projects form a substantial part of the practical training programme, with students typically working in rehearsals for approximately twelve hours each week. These projects provide opportunities for small and large groups to rehearse and perform together in preparation for both internal (departmental) and public performances.

Working within an ensemble develops far more than performance skills alone. Students learn the discipline and rigour of the professional rehearsal room, deepen their understanding of repertoire, strengthen their technical and artistic abilities, and develop the collaborative skills that are essential within musical theatre.

Alongside directed projects, all students participate in devised work, including the development of cabaret performances. These projects are largely student-led, with periodic coaching from tutors, encouraging increasing artistic independence. They provide opportunities to explore creative ideas, solve interpretative and technical challenges collaboratively, take ownership of the rehearsal process and develop confidence as autonomous artists.

COMPETITIONS

Throughout the year, students participate in a number of internal competitions that form part of the Professional Skills programme and are adjudicated by external assessors.

Competitions provide an opportunity to apply technical and artistic learning within a focused performance context. They challenge students to interpret a professional brief, make thoughtful repertoire choices, prepare independently and perform confidently before an audience. Equally importantly, they encourage resilience, adaptability and the ability to learn constructively from both success and disappointment—qualities that are fundamental to a sustainable professional career.

Further information about individual competitions can be found later in this handbook.

ACADEMIC SUPERVISIONS

Academic Supervisions support the development of the Portfolio and provide structured opportunities for discussion, reflection and critical engagement with your work.

These meetings enable you to monitor your progress, receive specialist guidance where appropriate and develop the reflective habits that underpin lifelong artistic learning. Rather than simply preparing an assessment submission, supervisions are intended to help you articulate your developing artistic identity and recognise the connections between your practical training and your professional aspirations.

REFLECTION AND THE PORTFOLIO

Reflection is an essential artistic skill.

Learning does not end when rehearsal finishes. Throughout the programme you will be encouraged to pause, evaluate your experiences and consider how they contribute to your continuing development as an artist. Useful questions might include:

- What worked?
- What challenged me?
- What surprised me?
- What feedback have I received?
- What patterns are emerging?
- What should I explore next?

Reflection is not self-criticism. It is the process through which experience becomes learning.

The Portfolio provides a structured opportunity to document, evaluate and communicate your artistic development. It is not simply an assessment requirement, but an opportunity to demonstrate your growth as a reflective practitioner and to articulate your emerging artistic identity. These habits of reflection are intended to support your development long after your time at the Academy.

TEACHING OFF-SITE

Whilst the majority of teaching takes place within the Academy, some elements of the programme may occasionally be delivered in external rehearsal or performance venues where this supports the learning experience.

In exceptional circumstances, individual tuition may also be approved to take place off-site for a limited period. Any such arrangement requires prior approval from the Chair of Department, the agreement of the student (and any other affected students), and must maintain or enhance the quality of the learning experience. Students should not incur significant additional expense as a result of approved off-site teaching and remain entitled to receive outstanding tuition at the Academy should they choose not to participate in an approved off-site arrangement.

These arrangements are made only where they support the educational needs of the programme while maintaining the Academy's standards of teaching and student experience.

During the year, some teaching may take place off-site in different rehearsal venues.

LEARNING BEYOND THE TIMETABLE

Some of the most significant learning takes place outside scheduled teaching.

We encourage students to take full advantage of the exceptional artistic opportunities available both within the Academy and across London's vibrant cultural community. Attend performances, masterclasses and research events whenever possible. Read widely, listen broadly, observe rehearsals, explore new repertoire and remain curious about developments within the wider performing arts industry.

Learning also includes caring for your physical and vocal wellbeing, developing professional networks and maintaining habits that support a sustainable career.

Professional artists never stop learning.

ASSESSMENTS

Assessment is an integral part of conservatoire learning. Its purpose is not simply to measure achievement at the end of a period of study, but to support your continuing artistic development throughout the programme.

The Academy's [Examination Procedures](#) contain operational guidance and information for students, staff and specialist external assessors on all aspects of practical and written assessment. Further detailed descriptions of the Musical Theatre assessments are provided below.

Throughout the year, you will receive regular formative feedback during lessons, rehearsals, projects and tutorials. These conversations are an essential part of the learning process, encouraging you to reflect on your work, refine your practice and develop increasing artistic independence. Final assessments provide opportunities to demonstrate your achievement, but they represent only one part of your development as an artist and professional colleague.

FINAL 'SUMMATIVE' ASSESSMENTS

AGENT SHOWCASE

The Agent Showcase provides an opportunity for you to demonstrate the breadth of your artistic and professional development across the programme. It assesses technical, interpretative and

presentational skills, alongside communication, professionalism and your ability to perform confidently in a professional showcase environment.

As such, it represents an important culmination of the work undertaken throughout the year and reflects your readiness to begin engaging with the profession.

FINAL SHOW

The principal aim of the final show assessment is to provide an opportunity to focus on your work in developing a character, collaborating with others and preparing for performance, with feedback from the Director and Choreographer. You are assessed on the process of preparation rather than on the final performance.

If a student is cast in a reputable professional production for the duration of the summer term and is therefore unable to complete their final show assessment, in some circumstances, they may apply to be assessed on their role in the professional production. The student is required to apply for this alternative pathway by speaking to the Chair of the Department and completing the Alternative Pathway form. The form must be signed by the Chair of the Department and is available from the Company Manager.

PORTFOLIO (MA)

The Portfolio provides an opportunity to assess the full range of your activity throughout the programme alongside your critical reflection upon your development as an artist.

The assessment focuses upon your ability to communicate your artistic growth, demonstrate reflective practice, evaluate your learning and articulate your preparedness for professional life. Rather than documenting events alone, the Portfolio encourages you to recognise connections across your training and develop the habits of reflective practice that support lifelong learning.

The Portfolio is assessed holistically and awarded a single mark.

ASSESSORS

The Agent Showcase and Final Show are assessed by a panel, which includes a Specialist External Assessor(s) and the Chair of the Department. The Portfolio is assessed by two staff-team markers – your portfolio supervisor and a second tutor. Each of these assessments includes written feedback and must be passed to achieve the MA qualification.

ONGOING ASSESSMENT

PROFESSIONAL SKILLS

Professional Skills assessment is designed to support your development throughout the programme and ensure that you understand and consistently demonstrate the core expectations of professional practice.

For performers these include:

- Singing
- Acting
- Spoken Word
- Integration of Singing and Acting

- Dance
- Internal Projects
- Competitions

For Musical Directors these include:

- Conducting
- Orchestration & Arranging
- Music Technology
- Singing
- Integration of Singing and Acting
- Internal Projects
- Competitions

Alongside technical development, Professional Skills assessment recognises the importance of the professional behaviours that underpin successful careers. These include preparation, reliability, communication, collaboration, adaptability, resilience and the ability to respond constructively to feedback.

Professional Skills is assessed on a Pass/Fail basis and does not contribute to the final degree classification. However, successful completion is required for the award of the qualification.

ASSESSORS

Assessment and formative feedback are continuous throughout the programme, with most feedback delivered directly during lessons, rehearsals, classes and projects.

Internal project showings are assessed by project directors and perhaps other members of staff, but are not graded.

Agent Showcase and your Final Show are assessed and graded by the director, choreographer, and the Chair of Department.

All assessments whether formative or summative are intended to provide honest, constructive feedback that supports your continued artistic development and prepares you for future professional practice.

FINAL AWARDS:

The final awards of MA or ProfDip will be classified as Pass, Merit or Distinction and are ratified by the Postgraduate Exam Board at the end of the summer term.

