

Rambert School of Ballet & Contemporary Dance TEF 2023 Provider submission¹

1. Provider Context



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A small innovative specialist dance conservatoire with over a century of history

Rambert School of Ballet and Contemporary Dance ('Rambert School' or 'the School') is a small, specialist provider. Its history dates back to 1920, when Polish emigree and former Ballets Russes dancer Marie Rambert arrived in London and founded a dance school.

The **mission** of Rambert School of Ballet and Contemporary Dance is to:

- **support** every student to realise their own unique potential through our world-renowned training and education in ballet and contemporary dance, and
- **create** versatile highly-skilled graduates of exceptional standard who will drive forward the art form and wider arts sector.

Our finely tuned curriculum, inspirational teaching, and the talent and individuality of our students makes us an exceptional institution for dance training. Rambert School has for more than 100 years upheld an international reputation for delivering elite vocational dance training. Throughout the School's history the creative energy and spirit of Marie Rambert has endured.

Our people and our education make Rambert School. We are the only school in the UK to focus equally on classical ballet and contemporary dance, ensuring we give our students a sound technical training and produce industry-ready dancers and choreographers. Our outstanding TEF metric outcomes for students reflect this.

A key priority for us is also making dance education accessible. 56% of our undergraduate students receive financial assistance through our Bursary Fund (**Ref. 1, p24**). From evaluation information collected by our Widening Participation staff, we know that around 1000 people benefit annually from Rambert School's participation and outreach programme, reaching new and diverse audiences.

¹ A reference list can be found at the end of this document; references are in bold blue font for ease.

³ Word cloud of student comments appearing 5 times or more in the 'positive' column from the last 4 years of NSS feedback which we feel captures Rambert School.

Our Values

- We aim to be **a force for good**; inspiring, motivating and supporting diverse talent, and ensuring our graduates are equipped, not only to be exceptional dancers and creative artists, but to make a positive contribution to society
- We **celebrate difference**, fostering a culture of acceptance, tolerance and mutual respect where there is equality of opportunity for all
- We **value curiosity, creativity and openness** in our students and seek people who are divergent thinkers and innovators
- We will share our **passion for dance and creative innovation** to widen participation in dance
- We rely on the **talent and commitment of our teaching, student support, academic-related, operations and development staff**, all of whom contribute toward creating a supportive, fair and inclusive workplace in which people feel valued

Recent History

The School moved to its current premises in 2005. At the same time, it entered the higher education sector, joining the Conservatoire for Dance and Drama ('CDD', a federal collaboration of specialist schools delivering education and training in the performing Arts) and validating the Foundation Degree and BA (Hons) in Ballet and Contemporary Dance with the University of Kent.

In June 2022 the School gained independent registration with the Office for Students; the associated successful Quality and Standards Review (QSR) in December 2021 concluded that Rambert School had met all of the requisite standards, with 'high confidence' in every area **(2, pp1-15)**. (Given this extensive and thorough review is so recent, we consider it a key piece of evidence for this submission.)

The School has developed and invested in a commercial joint venture, Rambert Grades, a graded exam syllabus for contemporary dance, which embraces technical training, creative work and improvisation, with performance elements **(3)**. The School and its joint venture partner Rambert Company signed the legal agreements on 10 July 2020 and are investing equally in share and loan capital to support its development. Rambert Grades has achieved accreditation from Ofqual **(4)** and the level of interest in Rambert Grades from both teachers and dancers in its first two years of trading has been phenomenal. In August 2022, a global partnership launched between Rambert Grades and the Royal Academy of Dance **(5)**, and Rambert Grades is now rapidly developing across the world; as of January 2023, Rambert Grades now has over 300 members.

Our people

Ensuring a partnership of understanding between students and the School

Rambert School is a small specialist arts institution. **We limit student numbers to ensure quality, to offer the best possible learning and teaching environment and ensure excellent graduate outcomes.** This is core to our practice as a conservatoire and means

