

PROGRAMME MANAGEMENT AND QUALITY ASSURANCE

Management Roles

The Director of the School of Musical Theatre is responsible to the Dean for the management of the programme. He is also responsible for the management of the Drama Department within the School of Musical Theatre. The Heads of Music and Dance are responsible to the Director for the management of the Music and Dance Departments and assist and deputise for the Director when appropriate. The Administrator and Registrar is responsible to the Director for the management of administrative systems and the Head of Student Welfare for the management of student pastoral care. (See Section 3 for staff list)

The Council of Management (Board of Governors) is the highest level of management and is constituted by not less than five and not more than fifteen members. It includes the Honorary Secretary to the Trust together with experienced members or former members of the financial, academic, general business and performing arts professions. The Council is responsible for the definition of broad lines of policy and for the appointment of the Dean.

The Dean (Chief Executive) is appointed by, and reports to, the Board of Governors and has responsibilities for the overall management of the organisation including the appointment of senior staff, marketing and finance, for the formulation and implementation of development strategies and for the maintenance of academic and vocational excellence.

The Director of the School of Musical Theatre

is appointed by and reports to the Dean and has responsibility for the management of the School, the organisation and development of teaching and learning and the appointment of staff within the school. He meets monthly with the Dean to discuss management issues.

The Heads of Schools

comprising the Heads of the Pupils School and the Heads of the Schools of Acting and Musical Theatre meets annually with the Dean and the Head of Partnership and Development to discuss and agree development strategies.

The Heads of Department

comprising the Heads of Schools, Production Manager, Facilities Manager and Financial Controller meet monthly with the Dean to discuss management issues.

The Senior Management of the School of Musical Theatre

Comprising the Heads of Dance and Music meets weekly with the Director (who is also Head of Acting) to discuss strategic and management issues and assess the provision, reporting to the Dean where appropriate.

Staff of the School of Musical Theatre

Meet twice termly with the Director, Heads of Department and the Administrator to discuss academic, strategic and management issues, to evaluate and recommend improvements to provision.

A staff appraisal system is well established as part of Quality Assurance. Individual meetings between members of staff and the appropriate Head of department take place in November following class observation. The meetings also serve as a conduit from staff to the Annual Review which takes place in November.

Board of Studies

The Board of Studies is responsible for overseeing all academic matters relating to the programme. It meets once a term three to four weeks prior to each University Course Board meeting to enable submission of minutes and proposals to the Course Board. The Board of Studies also reports within the institution to the Dean, Staff meetings and Student Council Meetings so that issues such as resource matters, accreditation, quality audit or revalidation reports and the academic direction of the programme can be considered.

The Board of Studies comprises the Academic Co-ordinator (Chair) Directors, Head of Dance, Head of Music, Administrator (Secretary) staff representatives from each discipline and student representatives from each year group.

The Production Manager, further members of the teaching staff, guest directors, choreographers, musical directors staff and student proxies/observers may be admitted by prior arrangement at the discretion of the Chair. Observers may speak only if approved by the Board of Study and at the invitation of the Chair.

The quorum for a meeting of the Board of Study is 50% staff and 50% student membership provided that staff constitute the majority.

Meetings of the Board of Studies normally consist of reserved and unreserved sections. Student representatives are present at the unreserved section. There are a number of standard agenda items which are considered routinely but not necessarily at each meeting:

Unreserved:

- Report of Chairman's action taken since the last meeting
- Annual course reviews
- Proposed course amendments (in advance of submission to the Course Board)
- CDET accreditation reports
- ALI Inspection reports
- External Examiner's reports
- Approval of Student Course Handbook
- Summary of Student Feedback Questionnaires and action to be taken
- Items referred by staff or student committees
- Subject Review reports

Reserved:

- Report of Chairman's action taken since the last meeting
- External Examiner appointments
- Visiting staff appointments

The Board of Studies is also responsible for:

- Ensuring that the Programme Scheme is up to date
- Agreeing mechanisms for obtaining student feedback
- Agreeing and monitoring the recruitment strategy
- Receiving report on External Examiner appointments and identifying those due for renewal or replacement
- Receive, annually, the terms of reference and composition of the Board to remind members of their responsibilities.

The terms of reference of the Board of Study are to:

- Keep under review the quality of learning outcomes, students' learning experiences, teaching standards and resource provision
- Report via minutes to the Dean and make recommendations where appropriate
- Provide a formal channel of communication between students and staff in matters relevant to the operation of the programme
- Consider matters of policy, planning and programme development and recommend to the Senior Executive any new programme proposals and/or significant alterations to the existing programme structure, documentation or regulations including admissions and assessment, teaching and learning and programme content.
- Monitor and evaluate the standards of the programme and approve the annual Review
- Consider any other issue relevant to the management of the Programme.

Student Council

comprising a representative from each tutor group (nine students in total) meets termly with the Directors and the Administrator to discuss academic, strategic and management issues and to evaluate and recommend improvements to provision. Where appropriate the student council makes recommendations to and receives reports from the Board of Studies.