ASSESSMENT CRITERIA

FINAL PERFORMANCES: SHOWCASE

PERFORMERS:

Class	Grade (%)	DESCRIPTORS
High Distinction	90-100	Work that demonstrates highly exceptional musical and dramatic artistry. The role is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding ensemble skills. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of striking originality and authority in all matters of technical and artistic delivery. Work is consistently outstanding.
Distinction	80-89	Work that demonstrates exceptional musical and dramatic artistry. The role is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding ensemble skills. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge in practice. Work is consistently outstanding.
Low Distinction	70-79	Work that demonstrates highly accomplished musical and dramatic skills. The role is inhabited with confidence and delivered with excellent powers of communication and – where relevant – excellent ensemble skills. Demonstration of an impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge in practice
Merit	60-69	Work that demonstrates accomplished musical and dramatic skills. The role is inhabited with confidence and delivered with very good powers of communication and – where relevant – very good ensemble skills.
High Pass	50-59	Work that demonstrates good musical and dramatic skills. The role is inhabited coherently and with good powers of communication and good ensemble skills. Work may fall into a higher category in some (but not all) of these domains but may be delivered inconsistently.
Low Pass	40-49	Work that demonstrates adequate musical and dramatic skills. The role is inhabited coherently and with adequate powers of communication and ensemble skills. One or more aspects of the work may fall below the threshold provided there are demonstrable strengths in others.
Fail	< 40	Inadequate work that does not demonstrate sufficient quality and/or consistency in musical and/or dramatic delivery at this level. The delivery is markedly compromised by technical deficiencies and/or lack of demonstrable understanding.

MDS:

Class	Grade (%)	DESCRIPTORS
High Distinction	90-100	Work that demonstrates highly exceptional directorial and musical artistry with great dramatic sensitivity. The role of Music Director is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding skills in leading a company of actors and musicians. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of striking originality and authority in all matters of technical and artistic delivery. Work is <i>consistently</i> outstanding.
Distinction	80-89	Work that demonstrates exceptional directorial and musical artistry with great dramatic sensitivity. The role of Music Director is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding skills in leading a company of actors and musicians. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge. Work is <i>consistently</i> outstanding.
Low Distinction	70-79	Work that demonstrates highly accomplished directorial and musical artistry with good dramatic sensitivity. The role of Music Director is inhabited with confidence and delivered with excellent powers of communication and – where relevant – excellent skills in leading a company of actors and musicians. Demonstration of an impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge.
Merit	60-69	Work that demonstrates accomplished directorial and musical artistry with satisfactory dramatic sensitivity. The role of Music Director is inhabited with confidence and delivered with good powers of communication and – where relevant – good skills in leading a company of actors and musicians.
High Pass	50-59	Work that demonstrates good directorial and musical artistry with acceptable dramatic sensitivity. The role of Music Director is inhabited coherently and with adequate skills in leading a company of actors and musicians. Work may fall into a higher category in some (but not all) of these domains but may be delivered inconsistently.
Low Pass	40-49	Work that demonstrates adequate directorial and musical skills. The role of Music Director is inhabited coherently and with acceptable powers of communication in leading a company of actors and musicians. One or more aspects of the work may fall below the threshold provided there are demonstrable strengths in others.
Fail	< 40	Inadequate work that does not demonstrate sufficient quality and/or consistency in directorial and musical skills and/or lacks dramatic sensitivity. The delivery is compromised by technical deficiencies and/or lack of demonstrable understanding.

FINAL PERFORMANCES: FINAL SHOW

PERFORMERS:

Class	Grade (%)	DESCRIPTORS
High Distinction	90–100	Work that demonstrates highly exceptional musical and dramatic artistry. The role is inhabited with authority and delivered with highly exceptional powers of communication and highly exceptional ensemble skills. The working process involves consummate preparation, sophisticated synthesis of feedback, inspiring and innovative interaction with the creative team and colleagues, and seamless integration of vocal, musical and dramatic elements.
Distinction	80–89	Work that demonstrates exceptional musical and dramatic artistry. The role is inhabited with complete conviction and delivered with outstanding powers of communication and – where relevant – outstanding ensemble skills. The working process involves exceptional preparation, skilful synthesis of feedback, outstanding interaction with the creative team and colleagues, and exceptional integration of vocal, musical and dramatic elements.
Low Distinction	70–79	Work that demonstrates highly accomplished musical and dramatic skills. The role is inhabited with conviction and delivered with excellent powers of communication and – where relevant – excellent ensemble skills. The working process involves excellent preparation, highly effective synthesis of feedback, highly responsive interaction with the creative team and colleagues and excellent integration of vocal, musical and dramatic elements.
Merit	60–69	Work that demonstrates accomplished musical and dramatic skills. The role is inhabited with confidence and delivered with very good powers of communication and – where relevant – very good ensemble skills. The working process involves thorough preparation, effective synthesis of feedback, very responsive interaction with the creative team and colleagues, and very good integration of vocal, musical and dramatic elements.
High Pass	50–59	Work that demonstrates good musical and dramatic skills. The role is inhabited coherently and with good powers of communication and good ensemble skills. Work may fall into a higher category in some (but not all) of these domains but may be delivered inconsistently. The working process involves good preparation, mostly effective retention and synthesis of feedback, responsive interaction with the creative team and colleagues, and mostly successful integration of vocal, musical and dramatic elements.
Low Pass	40–49	Work that demonstrates adequate musical and dramatic skills. The role is inhabited coherently and with adequate powers of communication and ensemble skills. One or more aspects of the work may fall below the threshold provided there are demonstrable strengths in others. The working process involves adequate preparation, adequate if inconsistent retention and synthesis of feedback, respectful interaction with the creative team and colleagues, and some integration of vocal, musical and dramatic elements.
Fail	< 40	Inadequate work that does not demonstrate sufficient quality and/or consistency in musical and/or dramatic delivery at this level. The delivery is markedly compromised by technical deficiencies and/or lack of demonstrable understanding. The working process demonstrates inadequate preparation, poor retention and synthesis of feedback, ineffective rapport with the creative team and colleagues, and unsatisfactory integration of vocal, musical and dramatic elements.

MDS:

Class	Grade (%)	DESCRIPTORS
High Distinction	90 - 100	Work that demonstrates highly exceptional directorial and musical artistry with great dramatic sensitivity. The role of Music Director is inhabited with authority and delivered with highly exceptional powers of communication and highly exceptional skills in leading a company of actors and musicians. Demonstration of a highly impressive exploration of creative risks and options. The working process involves consummate preparation, sophisticated synthesis of feedback and inspiring and innovative interaction with the creative team and colleagues.
Distinction	80 - 89	Work that demonstrates exceptional directorial and musical artistry with great dramatic sensitivity. The role of Music Director is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding skills in leading a company of actors and musicians. Demonstration of a highly impressive exploration of creative risks and options. The working process involves exceptional preparation, skilful synthesis of feedback and outstanding interaction with the creative team and colleagues.
Low Distinction	70 - 79	Work that demonstrates highly accomplished directorial and musical artistry with excellent dramatic sensitivity. The role of Music Director is inhabited with confidence and delivered with excellent powers of communication and – where relevant – excellent skills in leading a company of actors and musicians. Demonstration of an impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge. The working process involves excellent preparation, highly effective synthesis of feedback and highly responsive interaction with the creative team and colleagues.
Merit	60 - 69	Work that demonstrates accomplished directorial and musical artistry with very good dramatic sensitivity. The role of Music Director is inhabited with confidence and delivered with very good powers of communication and – where relevant – very good skills in leading a company of actors and musicians. The working process involves thorough preparation, effective synthesis of feedback and very responsive interaction with the creative team and colleagues.
High Pass	50 - 59	Work that demonstrates good directorial and musical artistry with good dramatic sensitivity. The role of Music Director is inhabited coherently and with good skills in leading a company of actors and musicians. Work may fall into a higher category in some (but not all) of these domains but may be delivered inconsistently.
Low Pass	40 - 49	Work that demonstrates adequate directorial and musical skills. The role of Music Director is inhabited coherently and with acceptable powers of communication in leading a company of actors and musicians. One or more aspects of the work may fall below the threshold, provided there are demonstrable strengths in others. The working process involves adequate preparation, adequate if inconsistent retention and synthesis of feedback and respectful interaction with the creative team and colleagues.
Fail	< 40	Inadequate work that does not demonstrate sufficient quality and/or consistency in directorial and musical skills and/or lacks dramatic sensitivity. The delivery is compromised by technical deficiencies and/or lack of demonstrable understanding. The working process demonstrates inadequate preparation, poor retention and synthesis of feedback and ineffective rapport with the creative team and colleagues.