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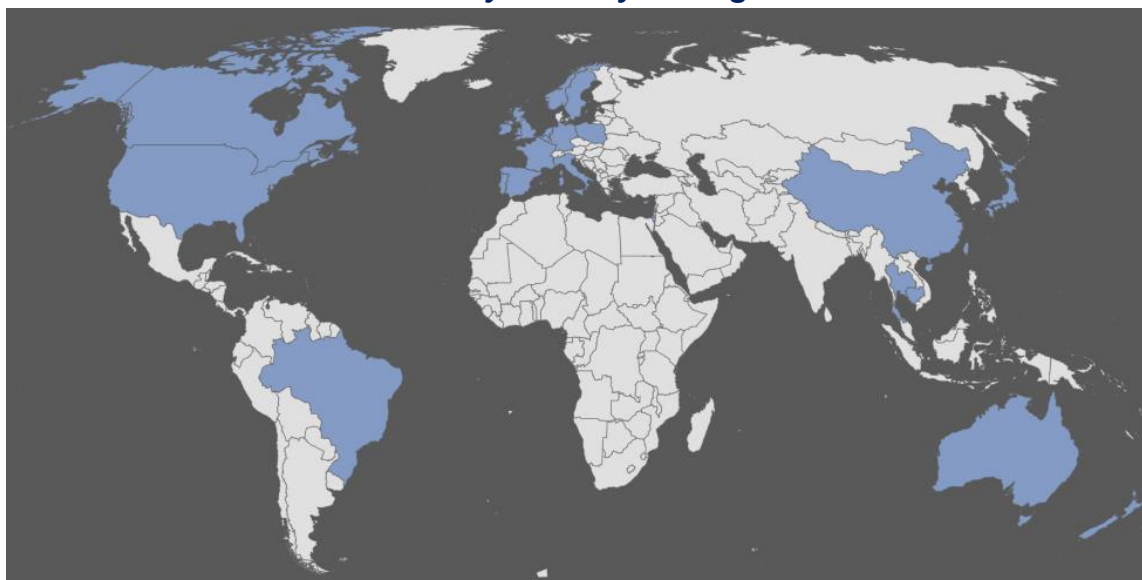
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that we are able to operate an individualised approach to each student's education, student support and welfare, a deliberate strategy to ensure we maximise each student's potential.

People are the foundation of the School's success and sustaining the highest calibre of staff is critical to our future. Our School community is culturally diverse, and we foster a fully inclusive culture within our staff team, student body and Board of Trustees. Diversity and inclusion are critical to our vision of sustaining a School in which the history of the art form is understood and respected, whilst its boundaries are examined and questioned.

Around of our students come from low-income households (less than £25k) each year (6, p6). The proportion of students at the School with a known disability at Rambert has increased steadily over time and is above the English HE sector average (6, p7).

Our Global Recruitment: Students by Country of Origin



As at 5th January 2023, students from 27 different countries are studying on the following professionally-oriented undergraduate programmes:

Programme	Level	Mode of study	Current student numbers
Foundation Degree Ballet and Contemporary Dance	5	Full-time	99
BA (Hons) Ballet and Contemporary Dance (top-up)	6	Full-time	48

The one-year top-up BA (Hons) in Ballet & Contemporary Dance follows on from the two-year Foundation Degree in Ballet & Contemporary Dance. With the exception of a few students who join us in year three, all BA(Hons) students start their training on the Foundation Degree and the expectation is that most will continue onto the BA programme. Our international student body brings a richness to the School itself and plays an important part of the student experience in preparing our graduates for a career in a global profession.

Our Students' Submission

Two of our second year Foundation Degree students, _____ have volunteered to produce the School's student submission to TEF. We will discuss later in this document how students contribute **(23)** to enhancement of academic quality and the student experience. We do not have a Students' Union; however _____ are particularly well placed to write our student submission. They can draw on their own experiences but have also been _____ in our quality assurance procedures. Given our small student numbers, they have an excellent awareness of the experiences of their fellow students and the processes via which the School and students work together on the student experience. We have given them full unrestricted access to our TEF provider submission files and evidence along with external and internal support, to assist them with the production of their submission.