Student Feedback

Towards the end of each academic year students are asked to complete a questionnaire about their learning experiences. The feedback is given anonymously and, after analysis, the data is discussed at Board of Studies, Students Council and Staff Meetings. The findings may then be incorporated in the Annual Review and Action Plan formulated at the end of the following Autumn term.

Professional Links

The School has strong links with the performing arts industry. The third year public productions are well attended by potential employers agents, casting directors, producers, directors, choreographers and musical directors. In addition, 3rd year students are encouraged to audition for pantomimes and other professional productions which can be undertaken without major disruption to their programme. Several major companies audition at the School and as a result over 30 students took part in major pantomimes throughout the UK in 2003-4, 2 others were cast in productions in London, continuing the programme whilst performing in the evenings and many others took part in events as diverse as The Horse of the year Show, the Queen's Jubilee and the BAFTA Award ceremony.

Permanent staff have good professional networks and the School employs numerous guest directors, choreographers and musical directors for productions, projects and workshops.

There is a strong structure of careers support in the School with regular workshops and expert advice to enable graduating students to secure employment and maintain themselves in the industry.

The School employs external Assessors to moderate assessment – by reporting on final year productions and by sitting on panels for assessments at the end of Years 1 and 2 (See Section 7 Assessment)

The Council of Management comprises experienced members, or former members, of the financial, academic, general business and performing arts professions.

The School is regularly inspected by the Adult Learning Inspectorate (and was recently awarded the highest possible grades for its provision).

Trinity College, London is the independent award giving body for the National Qualification. Its assessors moderate the programme of internal assessment and report on final year productions thus providing a parallel summative assessment.

Assessors from The Council for Dance Education and Training also inspect the provision and accredit the programme.

Quality assurance

ArtsEd's quality assurance strategy aims to support the training objectives of the vocational schools. Quality assurance is an important aspect of the development of the ArtsEd as it evolves from a wholly private institution into an accountable recipient of public finance. ArtsEd continues to develop a flexible approach, based on fundamental features, which:

- Are underpinned by informed reflection
- Have regard to appropriate professional and academic expertise both within and outside of the institution
- Seek out and consider views of all of ArtsEd's stakeholders
- Incorporate the opinion and judgement of staff and students
- Include an external element
- Build on a common understanding of standards

ArtsEd recognises the need to develop a quality assurance system based on continual improvement, in which the guiding principles are that:

- Professional and academic standards are appropriate, proportional and clearly defined.
- Professional and academic standards are fairly and consistently applied.
- Professional and academic standards are monitored maintained and enhanced through appropriate systems of consultation and review.
- Programmes of study are approved in advance and their quality monitored maintained and developed through appropriate systems of review and evaluation.
- Clearly defined assessment and disciplinary systems of are published, available to students and staff, and are followed.
- All staff participate in a comprehensive system of work appraisal, operated by appropriate line managers. Appraisal incorporates a programme of training and staff development.

Quality assurance is monitored as part of self-assessment, identifying and disseminating strengths, and identifying and rectifying weaknesses.

Public and professional accountability

Direct public scrutiny

ArtsEd, like other performing art training institutions, uniquely exposes the quality of its provision to direct public scrutiny. The nature of the theatre training requires that students perform to the public and to professional agents and casting directors throughout their final year. The School of Musical Theatre produces eight theatre shows, one or more repeated in a professional venue or festival, plus a major agents' showcase in the West End each year

External professional advisors

Vocational programmes use professional practitioners such as directors, musical directors and choreographers as teaching staff for production work at all levels. These professionals participate at staff meetings and are asked, as part of their work, advise the heads of school on the standard on the appropriateness and quality of the training and preparedness of students, also the relevance of the school's training to current professional practice. Appropriate external professional may be asked to act as consultants or advisors in a more formal capacity.

Accreditation by the Council for Dance Education and Training

The School of Musical Theatre is inspected according to published criteria every five years by a panel whose composition reflects CDET membership. The panel reports and makes recommendations regarding fitness for purpose of provision. It consists of appropriate external theatre professionals. Members of the panel of the CDET may attend any public show without notice. Reports are submitted to the Director of the School and to the council.

The School is obliged to submit an annual report to the CDET, reporting changes and developments under the following headings:

- Resources
- Staffing
- Students (including statistical monitoring of ethnic origin, gender and home region)
- The programme

External Quality Management

Since September 1999 the Arts Educational Schools have offered the National Qualifications for Musical Theatre (Dance) and Acting. ArtsEd is presently the Learning and Skills Council largest client.

The National Diplomas in Drama and Dance and the National Advanced Certificate in Professional Acting are awarded at level 4 (equivalent to an ordinary degree).

The Schools of Acting and Musical Theatre are accountable to the DfEE via the Adult Learning Inspectorate.

The Inspectorate visits the Schools every three years to inspect the quality of provision. Annual review and Action plan by the each school, is part of ArtsEd's commitment to ongoing self assessment

Trinity College London, as the independent award giving body for the national qualifications, moderates the programme of internal assessments and provides a parallel summative assessment.