PORTFOLIO:

The Portfolio is assessed holistically with reference to the assessment criteria for written work in the [Exam Procedures document](#).

LEARNING OUTCOMES

The Programme Intended Learning Outcomes can be found in the [Programme Specification](#). The learning outcomes outline what you should be able to demonstrate upon successful completion of the programme.

PRODUCTIONS

Our internal projects, Industry Showcase and public summer productions are all directed by experienced theatre professionals, some of whom are members of our core teaching staff and others who join us from across the profession.

Productions are where everything you have been developing throughout the programme comes together. They provide opportunities to apply your technical training, artistic imagination and collaborative skills within rehearsal and performance environments that closely reflect professional practice.

For both you and the department, productions are an opportunity to see how your learning translates into performance. You will often work with directors and creative teams whose approaches differ from those you have experienced during your regular training. Learning to adapt to different artistic voices, rehearsal methods and expectations is an essential part of becoming a versatile and employable artist.

Every production is therefore both a performance opportunity and a learning experience.

GENERAL POINTS

LISTEN

Listen actively and remain open to new ideas.

Every director, musical director and choreographer will communicate differently. You are encouraged to ask thoughtful questions where clarification is needed, but also to develop the flexibility to respond to different creative approaches. Professional artists rarely work with the same creative team twice; adaptability is therefore one of the most valuable skills you can develop.

PREPARATION

Preparation is one of the clearest demonstrations of professionalism.

Learning your material thoroughly, arriving physically, vocally and mentally prepared, and taking responsibility for your own readiness allows rehearsals to progress creatively and efficiently. Your preparation affects not only your own work but also that of every colleague in the room.

Please ensure you arrive with everything required for rehearsal, including appropriate footwear, scripts, pencils, recording devices and any other requested materials.

BEHAVIOUR

The culture of every rehearsal room is created by the people within it.

We expect behaviour that is enthusiastic, respectful, generous and fully focused on the work.

Treat colleagues, directors, creative teams and the material itself with professionalism and care. Musical Theatre is fundamentally collaborative, and the quality of your contribution extends beyond your own performance. Artists who support others, communicate well, remain curious and contribute positively to the rehearsal process are the colleagues people choose to work with repeatedly.

Conversely, cynicism, disrespect and behaviour that undermines the work of others damage both the creative process and professional relationships. This programme is a bridge into the industry, and the habits you establish here will help shape your professional reputation long after graduation.

Additionally, please also refer to the [Professional Rehearsal Room Protocols/Working with Intimacy](#) guidelines, which we adhere to in class, rehearsal and performance. These will be reviewed within your first few weeks.

TIME MANAGEMENT

Professional rehearsal rooms depend upon trust, preparation and reliability.

Careful attention to rehearsal schedules, punctuality and attendance is essential to the success of every production. Arriving at the scheduled start time means rehearsal has already begun. Allow sufficient time to travel, warm up and prepare before each call.

For students new to London, journey times can vary considerably depending on transport and time of day. Always allow more time than you think you need. Arriving early provides valuable time to prepare and contributes positively to the culture of the rehearsal room.

INTERNAL AND EXTERNAL SPECIALISTS

Throughout the programme you will work with both members of the department's core teaching team and visiting industry professionals.

Both bring significant professional experience, but they contribute to your development in different ways.

CORE TUTORS

Inspiration

Ongoing support

Long-term artistic development

Knowledge of your individual journey

EXTERNAL STAFF

Current industry perspectives

Professional expectations

Professional production values

Fresh creative approaches

Please recognise that tutors and visiting practitioners may have different responsibilities, priorities and ways of working. One of the aims of conservatoire training is to help you become adaptable and responsive to a variety of artistic processes.

Learning to work successfully with different creative personalities is itself an important part of your professional preparation.

CASTING

Casting for musical projects and productions is undertaken by the Gatsby Chair of Musical Theatre (Head of Department) in consultation with teaching staff, guest directors and project leaders.

Casting decisions are made with several considerations in mind, including the artistic requirements of each production, the educational aims of the project and each student's ongoing development throughout the programme.

We aim to provide opportunities that challenge every student appropriately across the year. This inevitably means that every student will experience a range of responsibilities, including smaller roles. These experiences are not indicators of potential or worth; they are part of a carefully considered developmental journey and often provide valuable opportunities to observe, support colleagues and refine professional practice.

For the final summer productions, casting decisions will be made according to the artistic and professional requirements of each production and the vision of the director.

Learning to respond constructively to casting outcomes, whatever they may be, is itself an important aspect of preparing for a profession in which resilience, generosity and continued commitment are essential.

PERFORMANCE ETIQUETTE

Professional standards extend beyond the rehearsal room and continue throughout every performance.

Students are expected to observe established theatrical practice at all times.

No performing student may go Front of House after the half (35 minutes before the performance begins). Unless specifically required by the production, students should not go Front of House in costume at any time.

Smoking, eating or drinking anything other than water whilst in costume is not permitted unless authorised by the production team.

Backstage areas are working environments. Friends, family and visitors are therefore not permitted backstage at any time.

These expectations help ensure the safety, focus and professionalism of the company while respecting the work of colleagues both onstage and behind the scenes.

THE SHOWCASE

The Industry Showcase (commonly referred to as the Agents Showcase) represents an important milestone within the programme and the beginning of your transition into the profession.

Presenting your work to agents and casting professionals can feel both exciting and demanding. By this stage of the programme you will have developed significant technical skills, artistic confidence and professional experience through your training, projects and productions.

The Showcase is an opportunity to demonstrate not only your performance ability but also your professionalism, preparation and artistic identity. We encourage you to approach it with

confidence, curiosity and a sense of ownership. It is an opportunity to introduce yourself to the profession—not as a finished product, but as a thoughtful, prepared and collaborative artist ready to begin the next stage of your career.

PORTFOLIO

INTRODUCTION

The Portfolio is a central part of your development as an artist, reflective practitioner and emerging professional. It provides an opportunity to document, evaluate and communicate your learning throughout the programme, bringing together the experiences that have shaped your artistic practice and preparing you for the transition into the profession.

Throughout the year you will engage in a wide range of learning experiences, many of which are developmental rather than assessed individually. The Portfolio allows you to draw these experiences together, demonstrating not only what you have done, but how your learning has informed your artistic identity, professional practice and future ambitions. It encourages you to recognise the connections between your classes, projects, productions, performances, independent study and wider professional experiences.

At its core, the Portfolio is a curated collection of materials developed throughout the year, including documentation of your work, reflective writing and a range of professional documents. While the guidance below outlines the required components, the emphasis should always be on communicating your individual artistic journey. Decisions about the materials you include and the areas you choose to explore should be discussed with your Portfolio Supervisor, who will support you in shaping a submission that reflects your development as an individual artist.

Alongside the programme's formal curriculum requirements, the Portfolio provides a framework for recognising and evidencing your independent learning. Developing the ability to evaluate your own practice, identify areas for continued growth and take ownership of your artistic development is an essential characteristic of master's-level study and an important habit for a sustainable professional career.

The **deadline** for submission of your Portfolio is 3.00pm on Thursday 22nd April 2027. Submission is via Moodle, and instructions will be issued by Registry in advance of the deadline. Although Moodle may indicate alternative submission methods, we encourage you to submit your Portfolio as a single PDF wherever possible.

WHAT DO I HAVE TO SUBMIT?