Our Academic Approach

Nurturing individuals to maximise their potential

The School adds distinctive value to its students in the following ways:

- A unique individualised training model of 50:50 ballet and contemporary dance, producing graduates who are highly versatile thinking dancers
- Tailored guidance, academic and pastoral support to maximise individual potential
- Development of choreography and individual voice
- Wider transferable skills to sustain a long-term career

The staff and students we recruit are integral to the School's unique character and culture. Our academic approach is led by three members of our Executive Team:

- **Amanda Britton, Rambert School's Chief Executive, Principal & Artistic Director**, an alumna of the School who is now influencing the next generation of dancers **(7)**. Her leadership focuses on enhancing the School's provision, cementing the core philosophies of the training whilst championing developments in innovation, research, equality, diversity, inclusion, widening participation and outreach.
- **Deputy Principal Darren Ellis (7)**, also a School graduate, achieved widespread recognition as a dancer, rehearsal director and choreographer before joining the School's senior leadership team in 2016. His leadership directs the curriculum delivery and he manages the interface between teaching and learning and industry engagement.
- **Head of Studies Phaedra Petsilas (7)**, an experienced dance educator with expertise and insight in both practical and academic aspects of dance. Her leadership centres on mentoring and supporting students to achieve their full potential, evolving curriculum inclusion and pedagogy and developing the School research culture.

We focus on being abreast of, and responsive to, a fast-evolving dance profession through our ongoing and continuous dialogue with visiting professionals. This ensures students are developing professional practice and also offers networking opportunities. Our approach to quality assurance is grounded in the core practices of UK higher education. We work within the academic regulatory frameworks of the University of

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Kent, and have regular processes for course approval, modification, annual monitoring and periodic review, and for gathering (and acting upon) student feedback. We use these processes to monitor and review all areas of our educational delivery. **An essential facet of our approach is maintaining a continuous dialogue with our students.** As a small institution, we can be – and ensure we are – agile in swiftly responding to student feedback, individual and group concerns, and students can easily see their input and influence.

2. Student Experience

A caring community where tradition meets innovation

Each cohort is made up of a diverse range of students from widely varied backgrounds, which encourages a cross-fertilisation of ideas and fosters graduates who are open to new concepts and respectful of cultural diversity. Rambert School's Participation and Outreach programme (6, pp14-15) works to ensure we have a diverse cohort from all kinds of backgrounds, and that talented students can access and are supported to complete our training, irrespective of their personal characteristics or circumstances. **56% of undergraduate students received financial assistance from the school in 2021/22 (1, p24; 19, see 'How Your Fees Are Spent'),** with 55% in 2020-21 (8, p20); we increased financial assistance in 2019-20 during the Covid-19 pandemic to 68% (9, p17).

Widening access and participation to ballet and contemporary dance is a key institutional priority; in 2022-23 in line with our evaluation strategy (6, p20), we have increased staff resource by appointing a Research and Evaluation Analyst to enhance our evaluation of this area and drive forward its development. This investment will enable us to identify and target areas where particular demographics of students may be performing less well than others, which will allow us to enhance our individualised student support.

Students at the School work in a professionally oriented environment in which the history of the art form is understood and respected, whilst its boundaries are examined and questioned. The curriculum is enriched by inputs from guest artists and choreographers from across the profession. Our '[Fresh Fridays](#)', available to second and third year undergraduates, form an integral part of our formative educational delivery, and is greatly valued by students (10). Within the degree curriculum an enhanced academic programme has been developed to promote broader life skills, such as critical thinking and the ability to research independently, while the School's unique approach to vocational dance training, created by Marie Rambert over 100 years ago, remains at its core.

A School that listens and proactively works to encourage positive change

Although student numbers have risen over recent years, Rambert School continues to be comparatively small, and we wish for it to remain so. **Limiting student numbers allows us to create a warm and caring atmosphere, provide support for every student, and give each individual many opportunities to grow and develop as a performer, as a dance artist, and as a person, at this formative stage in their life and career. Careful and targeted staff recruitment supports this.**

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Admissions are managed by our Head of Admissions, Registry and Student Support, who supports students individually through the process. **We see communication with applicants to the School and with Outreach/Access participants as a fundamental part of the student journey in helping prepare our students to join us.**

Rambert School performs exceptionally well in the National Student Survey: over the last 4 years of the NSS, the School achieved an average of 95% satisfaction for teaching and 95% for overall satisfaction. During the two academic years heavily impacted by the COVID-19 pandemic, teaching was rated at 95% (2020) and 99% (2021) respectively.