The qualifications were submitted to the Qualifications and Curriculum Authority for England and Wales and approved in the year 2000

Written rationale and description of assessment systems are submitted to Trinity's senior moderator annually.

City University now validates the National Diploma in Musical Theatre as a BA (Hons). The School of Musical Theatre is subject to City University's Quality Assurance requirements.

Internal Quality Management

Student Participation

Students are the client group of the ArtsEd. Its entire purpose is invested in their professional success. The *staff code of conduct* clearly articulates the responsibilities of the institution the school and the staff, towards its customers.

The Schools regard the opinion of the student body as seminal and fundamental to the monitoring and development of programmes. The views of students are actively sought by means of:

- Regular direct dialogue between students and programme staff at twice termly Student Council meetings
- Formal dialogue with, and feedback to, Director and Heads of Department by student representatives at termly Board of Studies Meetings
- Participation of student representatives in Annual Review
- Annual evaluation of programme by all students

Staff Participation

The Schools regard staff as their most valuable resource. They are committed to supporting and enhancing the effectiveness of its staff team through:

- Effective systems of communication
- Inclusion of all staff in an effective management framework
- Inclusion and consultation of staff where appropriate
- Effective systems of appraisal and development.
- Dissemination of best practice through review, discussion and team teaching

In both schools an Executive Management Group meets weekly to discuss all aspects of programme activity. It liaises with the rest of the Programme Team. Matters arising from these meetings are conveyed by to the Dean by the school director, and to staff by their managers

Communication between Heads of School, the executive committee, full and part time staff is effected through a system of line management and appraisal, and by regular staff meetings.

Plagiarism is passing off the ideas or words of someone else as though they were your own. It applies equally to the work of other students as to published sources.

Copying and pasting from the web and/or other sources in order to produce a piece of work is a form of plagiarism, and is unacceptable at ArtsEd.

ArtsEd and City University take a serious view of plagiarism, and will act to ensure that students found breaching its guidelines are dealt with severely. This action can lead to expulsion from the School of Acting. This is in the interests of the vast majority of students who work hard for their degree through their own efforts, and is essential in safeguarding the integrity of City University's awards.

Tutors and examiners will routinely look out for any indication of plagiarised work, and may make use of specialised detection software if appropriate. Where plagiarism is suspected, this will be investigated rigorously, and reported to an Academic Misconduct panel.

How to Avoid Plagiarism

All work is marked on the assumption that it is the work of the student: the words, diagrams, computer programs, ideas and arguments should be their own. However, much written work will be based on what students have read and heard and it is important that they show where, and how, their work is indebted to their own sources. Students are therefore advised as follows:

a. Copying

Never copy anything without explicit acknowledgement as described below under 'quoting'. This includes copying the work of other students.

b. Quoting

Written work should contain a bibliography/reference section at the end, where any texts used as sources for the assignment should be listed, with author, title, publisher and date.

e.g. **Styan, J.L., *Restoration Comedy in Performance*, Cambridge Uni. Press, 1986**

In addition to this, sources of quotations can be identified on the page:

e.g. **As the character of Chris Keller in Arthur Miller's 'All My Sons' asserts, "*This is the land of the great big dogs, you don't love a man here, you eat him*". Miller's play, written in 1955, deals with the ...**

e.g. **"This is the land of the great big dogs, you don't love a man here, you eat him" (*Chris Keller in 'All My Sons' by Arthur Miller, 1955*)**

Alternatively, quotations can be numbered and referred to a separate notes section at the back.

c. Paraphrasing

Paraphrasing means grasping someone else's idea or argument and then putting it into your own words. It does NOT mean copying whole sentences or phrases and replacing some words with others of similar meaning which is a form of plagiarism. Proper paraphrasing is acceptable provided that it is acknowledged. A rule of thumb for acceptable paraphrasing is that an acknowledgement be made in every paragraph. There are many ways in which such acknowledgements can be made (eg "Smith goes on to argue that ..." or "Smith provides further proof that ..."). As with quotation, full details of the source used must be given at some point in the work.

d. General Indebtedness

Students should err on the side of caution if drawing ideas heavily from a few sources. In this case, the sources should be referenced and, if the ordering of evidence and argument or the organisation of material reflects one particular source, then this should be stated. When in doubt, students should seek advice from their tutor to ensure that the presentation of their work is in line with ArtsEd requirements.

e. Allowing Work to be Copied

Please note that copying the work of another student is no different from plagiarising published sources. Students who plagiarise work and students who knowingly allow their work to be plagiarised will be subject to the same penalties.

f. Declaration

At induction, students receive and sign for this Student Handbook, which embraces the rules on academic misconduct. In addition, City University recommends the use of declaration sheets for all written work, which students should sign to confirm that the work submitted is their own.

Any student who is unclear about the rules regarding the use and referencing of other people's work or ideas should seek advice from their tutor in advance.