Your Portfolio consists of three complementary sections:

- Logbook
- Reflective Writing
- Professional Documents & Assets

During the Autumn and Spring Terms you will attend introductory Portfolio sessions and scheduled supervision meetings with your allocated supervisor. These meetings are designed to support your progress, encourage reflection and help you develop your Portfolio throughout the year rather than treating it as a final piece of work completed at the end of the programme.

To support this process, you will submit an initial draft on which you will receive formative feedback. The deadline for the draft submission is 3:00pm Monday 11th January 2027. Drafts should be emailed directly to your Portfolio Supervisor.

The overall word count for the Portfolio is 10,000 words ($\pm 10\%$). Guide lengths for each section are provided below. Additional supporting material may be included in an appendix where appropriate. Please note that submissions falling significantly outside the permitted word count may be penalised.

LOGBOOK

(Guide length: 5,000–7,500 words)

The Logbook provides an overview of your learning across the programme and documents your engagement with the breadth of your training. Rather than attempting to record every class or activity, it should demonstrate thoughtful selection and communicate the experiences that have had the greatest impact on your artistic development.

The Logbook is intended to evidence both the range of your work and the ways in which your understanding has evolved. You may find that class notes provide a useful starting point, but your aim should be to identify significant moments of learning, important feedback, artistic discoveries and developing areas of practice.

Lists, tables and bullet points are often the clearest and most efficient way of presenting this material. Short sections of reflective prose may also be appropriate where projects, productions or individual experiences have had particular significance. As you will not have space to include everything, careful curation is encouraged. Ask yourself not simply What did I do?, but Why has this experience mattered to my development as an artist?

WE SUGGEST YOU INCLUDE:

Performers

- A list of repertoire studied in singing lessons, coachings and other classes, identifying songs you intend to retain within your professional repertoire.
- A list of roles and monologues studied, together with key artistic or technical learning points.
- A record of your work in Integration classes, including significant feedback and the ways in which that feedback informed your subsequent development.

Performers and Musical Directors

- Notes on selected classes and practical exercises, explaining why you have chosen to include them and how they contributed to your artistic development.
- Short commentaries on projects, productions, masterclasses, competitions and auditions, highlighting the principal learning outcomes from each experience. Reflection on feedback received—and how you responded to it—can provide particularly valuable evidence of your development.

REFLECTIVE WRITING

(Guide length: 2,000 words)

Reflection is an essential artistic skill. It enables experience to become learning and supports the development of independent, thoughtful practitioners.

Your reflective commentary should explore how your artistic life has developed throughout the programme. Rather than simply describing what happened during the year, consider how your

thinking, practice and professional identity have evolved. Reflect upon the goals you established at the beginning of the programme, the challenges you encountered, the discoveries you made and the ways in which you have actively shaped your own learning.

You may wish to consider questions such as:

- How has my artistic practice developed?
- Which experiences most challenged or influenced me?
- How have I responded to feedback?
- How have I managed the competing demands of the programme?
- Have my professional ambitions evolved?
- What areas of my practice do I wish to continue developing?

There is no single model for reflective writing. We encourage honest, thoughtful and critical engagement with your own development, recognising both achievements and continuing areas for growth. Conclude by outlining your future plans, considering both your immediate next steps and your longer-term artistic and professional aspirations.

PROFESSIONAL DOCUMENTS & ASSETS

(Guide length for rationale: 300–500 words. Professional documents themselves are not included within the Portfolio word count.)

Professional practice extends beyond performance. The documents and assets you develop communicate your artistic identity, professionalism and readiness to engage with the industry.

This section of the Portfolio provides an opportunity to curate the materials through which you present yourself professionally. Alongside these materials, include a brief rationale explaining your approach, the decisions you have made and how the documents represent your current artistic profile.

Your submission should include:

- Spotlight profile
- Professional headshot
- Curriculum Vitae (a maximum of two pages is recommended)
- Professional biography
- Between one and four examples of professional correspondence (for example with agents, casting directors, freelance collaborators or teaching organisations)
- Links to professionally relevant websites or social media platforms, where appropriate (including personal websites, professional social media profiles, teaching or performing websites, YouTube channels or similar platforms). If you have chosen not to establish a professional online presence at this stage, explain your rationale and outline any future plans.

You may also wish to include examples such as:

- Applications for courses or professional opportunities
- Other materials that demonstrate how you present yourself within the profession.

ASSESSMENT

The Portfolio is assessed holistically using the Academy's generic written work assessment criteria contained within the Examination Procedures Handbook.

Assessment considers the following areas:

- Professional integrity, including the extent to which the Portfolio authentically reflects your achievements, aspirations, artistic values and continuing development.
- Clarity of communication and presentation.
- Initiative and creativity, where appropriate, in responding to issues of artistic and professional development.
- Quality of critical perception and reflection.
- The range and quality of the activities presented.

The strongest Portfolios demonstrate thoughtful engagement with learning rather than simply documenting activity. We are interested not only in what you have undertaken, but why those experiences were significant and how they have contributed to your artistic and professional development.

As assessors may not have witnessed every aspect of your creative work, your ability to present, contextualise and evaluate your experiences forms an important part of the assessment itself. Ultimately, the Portfolio provides an opportunity to demonstrate the development of your individual artistic identity and professional profile. Originality, initiative and genuinely reflective engagement with your own practice are valued throughout.

TRANSLATION SOFTWARE AND GENERATIVE AI TOOLS

As part of your Portfolio or Project submission, you will be required to complete an AI declaration form confirming your use (or non-use) of these tools. The template can be downloaded from the **Student Information Hub** and is also available on Moodle.

Whether you do or don't use Generative AI is not significant in itself. However, if you do use it, you must be transparent (clear) about *how* you have used it. **Make careful note of any places where the AI declaration form indicates you should add text to your submission.**

If assessors are not confident that your use of AI tools is both transparent and appropriate you will be required to undertake a viva examination in addition to the written submission.

- **READ THE TRAFFIC LIGHT GUIDANCE THAT FOLLOWS NOW.** (It will be much too late if you leave it until you are about to submit.)
- AI-generated text is often obvious to assessors (even when it is used well). If you use AI to help you write any part of the submission you must include some **explanatory text at the beginning of any relevant section (including details of the tools used)** so that it is clear to the reader what you have done.
- If you are in doubt about whether you have been using Generative AI tools, please indicate that you **USED** Generative AI tools in question 2 (on the declaration form) and provide explanatory text. (Simple spell-checking within a word processor does not normally constitute Generative AI usage, but Microsoft Copilot and Grammarly, for example, should be declared.)
- Whether you do or don't use Generative AI, think carefully about how you ensure you *demonstrate* your ownership of the ideas and materials. (This is new in the declaration this year, and we think it will become important in everything you do in future.) It can be very useful to include lots of specific *detail* about things you have done, followed up with *evidence* of how you have responded to what you have learnt.
- For 'private' documents (e.g. Reflective Writing) the quality of your written English is not a high priority for assessment (provided you are sufficiently clear) and using translation tools might negatively impact the individuality and specificity of your communication. (Individuality and specificity are important elements in the marking criteria.) However, for 'public' documents (e.g. Biographies and CVs) it is important that the English is correct and clear. Using a range of tools to help with this will not negatively impact your mark.
- If you used translation software **FROM ENGLISH** to help with developing your work you don't need to declare anything in the submission itself.
- If you used software to translate anything longer than a paragraph **TO ENGLISH** you must include your original language text as well as the translation in the submission.

- **IF YOU FAIL TO DECLARE CORRECTLY YOU CAN PUT YOUR ENTIRE DEGREE AT RISK.** Academic Malpractice is a very serious offence. It includes submitting the work of others – or of AI – as your own, and concealing (hiding) questionable or inappropriate AI use (see traffic light guidance). We can only award your degree if we are confident the work is yours.