How teaching, feedback and assessment practices support students' learning, progression, and attainment

A whole-School culture of individualised pedagogy and reflection

Dance conservatoire pedagogy works to an industry model of individual focus and coaching, rehearsal and production, with high levels of contact time (11) and a low staff-to-student ratio. It is physical as well as cognitive and operates within models of best and safe practice that pertain to physical space, specialist industrial equipment, and ethics (12). **However, our academic approach takes the conservatoire model as a baseline; we believe that what makes our education outstanding is the holistic integration of individualised student academic and pastoral guidance and support with highly specialised technical delivery.** We recognise that our small size plays a significant part in enabling this approach and it is the School's highest priority to maintain this. In preparing them for their professional lives, students undertake a minimum of 30 hours per week during each of their three years of study in scheduled learning activities in small groups; additionally, students have studio access outside of class time for individual development. Staff give continuous feedback both in class and 1-2-1 tutorials; peer feedback is also strongly encouraged amongst students and forms an integral part of students' educational development and community.

Rambert School provides a wonderfully open and expansive training programme that offers everything an aspiring dancer or choreographer of the future needs to succeed in the performing arts.

Creative practical work is assessed through continuous assessment against an assessment matrix with grade and level descriptors⁴ to allow sufficient time for student skills development, with practical teaching staff providing constant formative verbal feedback on student progress in class. **Our decision to make reflective practice the core of teaching and assessment at all levels offers the opportunity for students to develop their critical skills and agency and to learn to articulate their practice effectively,** which transfers to future professional skills needed in the industry.

Our TEF metrics for continuation, completion and progression are all above benchmark, including every single split metric. Continuation rates exceeded our

⁴ Our Assessment Matrix, grade and level descriptors are published internally and are available on request.

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benchmark by 6.3 percentage points, completion by 6.8 percentage points and progression by 14.3 percentage points. This is an outstanding set of outcomes for our students from our academic environment at the school.

Our TEF assessment and feedback measure exceeds benchmark by 4.7%. All student groups identified in the split indicators also exceed benchmark for this measure. The only area of concern is that this measure is below benchmark in time series Year 4 (2022). This year was impacted by coronavirus in common with other institutions in the sector, but we were also undergoing building work to improve our studio space, which had an inevitable temporary impact on teaching and assessment (and availability of studio space for students to use outside class time) on our small, compact campus.

We exceeded our TEF benchmark for the NSS Questions relating to ‘the teaching on my course’ by 9.2%, and by at least 3.1% for every split student group for which data was available. On examining this data, we note that the performance against benchmark for this indicator is fairly consistent across all student groups. The only one which appears discernibly different is for non-UK-domiciled students, where only 56.1% of the statistical uncertainty distribution is above the benchmark i.e. it still is more than likely above benchmark, but this is not as clear cut as it is for UK students. We have not received any student feedback nor spotted any trends or behaviours amongst non-UK domiciled students which would give us any clear steer for this lower statistical certainty. With the appointment of our new Research & Evaluation Analyst we aim to explore this further to better understand the reasons behind it; this metric has given us an area of enquiry to follow up on.

The School's programmes are validated by the University of Kent, which has a TEF Gold award. The Quality and Standards Review in December 2021 concluded that *“the School applies the clear and comprehensive academic framework and regulations of its validating university”* (2, p1). We note that the TEF NSS metric of ‘assessment and feedback is the lowest-scoring metric at 82%, however it is still well above the benchmark of 77%; this is statistically significant as at 5 percentage points above benchmark and given that we contribute 18% to the benchmark it is likely that Rambert School has contributed to an increase in the overall benchmark score in this area.

In reviewing this data, our findings are that the School has not received any academic appeals during the last four years; the QSR reviewers followed this up with students and alumni who indicated that they believed the assessment and classification processes to be reliable, fair and transparent. **Students and alumni who met the team were highly complimentary about the support they received, commenting on their continuous developmental feedback and indicating that they received very detailed information on the assessment, marking and classification processes.**

We operate a system of continuous reflection and responsive action. Two examples of changes we have made to our assessment practices in response to external feedback are:

- a. To aid consistency of language used to mark student essays, we have introduced a template for staff to provide feedback. This helps students learn from feedback and also helps to ensure that assessors are consistent in their judgements.

b. For the special project for BA Hons, we amended the module to add a placement pathway: this enables a student to count professional experience (subject to meeting certain criteria) towards their degree and mitigates potential withdrawal to start a professional career.

How well course content and delivery engages students in their learning, and stretches students to develop their knowledge and skills

A student-centred curriculum

Rambert School's delivery model encompasses the high contact hours, specialist facilities (including after-hours access), small class sizes, live accompanists, and close connections with industry which are characteristic of and integral to a conservatoire dance training. Assessment is continuous and targeted towards clear learning outcomes across the duration of the courses, comprising a mixture of practical (both solo and ensemble) and written work matching the increased achievement expected at each level of the FHEQ. This approach supports individual student development and attainment.

First and second year undergraduate students have 30 contact hours per week; third year BA (Hons) students up to 35 hours per week encompassing rehearsals with guest choreographers. Each BA (Hons) student is encouraged to take an individual pathway – whether through work placement or opportunities for professional development (in school and externally); auditions; working with guest choreographers; opportunities to gain experience in teaching practice e.g., the Aspire programme (teaching dance in mainstream secondary schools) (13); and through their research.

Staff members use their own networks and industry links to bring in weekly external choreographers and other artistic professionals, describing how such sessions increase student exposure to new ways of moving, techniques and support broader student development as an artist and individual, as well as opening up these networks to them. Students also have the opportunity to suggest artists they would like to work with in this regard. In addition, students have access to our studios from when they finish daily classes until 8pm, to create their own work in collaboration with each other; peer-to-peer feedback as part of this process is strongly encouraged. The timetable for this studio use is fully managed and operated by students, supporting professional development skills.

Our students have ongoing dialogues with visiting professional industry specialists; opportunities to perform in School and externally, and also opportunities to choreograph, produce and stage students' own work twice per year. **A collegial approach to life within the School means that students experience an intensive, high quality learning experience that is both informed by and well-integrated with the artistic profession.**

We have continued to diversify the content and delivery of the curriculum, focusing on racial justice, gender identity and disability, in response to feedback and priorities identified by our student body⁵. After supporting staff research we took steps to remove gender barriers to ballet, such as teaching mixed gendered classes and allowing students to perform

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any solo (from a choice of solos originally created for traditional male/female roles). **We are proud to be pioneers** in this regard as we transform ballet to embrace a wider range of people and their bodies, whilst continuing to maintain the rigour and discipline of the technique itself.

The National Student Survey asks students if they agree with three statements that are pertinent to this section:

- 5. My course has provided me with opportunities to explore ideas or concepts in depth.
- 6. My course has provided me with opportunities to bring information and ideas together from different topics.
- 7. My course has provided me with opportunities to apply what I have learnt.

Collectively they are the 'learning opportunities' question group. This data is not provided in the TEF data pack, but is available separately, with OfS-generated⁶ benchmarks **(15)**. **The 'learning opportunities' outcomes for Rambert are outstanding - statistically significantly different from the OfS' benchmarks, outperforming them by a considerable margin in recent years.**

LEARNING OPPORTUNITIES	AGREE (%)	BENCHMARK (%)	DIFFERENCE
2022	90.48	79.64	+10.84

“We’re also encouraged to explore our own choreographic practice and creativity, with opportunities like the student Platform. I discovered that part of me here, so it’s amazing to see how much you can evolve as an artist as well as a dancer at Rambert School.”

The quality of the School’s course content and delivery is recognised by external stakeholders. Employers describe teaching which: *‘covers a diverse array of dance techniques [...] carefully and knowledgeably chosen to add up to a coherent and balanced whole’* (Choreographer); and how students are *‘prepared with an extraordinary basis to tackle any choreographic challenge presented to them with an open mind and heart and to have a voice’* (Artistic Director,

Dancing Times’s review of student performances in June 2021 notes the range of artistic styles and the rigorous technical demands which were *‘marvellously achieved’*.

How research, professional practice and employer engagement contribute to the student academic experience

Multi-faceted specialised education

The integration of technique, creative practice, professional practice and research is what makes our courses distinctive. We provide world-class training and education and

⁶ Benchmarks unavailable to Rambert School for 2019 and 2020.

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nurture dancers and creative artists, as well as established professionals. This is achieved through high intensity of training, bespoke student research mentoring, matched with individually tailored holistic student support to maximise each student's potential.