Using AI for Academy submissions: a traffic light system

✓ Appropriate use	? At risk practices	X Inappropriate use (likely Academic Malpractice)
✓ Ethical use where you clearly demonstrate you are the author of the submission (where you demonstrate ownership of the ideas and materials)	? Relying/depending on AI tools for a significant part of the submission	X Unethical use where you are no longer the author of the submission (where you cannot demonstrate ownership)
✓ Transparent use where you have made it clear where and how you have used AI in your submission	? Not making all use of AI tools clear	X Deceptive , hidden use where you have used AI but have not declared this in the submission
✓ Helping you to get started with the submission with planning or ideas	? Using AI tools to generate a part of the submission	X Putting the whole submission (or complete sections) into an AI tool and using what is generated with little or no change
✓ Helping you with small changes in the development of the submission	? Using AI for a lot of the development of a submission	X Asking an AI tool to generate a reference list or other critical element of a submission instead of doing it yourself
✓ Helping you with proofreading/checking before final submission	? Using AI to re-write parts or the whole of a submission at the final stage	X Using AI tools to answer exam questions
✓ Using AI tools in discussion with your tutor/supervisor	? Using AI in ways your tutor/supervisor has not recommended	X Using AI when the submission instructions state that AI must not be used

COMPETITIONS, WORKSHOPS, MASTERCLASSES

INTERNAL COMPETITIONS

Competitions provide valuable opportunities to perform, challenge yourself and gain experience of presenting your work in professional contexts. They encourage artistic ambition, resilience and thoughtful preparation, while offering the opportunity to receive feedback from experienced practitioners and industry professionals.

The Department regularly supports students entering internal competitions, including:

- HL Hammond Prize – Poetry – Spring Term 2027 (Date TBC)
- Toni Fell Prize – Speech and Song – Spring Term 2027 (Date TBC)

EXTERNAL COMPETITIONS

Throughout the year, students may also be nominated or invited to participate in external competitions, including the Stephen Sondheim Society Student Performer of the Year Competition (SSSSPOTY), the Spotlight Prize, and others.

Selection for these opportunities reflects artistic readiness and the suitability of individual students for particular competitions. Academy students and graduates have enjoyed considerable success in these events, but the greatest value lies not simply in the outcome, but in the experience of preparing work to a professional standard, performing under pressure and engaging with feedback as part of your ongoing artistic development.

WORKSHOPS AND MASTERCLASSES

Workshops and masterclasses form an important part of conservatoire learning, providing opportunities to encounter a wide range of artistic voices, working methods and professional perspectives. They encourage adaptability, curiosity and the ability to respond creatively to different approaches to performance and collaboration.

Some workshops are scheduled for the entire cohort, while others are offered by invitation, according to the focus of the session and the needs of individual students. Every student will have the opportunity to participate in at least one workshop during the year. Unless otherwise stated, attendance at all scheduled workshops and masterclasses is compulsory.

ATTENDANCE

Consistent attendance is fundamental to conservatoire training. Much of your learning takes place through shared practical experience, rehearsal and collaboration, and your presence contributes not only to your own development but also to that of your colleagues. Attendance is therefore both an individual responsibility and a professional commitment to the wider learning community.

Attendance at all lessons, classes, rehearsals, projects and scheduled activities is compulsory unless an authorised Leave of Absence has been granted.

PUNCTUALITY

Professionalism begins before the class starts. Students are expected to be on site, appropriately dressed, prepared and ready to begin work at least five minutes before the start of their first scheduled session each day. A register will be taken daily.

PROCEDURE FOR REPORTING ILLNESS OR UNAVOIDABLE ABSENCE

If you are ill or unable to attend any timetabled class, rehearsal or project session, you must inform Musical Theatre Company Management and any one-to-one teaching staff as early as possible.

IF YOU ARE PHYSICALLY UNABLE TO ATTEND CLASS:

- Contact Company Management by 8.00am on each day of your illness.
- If you are due to attend a one-to-one lesson, notify your tutor before the lesson begins. This enables Company Management to adjust the day's schedule where necessary.
- If you become ill during the day, inform your teacher immediately and notify Company Management.
- If a medical appointment results in advice not to participate in a particular class, please ask when you are able to resume full participation and communicate this information to Company Management.

If your absence is likely to extend beyond a few days, please keep Company Management informed. You may be asked to provide a medical certificate. Upon your return, you should also inform both the Chair of Musical Theatre and Company Management.

If you are going to be absent or delayed, you must contact the Department directly. Messages passed through other students are not considered appropriate notification.

If you are unable to attend a scheduled one-to-one lesson, it is your responsibility to inform both your teacher and Company Management. One-to-one lessons missed because of unforeseen absence will not normally be rescheduled.

LEAVE OF ABSENCE

We expect you to prioritise your studies and to be available for all scheduled classes, rehearsals, projects, assessments and performances. Conservatoire training is collaborative by nature, and your participation is an important contribution to the learning of the whole cohort.

At the same time, we recognise that appropriate professional opportunities and personal circumstances may occasionally require time away from the Academy. Where possible, we aim to support experiences that contribute meaningfully to your artistic and professional development while ensuring that they do not compromise your learning or that of your colleagues.

If you wish to request leave totalling more than half a day, you must submit a Leave of Absence request via SharePoint as far in advance as possible, or as soon as circumstances allow.

Please do not accept professional work, sign contracts or make travel arrangements until approval has been confirmed by both the Musical Theatre Company Manager and the Chair of Musical Theatre.

If an emergency or last-minute professional opportunity arises, contact the Company Manager immediately so that the Department can advise you appropriately.

Further information about the Leave of Absence Procedure can be found via the Student Information Hub on SharePoint.

COURSE CULTURE

The quality of a conservatoire learning environment is created through the everyday professionalism of everyone who works within it. We aim to foster rehearsal rooms and studios that are focused, respectful, collaborative and safe, where every student is able to take creative risks and develop their practice with confidence.

All timetabled sessions—including academic classes, one-to-one lessons, projects, rehearsals and production warm-ups—are compulsory unless an authorised Leave of Absence has been granted. This applies to all scheduled activity shown in Asimut unless otherwise indicated.

Students are expected to arrive prepared, warmed up and ready to begin work at least five minutes before the scheduled start of each session. Additional time may be required to change before movement or costume-based classes.

To support a productive working environment, we ask all students to observe the following expectations:

- Report any damage to equipment or facilities immediately so that it can be repaired or made safe.
- Hair must be tied back for all dance and movement classes.
- Jewellery must not be worn during dance or movement sessions.
- Chewing gum is not permitted in class.
- Food may not be consumed during classes or rehearsals unless permission has been given by the teacher. Water bottles are permitted in studios.
- Please return mats, chairs, tables, props and furniture to their appropriate places at the end of each session.

Please also refer to the Professional Rehearsal Room Practice guidance elsewhere in this handbook.

PREPARATION

Preparation is an essential aspect of professional practice. Students are expected to complete all required preparation before attending class.

If sufficient preparation has not been undertaken, you may not be able to participate fully in the session. Where appropriate, teachers may allocate reduced responsibilities if preparation falls below the expected standard.

PUNCTUALITY

Classes begin and end on time. If you arrive after a session has started, the teacher or session leader will determine how and when you may join the class in a way that does not disrupt the work of others.

RECORDING CLASSES

Students are encouraged to record singing lessons and coaching sessions for personal study and reflection. Please ask your tutor's permission before making any recording.

FOOD

Food should not be brought into studios unless expressly permitted by your teacher. Please dispose of all packaging and leftovers responsibly. Crockery, cutlery and other items from the Academy café should not be brought into teaching spaces or left in corridors.

PERSONAL HYGIENE

Musical Theatre training is physically demanding and involves close collaboration with others throughout the day. Maintaining good personal hygiene is therefore an important aspect of creating a comfortable, safe and professional working environment for everyone.