'The reputation of the School guarantees they attract the very best in artistic teachers from across the world'

Rambert School's QSR report (2, p.49) highlights the benefits students perceive in *'being taught by expert staff, many of whom have had distinguished careers as professional dancers or choreographers in their own right'*. **Rambert School teaching practitioners have extensive links with industry, and in addition to their employment at the School, they are in demand nationally and internationally as teachers, rehearsal directors, composers and competition judges.** Teaching practitioners at the School serve on judging panels for

For example, the School recruited

move to education followed a

with both ballet and contemporary companies, where danced works by some of the world's most prominent choreographers and received numerous awards

Rambert School's maintained connections with the dance profession allow us to draw in well over 100 guest artists every year, and to invite internationally renowned choreographers to create work for student performances and development.

- **'The School attracts the very best in international choreographers to work with their students as well as presenting exciting new work by emerging artists, including their own recent graduates. The resulting work is technically demanding and exciting, and these opportunities lay the foundations for their students to go on and have outstanding careers, and thereby help shape the dance profession in the UK and globally'**

Many of the School's teaching practitioners continue to develop their own creative professional practice and a number have presented choreographic work internationally:

- has presented work in Scandinavia, Africa and Canada; his piece was nominated for
- has presented work in New York, Paris and Barcelona and received the Award for

has choreographed for productions of

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Meeting the needs of students and employers

Previously, Rambert School students in their final (or even second) year would frequently be approached with an employment offer and would have to decide whether to complete their degree or take up the offer. Since our education is professionally oriented, this created a difficult decision for students. To address this issue, from 2019-20 we implemented a major modification to our one-year BA (Hons) to include placement options that facilitate students undertaking professional experience. Careers guidance is appropriately tailored to the year of study, and academic staff ensure that placements meet programme learning outcomes and satisfy the required quality and standards. Students are supported by staff in considering these opportunities before making an informed decision. The QSR team considered that this *'demonstrates the School's commitment to ensuring professional outcomes for students as individuals with different goals and interests.'* (2, p.83)

Rambert School research: meaningful dialogues about dance

Rambert School engages in research which focuses on embodied practice and experiential understanding, targeting areas of dance pedagogy, creative practice, and psychology, as well as social justice and academic identity. Research partners have included King's College London, UCL, and the Royal Conservatoire of Scotland, as well as a range of industry practitioners (17). As a newly independent provider, we are engaged with UKRI who are mentoring us as part of our work to build an inclusive research culture for staff and students. From 2017 onwards, staff have presented their research at UK-based international conferences in Dance, Higher Education and Dance Science.

Recent research investigations are already impacting upon the student experience.

For example,

resulted in curriculum innovation whilst also improving inclusivity: all students are now offered the opportunity to practise and perform a non-gendered solo which retains classical vocabulary. The impact and benefit goes beyond gender identification and is enabling for all students for whom ballet may otherwise pose a restrictive set of rules.

Safeguarding the Creative Process (2019) (18) facilitated researchers working with students to explore the process of taking risks in a creative context, whilst Reflecting on Action (2017–18) with UCL and the University of Kent has impacted how reflective practice is taught within the School and embedded into the curriculum at both undergraduate and postgraduate levels; this is articulated in our undergraduate and postgraduate course literature (programme and module specifications). Students benefit hugely from the continuous knowledge exchange facilitated by the professional links and practices of teaching staff, the interaction with guest artists, and the School's role as a laboratory and platform for young and mature professionals to develop new work in collaboration with students. Staff are encouraged to publish research; please see our [website](#) for details of publications.

Supporting staff professional development and academic practice

Exceptional staff across the whole institution

Our people are the foundation of the School's success and sustaining the highest calibre of staff is critical to our future. Staff retention is very good and we benchmark salaries regularly to ensure that comparable rates are offered to staff at other similar

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institutions. Staff recruitment, both teaching and non-teaching, is carefully managed and informed by the identification of gaps in expertise reflecting, for example, new thinking and developments in the profession/sector. We take care to recruit both teaching/non-teaching specialist staff across all areas of the School who deeply care about what we do and support our approach of innovation and experiment through kindness, understanding and inclusivity. This creates the School culture and is naturally felt by students.

The School's Principal observes examples of all teaching, in order to help support development and monitor the quality of students' learning experiences. Team teaching is a common feature of our approach, which again enables individual development of teaching staff. Teaching staff have opportunities to observe one another delivering classes during assessment weeks when all staff watch a class and give feedback at the end. Teaching staff also observe classes given by guest teachers. This approach, in conjunction with the annual staff appraisal system, works in tandem to develop and improve the quality of teaching and learning to support the development of students' academic and professional skills.