Showers are available on the ground floor next to the Dance Studio. Please leave these facilities as you would wish to find them. Towels may be left to dry but should be laundered regularly, together with your dance clothing. Where deodorant is required in shared areas, we recommend using roll-on products rather than aerosol sprays to maintain good air quality within the studios.

DRESS CODE, EQUIPMENT & HEALTH AND SAFETY

DRESS CODE

Your clothing should support your learning and reflect the professional standards of the Department. It should be appropriate for the physical demands of the work, respectful of teachers, visiting professionals and fellow students, and suitable for representing both the Musical Theatre Department and the Academy.

As the Academy is open to visitors throughout the year, students should remain mindful that they are ambassadors for the Department. Clothing should enable freedom of movement, accommodate varying temperatures and allow full participation in practical classes while maintaining a professional appearance.

Please refer to the relevant course kit lists for detailed guidance regarding clothing and equipment.

EQUIPMENT & HEALTH & SAFETY

Maintaining a safe working environment is a shared responsibility.

The dance floors are treated with specialist anti-slip products; however, students should avoid wearing socks (unless rubberised) during movement classes. Appropriate dance shoes—or other footwear specified by your teachers—must always be worn unless your teacher indicates that barefoot work is appropriate. Students without suitable footwear may be unable to participate for their own safety.

Jewellery and watches must not be worn during dance or movement classes, and hair should always be securely tied back and away from the face.

During enrolment you will participate in an initial dance assessment, allowing tutors to stream students into appropriate groups and create the most effective learning environment. Before arriving, please inform the Department of any previous dance training and your own assessment of your experience.

Dance is a physically demanding discipline. Health and safe working practices will be discussed throughout the programme. If you have a current or previous medical condition that may affect your participation, please inform your teacher and the Department. In some circumstances, you may be asked to provide medical confirmation that you are fit to participate. Students who do not follow agreed safety measures—for example by failing to wear recommended protective equipment—may be unable to take part in particular activities.

HEALTH, WELLBEING AND STUDENT SUPPORT

LOOKING AFTER YOURSELF

Training as a musical theatre performer is demanding. It requires sustained physical, vocal, emotional and intellectual engagement, and the ability to work consistently within a collaborative environment.

Looking after your health and wellbeing is therefore not separate from your artistic development—it is an essential part of it. Developing sustainable professional habits, recognising when you need support and taking responsibility for your own wellbeing are important skills that will serve you throughout your career.

The Academy is committed to creating an environment in which students feel supported, respected and able to flourish. We encourage you to seek advice early if you are experiencing difficulties, whether they relate to your physical health, mental wellbeing, academic work or personal circumstances.

Your physical and mental health are of paramount importance to us. We are happy to discuss any existing conditions, disabilities or support requirements that may affect your studies, and encourage you to let us know about any allergies or medical conditions that could affect your safety or that of your colleagues.

The information below outlines the support available throughout your time at the Academy.

HEALTH

All students should be registered with a General Practitioner (GP) in the area where they live to ensure they can access medical care whilst studying in London.

If you are joining the Academy from outside the UK, please read the Health information on the Academy website, which explains how to access healthcare and register with a GP.

<https://www.ram.ac.uk/study/student-life/health-and-wellbeing>

During the programme, students may also access the medical services of Paddington Green Health Centre, approximately twenty minutes' walk from the Academy. The practice has considerable experience supporting performing artists and is particularly well placed to advise on performance-related injuries.

Web: www.paddingtongreenhc.nhs.uk

Phone: 020 7887 1600 or #6121 (free from an Academy phone). This is not a drop-in service: for an appointment, it is advisable to call at 8:00am to be seen within 48 hours.

Sat-Sun: Closed. For out-of-hours non-emergency service: Dial 111. See also 'Out of Hours' information on AIR.

Should you require further treatment following an initial appointment, you may be eligible for support through the Help Musicians UK Student Medical Scheme. Paddington Green Health Centre can advise on eligibility and assist with the necessary paperwork.

If you have any questions about accessing healthcare, arranging appointments or funding specialist treatment, please speak to the Company Management Office, who will be happy to advise.

VOICE AND PERFORMANCE HEALTH

Your voice and body are your professional instruments. Throughout your training you will learn not only how to develop your performance skills, but also how to maintain them safely and sustainably.

Where appropriate, the department may refer students to specialist practitioners with expertise in vocal health, physiotherapy, osteopathy and Ear, Nose and Throat (ENT) medicine. ENT appointments are generally arranged through the Company Management Office.

Previous students have also successfully accessed external providers such as PhysioEd and Fabi West End Osteopathy, both of whom may offer student discounts.

Seeking specialist support should be viewed as a normal and professional aspect of performer training, helping you to manage injury, prevent future problems and maintain healthy performance practice throughout your career.

MEDICAL INFORMATION

Please inform the Musical Theatre staff of any medical condition that may affect your participation in classes or productions, or that may have implications for your own wellbeing or the safety of others.

Any information you share will be treated sensitively and confidentially and will only be shared with relevant members of teaching staff with your permission.

If you would prefer not to discuss personal information with departmental staff, you may instead speak with the Senior Postgraduate Tutor.

Open communication allows us to make informed decisions about your training and to provide appropriate support wherever possible.

MENTAL HEALTH

The emotional demands of conservatoire training can be significant. Performing, receiving feedback, balancing competing commitments and working within an intensive artistic environment all require resilience, perspective and support.

Looking after your mental wellbeing is an important part of becoming a sustainable professional artist, and seeking support should always be regarded as a strength rather than a weakness.

The Academy's Student Psychological Support Service offers confidential counselling through both drop-in sessions and ongoing appointments. Students access this service for many different reasons, including homesickness, stress, anxiety, depression, bereavement, relationship difficulties and the general challenges of student life.

The service is confidential, and students are encouraged to make use of it whenever they feel additional support would be beneficial. Further information can be found [here](#).

To contact them, email: counselling@ram.ac.uk

MENTAL HEALTH FIRST AIDERS

The Academy also has a network of trained Mental Health First Aiders who are available during Academy working hours to provide immediate support, listen without judgement and help direct students towards appropriate professional services where required.

Further information on Mental Health First Aiders and suggested services for out-of-Academy hours emergencies can be found [here](#).

PERFORMANCE-SPECIFIC WELLBEING

Performing artists experience pressures that are unique to the profession. Auditions, rejection, inconsistent employment, public performance and the physical demands of training all require strategies that support long-term wellbeing.

The Academy encourages students to develop healthy professional habits from the beginning of their training and to make use of specialist organisations that understand the particular needs of performers.

One such organisation is Applause for Thought, an award-winning Community Interest Company providing affordable mental health support, consultancy and training for those working in the performing arts.

Their directory includes counsellors, psychotherapists, coaches and other specialists with experience of supporting artists from a wide range of backgrounds and lived experiences, many of whom offer reduced rates for performers and students.

Students who feel they would benefit from support beyond the Academy's own services are encouraged to explore these resources.

<https://applauseforthought.co.uk/resources/>

STUDENT SUPPORT

Your development as an artist is closely connected to your wellbeing, sense of belonging and ability to access the support you need. Conservatoire training is demanding, and we are committed to creating an environment in which every student feels supported to flourish both personally and professionally.

The Academy offers a wide range of specialist services to support your learning, health and wellbeing throughout your studies. We encourage you to seek advice early whenever you need it. Accessing support is a sign of professionalism and self-awareness, and an important part of developing a sustainable career in the performing arts.

ENGLISH LANGUAGE SUPPORT

The Academy provides dedicated support for students whose first language is not English. This support is designed to help you engage confidently with all aspects of your studies, including practical training, academic work and professional communication.

Further information about the support available and how to access it can be found through the Academy.

DISABILITY AND ADDITIONAL SUPPORT

The Academy is committed to ensuring that students with disabilities or specific learning differences are able to participate fully in all aspects of conservatoire life.

The Disability Advisor and Additional Support Tutor provide advice, guidance and practical support for students with disabilities or specific learning differences such as dyslexia and dyspraxia. They work closely with the Senior Tutor, Heads of Year and academic staff to ensure that appropriate support is available throughout your studies.

The Disability Team

Email: Disability@ram.ac.uk

Angel Perez, Disability Advisor

Email: APerez@ram.ac.uk

Available Monday and Thursday, 9.30am–5.00pm

James Whittle

Additional Support Tutor

Email: jwhittle@ram.ac.uk

Available Thursday and Friday, 9.30am–5.00pm

BELONGING

The Musical Theatre Department strives to be a learning community in which everyone feels respected, valued and able to contribute fully.

The Academy brings together its work in Equality, Diversity and Inclusion under the umbrella of Belonging, recognising that artistic excellence is strengthened by diverse perspectives, equitable opportunities and an inclusive culture.

We encourage every student to contribute positively to this environment and to engage with the Academy's Belonging initiatives. If you have questions or concerns relating to inclusion, equality or your experience within the Department, please speak to Company Management, who will be happy to direct you to the appropriate support.

JOBS AND FINANCES

Conservatoire training is intensive and requires significant time for preparation, rehearsal, reflection and independent practice. For this reason, we do not generally encourage students to undertake regular employment during term time, and many of our students find it more manageable to work during holiday periods instead.

We also recognise that studying in London can present financial challenges. Where possible, we encourage you to find a balance that enables you to meet your financial commitments without compromising your health, wellbeing or artistic development.

As classes and rehearsals are not generally scheduled on Saturdays, this may provide opportunities for part-time work where appropriate. Throughout the year there may also be opportunities to work as a steward for auditions and Academy events. These paid opportunities will be organised through the Company Manager.

Students should not undertake amateur or professional performance work, or attend external training during the Programme, without first discussing this with the Industry Liaison and the Chair of Musical Theatre. This helps ensure that external commitments complement rather than compromise your studies.

If you do not already have a UK bank account, you will need to open one in order to receive payment for any work undertaken on behalf of the Academy.

We understand that financial pressures can sometimes become overwhelming. If you are experiencing financial difficulty, please speak to us as early as possible. We would much rather help you explore the support available than see financial concerns begin to affect your wellbeing or your studies.

FUNDING AND SPONSORS

Individuals or organisations who have sponsored your studies are entitled to complimentary tickets for productions. These tickets are separate from your own allocation.

Please notify the Industry Liaison of any sponsor ticket requests as early as possible. In some cases, sponsors are invited directly by the Academy, and we will advise you if this applies.

JOBS FOR INTERNATIONAL STUDENTS

International students should refer to the Academy's guidance on visas and the regulations relating to employment while studying in the UK.

PUBLICITY, PHOTOS & RECORDINGS

Developing your professional profile is an important part of your transition into the industry. Throughout the Programme you will create photographs, recordings and other professional materials that support auditions, applications and career development. At the same time, it is

important to understand the legal, ethical and professional responsibilities associated with creating and sharing artistic work.

HEADSHOTS AND PHOTOGRAPHS

During the year you will be provided with a professional photography session to produce the headshots required for Spotlight, casting submissions, front-of-house displays and other professional purposes. The Department will also provide guidance on hair, make-up and clothing to help you present yourself professionally.

At the beginning of the year we will also take introductory headshots for internal use and Academy publicity.

SPOTLIGHT AND EQUITY

Although joining Spotlight is not compulsory, it is strongly recommended. Spotlight remains the principal casting platform used throughout the industry and is an essential professional resource for performers. It provides a central location for your professional CV and allows agents and casting professionals to view your profile and promote your work.

Information about joining Spotlight, including current fees and deadlines, will be shared during the Programme.

We also strongly encourage students to join Equity following graduation. As the UK's performers' union, Equity provides professional representation, advice, legal support, public liability insurance and guidance on contracts, working conditions and minimum rates of pay.

Graduating Musical Theatre students are eligible to join Equity at the reduced graduate membership rate before moving to the standard subscription after two years. Current membership information will be confirmed during the academic year.

FILM, RECORDED WORK AND PHOTOGRAPHY

Material recorded or photographed during the Programme remains the property of the Royal Academy of Music and may not be used privately or professionally without permission from the Department. The Academy reserves the right to use recordings and photographs for promotional and educational purposes.

Where copyright and licensing agreements permit, photographs from productions and rehearsals will be shared with students. In some cases, copyright restrictions or data protection requirements may prevent wider distribution, or photographs may be available for purchase directly from the photographer.

Competitions are routinely recorded, and recordings of your own performances are made available for educational purposes. Wider use or distribution may require additional rights clearance.

Students may record classes or rehearsals only with the express permission of their teachers, directors and fellow students. Recordings should be used solely to support learning and reflection. Our rehearsal rooms are places where experimentation, risk-taking and making mistakes are essential to the learning process; the privacy and trust of everyone working within these spaces must therefore be respected.

Sharing recordings or photographs of fellow students on social media or elsewhere without their permission is strictly prohibited.

RECORDING FACILITIES

The Academy's Recording Department offers a range of professional facilities that support artistic development, project work and career preparation. These services enable students to gain experience of professional recording environments while producing high-quality material for auditions, competitions and personal projects.

Company Management can advise you about recordings taking place during the academic year and help direct you to the appropriate services.

UNATTENDED SESSIONS

These remotely managed recording sessions take place in Academy performance venues, including the David Josefowitz Recital Hall, Angela Burgess Recital Hall, Concert Room and Duke's Hall. Using permanently installed professional equipment, they provide an excellent way to create audition recordings, competition submissions and documentation of student-led projects.

ATTENDED SESSIONS

Students may also book attended recording sessions with one of the Academy's recording engineers at St Mark's Church. These sessions provide valuable experience of working in a professional recording environment while producing high-quality audio recordings.

EQUIPMENT LOANS

Portable audio and video recording equipment is available to borrow, enabling students to make recordings independently without using their allocated recording sessions.

A self-tape facility is also available in G50. Please speak to Company Management if you would like to use this resource.

Further information about booking recording sessions, borrowing equipment and using Recording Department facilities is available via the Academy Intranet.

<https://royalacademyofmusic.sharepoint.com/sites/TheRecordingDepartment>

RECORDINGS OF ACADEMY CONCERTS

Because of copyright and resource considerations, recordings of Academy concerts are not routinely available to students. Exceptions apply to certain programmes, including Musical Theatre, subject to approval.

Students wishing to request a recording must submit an application to the Concerts Department at least one calendar month before the performance. Applications are considered subject to copyright clearance, licensing requirements and recording capacity. Submission of an application does not guarantee that a recording will be available.

<https://royalacademyofmusic.sharepoint.com/sites/TheRecordingDepartment>

Note: the use of recording equipment, e.g., video, phones, or cameras owned by family, friends, visitors or students to record public performances is not permitted under any circumstances.

Students are permitted to record themselves privately on Academy premises (in practice rooms and concert venues) or at external venues using either their own or loaned equipment from the Recording Department. This could include the recording of MMus Project Performances. Although students may retain the performance copyright on these recordings, students must accept full responsibility for obtaining any necessary copyright clearance for repertoire and for obtaining the consent to record from any other students or visiting artists involved. Please keep up to date on further information on loans here:

<https://royalacademyofmusic.sharepoint.com/sites/TheRecordingDepartment>

You are strongly advised to check the Academy's guidelines, understanding the Academy's policy on copyright and IPR is a condition of using the recording facilities:

<https://royalacademyofmusic.sharepoint.com/sites/copyrightandipr>

In addition, the Musical Theatre department office has some recording equipment that we can lend you. You will need your own SD card and a means of uploading to your own device/laptop. Please speak to the office about how and when you can use these.

MUSICAL THEATRE DEPARTMENT OFFICE AND LIBRARY

The Musical Theatre Department Office is the operational heart of the programme and your first point of contact for day-to-day support. Alongside the Department's library resources, it provides the practical infrastructure that enables the Programme to run smoothly and supports your learning throughout the year.