Investment in staff

Our people are essential to the culture and success of the School, and we support staff in completing continuous professional development and provides financial support to enable them to pursue further study. We are members of AdvanceHE, and as of 2022 the School has also joined GuildHE. Core academic and artistic staff are encouraged to engage with AdvanceHE, in particular to pursue Fellowship.

The School's 2021 Quality and Standards Review report observed that *'the School recruits teaching staff who are expert in their field'* and *'the recruitment and induction process of staff is robust and is operated effectively within the School's regulations and policies which support staff to successfully integrate into the School and support the delivery of a high-quality academic experience for students.'*

Academic support and the learning environment

Holistic student support fully integrated with educational delivery

Rambert School is a close-knit community and staff know all students by name. We also have a high attendance requirement. This means that we are able to identify quickly a student who is having difficulty with either their studies or in their personal lives and can act quickly to provide support and appropriate interventions. High contact hours mean that changes in individuals are easily spotted and targeted physical, pastoral and/or academic support can be swiftly implemented. Timetables are reviewed and revised regularly to ensure pacing of delivery and assessments, which also allows us to respond quickly to external factors that may impact students.

Student Support **(19)** is a funding priority for us, from both a staff resource and student financial support perspective. Student Support is led by our Head of Admissions, Registry and Student Support. This role is central to the school and the person is the point of contact for students from before they enter the school all the way through to completion; **we believe**

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this early creation of the relationship to be integral to supporting students to succeed.

Pastoral support is coordinated by the Head of Student Support

students requiring regular counselling/specific mental health support are guided and encouraged to see one of our 6 counsellors who work with the school.

The School operates an ‘open door policy’ and students can seek mentoring or tutorials from any member of staff, including the Principal, without an appointment:

in the 2022 NSS, respondents agreed with the statement ‘I have been able to contact staff when I needed to’ (100% in NSS 2021, 100% in 2020

The School’s approach is proactive in offering training in psychological skills, positive psychology and resilience, meditation and mental-wellbeing.

Our active encouragement of equality, diversity and inclusion is a basis not only for an enriched learning experience but-also for an enhanced working environment. Our Anti-Discrimination and Social Justice Working Group was formed in response to student feedback and its work is now supported by a newly formed EDI Committee from the 22/23 academic year. The School also works with partners [Black Artists in Dance](#) and [Fraser Buchanan](#) in relation to diversity and inclusion.

Our Support Through Studies Policy (20) provides mechanisms for ensuring students who are in need of additional support for any reason to give them the best chance to succeed. It is a transparent process that supports a two-way dialogue with students and comprises both formal and informal procedures. **Beyond these, we operate understanding and flexibility in response to ‘real life/outside world’ demands.** For example, in January 2023 we shifted the timetable to accommodate a reduction in student travel costs, where otherwise the dates necessitating travel would have resulted in excessively high costs for some students. Our approach of flexibility and understanding means we were able to respond to students and communicate this decision swiftly via MS Teams and email. **The School has very high retention and progression rates.**

Students consider the academic support at Rambert to be excellent. We exceeded our TEF data academic support benchmark by 8 percentage points. For all student groups available in the split data, the benchmark is exceeded by a considerable margin. Whilst our curriculum is very structured and all modules are compulsory, we deliberately deliver it with a margin of fluidity to help the School respond to student needs/priorities e.g. in-class assessments originally scheduled for December 2022 were moved to January 2023 to avoid overloading students who were preparing for (assessed) performances. Alternative assessments are put in place as reasonable adjustments for students

Following annual monitoring of our NSS scores and feedback and as part of our approach to continually reviewing and improving the student experience, the School appointed a Learning Resources and Academic Support Coordinator (LR&ASC) in August 2021 to enhance our in-house student learning support and library resources. Alongside cataloguing, archiving, and facilitating access to rich repository of materials, our LR&ASC provides academic support to students for essay planning and writing, and supports students with accessibility, signposting them to tools such as Optical Character Recognition software. In addition to the LR&ASC post, below is a summary of our dedicated support (7):

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- a. Head of Admissions, Registry and Student Support
- b. Osteopath - Our Screening, Treatment and Rehabilitation Unit (STRU, (19)) enables our students to access expert advice and support for any physical injuries.
- c. Pilates and Student Support
- d. ESOL Teacher
- e. Specialist 1:1 study skills support worker (for eligible students)
- f. Careers Support/Development and Mentoring
- g. Team of external counsellors with specialist knowledge in topics including disordered eating, Cognitive Behavioural Therapy (CBT), grief counselling, and issues of gender and sexuality.
- h. We are in partnership with BAiD (Black artists in dance) organisation to enhance the support for students of the global majority. Once a month we host 'Ask BAiD' sessions and provide access to our bespoke counselling team.
- i. We operate an open-door policy (physical and virtual) and students can approach any member of staff within the school.
- j. Our Academic Registrar & Head of Compliance is also a student casework specialist with particular expertise in sexual misconduct and harassment cases.