MUSICAL THEATRE OFFICE

The Musical Theatre Office is located in Room YG145 (first floor, York Gate). The departmental telephone number is 020 7873 7483.

Office opening hours are normally:

- 9.00am–5.00pm during teaching weeks
- 10.00am–5.00pm during rehearsal periods

These hours may occasionally vary depending on departmental activity, and the office may open earlier, close later or be temporarily unattended when staff are working elsewhere.

At particularly busy times, a notice may be displayed requesting that students do not interrupt the office except in an emergency. We ask that you respect these requests so that staff can manage urgent operational matters effectively.

The Chair of Musical Theatre is based in YG144.

MUSICAL THEATRE LIBRARY

The Department maintains a specialist Musical Theatre library, located between the cupboards opposite the Department Office and the main Academy Library.

The collection includes reference books, plays, librettos, scores and vocal selections that support your practical and academic studies. Students are encouraged to explore these resources as part of their independent learning and artistic development.

The cupboard key is available from the Department Office. All items must be signed out using the appropriate borrowing sheet and returned during the following week.

To avoid disappointment, please borrow materials while the Department Office is open.

ROYAL ACADEMY LIBRARY

The main Academy Library provides an extensive collection of books, scores, e-books and other research resources to support your studies. Materials can be searched through the online library catalogue via the Academy intranet.

Independent reading and research are an important part of master's-level study. We encourage you to make full use of both the Academy's collections and the wider research resources available across London.

Useful collections include:

- Senate House Library (free student membership available)
- Barbican Music Library
- Westminster Music Library
- British Library
- Royal College of Music Library
- Guildhall School of Music & Drama Library
- Trinity Laban Library
- Drama Online (available through Senate House Library)

LOCKERS

Student lockers are located outside G46 (Dance Studio) on the Ground Floor of York Gate.

Once you have enrolled and received your Student ID card, you can obtain a locker key from the General Office by paying a refundable £10 deposit. The deposit will be returned when the key is handed back at the end of the Programme.

General Office opening hours are Monday to Friday, 9.00am–5.00pm.

Please help maintain a tidy and safe working environment by keeping personal belongings inside your allocated locker. Items should not be left on top of lockers or on the seating beneath the notice board.

The cupboards beneath the Musical Theatre notice board are reserved for departmental equipment and props and should not be used for personal storage.

COMMUNICATION AND CONTACT DETAILS

Clear and timely communication is essential to the smooth running of the Programme. Students are expected to engage regularly with the Academy's communication systems and to take

responsibility for keeping themselves informed about timetables, departmental updates and Academy announcements.

ASIMUT

ASIMUT is the Department's timetable management system and provides your daily, weekly and termly schedule, including teaching locations.

Training in the use of ASIMUT will be provided during Enrolment Week.

Although Company Management and Microsoft Teams will be used to communicate timetable updates, students should also check the ASIMUT display screens around the Academy regularly for room changes and other amendments.

MICROSOFT TEAMS

The Department uses Microsoft Teams as its primary communication platform.

Company Management maintains Teams channels for the full cohort, performers, Musical Directors and relevant staff. Teams is used for announcements, file sharing, departmental resources and day-to-day communication.

Students should install Teams on both their computer and mobile device. An introductory session will be provided during Enrolment Week.

EMAIL

Official communication from the Department and the Academy will be sent only to your @ram.ac.uk email address.

Please ensure that your Academy email account is fully operational during Enrolment Week and check it at least once each day. Academy IT Services can assist with configuring your devices to receive Academy emails.

If changes are made to your ASIMUT timetable, you will normally receive an accompanying email notification.

ACADEMY INTRANET (SHAREPOINT)

The Academy Intranet (SharePoint) provides access to information, guidance and services from across the Academy.

Students should become familiar with SharePoint early in the Programme, as it contains important policies, procedures, forms and departmental resources.

MOODLE

Moodle is the Academy's Virtual Learning Environment (VLE) and is used by teaching staff to deliver learning materials, resources and course information.

Students should check Moodle regularly alongside their Academy email and Teams notifications.

DEPARTMENT NOTICE BOARD

The Musical Theatre notice board, located outside the Dance Studio, provides additional departmental information, opportunities and announcements.

While urgent information will normally be communicated electronically, students are encouraged to check the notice board regularly for general updates and departmental news.

CONTACT DETAILS

Please ensure that both the Registry and the Company Manager are informed promptly of any changes to your address, telephone number or personal email address so that Academy records remain accurate.

SOCIAL MEDIA

Professional use of social media is an increasingly important aspect of an artist's career. At the same time, students have a shared responsibility to protect the trust, privacy and creative freedom that underpin the Department's learning environment.

Rehearsals, classes and creative development sessions are private working spaces where students are encouraged to experiment, take artistic risks and learn through trial and error. Images, recordings or information relating to these activities must not be shared without the explicit permission of both your teachers and fellow students.

Publishing material without consent may constitute a breach of data protection legislation as well as departmental expectations of professional conduct.

STUDENT REPRESENTATIVES

At the beginning of the Autumn Term, students will elect two Student Representatives.

These representatives play an important role in maintaining constructive dialogue between students, the Department and the wider Academy. They help communicate student perspectives, contribute to departmental discussions and support the continuing development of the student experience.

LRAM

The Licentiate of the Royal Academy of Music (LRAM) is an optional teaching qualification that may be studied alongside the Musical Theatre Programme.

The qualification includes seminars, practical teaching sessions, written assignments, supervised teaching practice and the submission of a portfolio. Teaching sessions are normally scheduled during the Easter vacation period, and applications usually close at the end of January.

An information session will be held during the Autumn Term, and further details—including current fees and application information—are available via the Student Information Hub on SharePoint.

INTERNATIONAL STUDENTS AND VISAS

When it comes to taking jobs and working while you are a student, please refer to the Obligations of Student Route Visa Holders document you were provided with when the Academy sponsored your visa application. If you have any specific queries about external working, please send them to the External Bookings Office: externalbookings@ram.ac.uk but it is always best to check in with the Company Manager first if you're unsure.

See also: [External Bookings - Home](#) and [Policies and Procedures | Royal Academy of Music](#)

If you hold a student visa, you cannot take on performance work (paid or unpaid) without prior written approval from the Academy. To get approval you must submit a [Student Route and Tier 4 Visa Application Form](#)

For unpaid work you must submit this at least 5 days before the event, and for paid work you must submit it at least 3 weeks before the event. When taking on external performance work, you must always consult your company manager before confirming any jobs.

Students should be eligible to apply for the graduate visa following your studies at the Academy, however, the guidance on this is still under revision with UKVI, so it is best to keep referring to the UKVI website. The Professional Development department usually holds sessions around January to provide updates on this route or, more generally, student visa options, so we will update you as soon as we have any further information. But for help now, please refer to: <https://www.gov.uk/browse/visas-immigration/work-visas>

COLLECTION AND USE OF STUDENT DATA

The Academy processes personal data in accordance with the General Data Protection Regulation (GDPR).

Most student data is processed in order to fulfil the student contract, deliver teaching and learning, administer Academy services and support your participation in academic and professional activities.

Information is shared only through appropriate Academy processes and only with relevant members of staff where necessary.

If you have questions about how your personal information is collected, stored or used, please contact the Academy's Data Protection Officer. Further information can also be found in the Academy Regulations under General Information – Section 3.

HANDBOOK INFORMATION

This handbook is intended to provide clear guidance about the Programme and the expectations of the Department. While every effort has been made to ensure that the information is accurate at the time of publication, some details will inevitably change during the academic year.

Students are therefore expected to check Academy communications regularly and to ensure they are working from the most up-to-date information. If you are ever unsure about a policy, procedure or piece of guidance, please ask a member of the Musical Theatre team. We are always happy to help and would much rather answer a question than have you working from incorrect information.