Student support is integrated into the main facilities, with the STRU onsite and osteopath available to assess and respond to student injury rapidly and appropriately.

A Periodic Programme Review⁷ undertaken by the University of Kent recognised that ***“there is a connected network of staff, who provide an exceptionally high level of support to students” and commended the “dedication shown to supporting students with language and cultural transition.”*** The School's 2021 Quality & Standards Review concluded that *‘the School has sufficient and appropriate facilities, learning resources and student support services to deliver a high-quality student academic experience’ (2, p.63)* and that *‘the School supports all students to achieve successful academic and professional outcomes. It has credible, evidence-based plans to support students through the duration of their studies and a robust approach to identifying and monitoring student support needs. Staff involved in supporting students' academic and professional achievement are clear about their responsibilities, are appropriately trained, are well qualified for their roles and are clearly committed to ensuring the best possible outcomes for their students.’ (2, p.86)*

The outstanding calibre of teaching practitioners was evident in the exceptional efforts made by staff to ensure training continued throughout the COVID-19 pandemic, adapting the School's provision to a blended delivery model and, during lockdown periods, delivering education and training entirely online.

⁷ See p9, Periodic Programme Review Report (June 2018) available on request

Physical and Virtual Resources to support learning and teaching

Professional training environment

Rambert School uses dedicated facilities at its base in Twickenham to ensure that students have access to the resources they need in their studies. Its London location allows students to experience cutting edge performances and offers opportunities to be seen and audition for various dance companies including Rambert Company. Additionally, students benefit from opportunities to perform at leading venues including the Linbury Theatre, Royal Opera House, Sadler's Wells and Garsington Opera.

The School's teaching rooms and studios comprise five fully equipped, temperature-controlled studios all with sprung floors, each with its own sound system, piano, barres, and mirrored wall. Professional musicians accompany classes: the musicians employed by the School are professional concert pianists, composers, musical directors, and producers.

Additional facilities include a theatre and Pilates studio, which outside teaching hours attract external industry hires including Cecchetti, Ballet Boost and BBC's Strictly Come Dancing. Our library has 3500 catalogued volumes, and students have access to online ebooks, journals, and library resources via an Athens login. Library access and support is provided by the Learning Resources and Academic Support Coordinator. Our Screening, Treatment and Rehabilitation Unit includes a physiotherapy room and equipment. Students have access to a state-of-the-art gym facility with equipment specific to enhancing physical strength and flexibility for dancers. The addition of the gym has been of significant success in ensuring the development of fitness that complements the dance training and contributes to injury prevention and rehabilitation. A bespoke programme of coaching and complementary training is implemented across the provision to support the curriculum.

We exceeded our TEF data benchmark for learning resources by 8.3 percentage points. All student groups identified in the split indicators also exceeded benchmark for this measure by at least 2.8 percentage points. The only area of concern is that this measure is below benchmark in time series Year 4 (2022) by 0.8% (although there is only a 39.2% probability that it is materially below benchmark). Again, this year was impacted by coronavirus in common with other institutions in the sector, and as previously mentioned we were also undergoing renovations which impacted on students' access to studio space.

It has been a long-held ambition to upgrade and extend the Weston Studio to create a truly world-class facility. In October 2022 this project was completed through a combination of generous external support and direct funding by the School; the Covid-19 pandemic understandably impacted on when this work could take place. The new studio is a £0.9m investment that has been designed to create a [modern, light and evocative space](#) and will be a great benefit to students. This improvement of our facilities has prompted a very positive reaction from students, teaching staff and external professionals using the space. The reviewers noted in the School's 2021 Quality & Standards Review (QSR) report that *'Students and alumni commented that the School resources and facilities surpassed those of some professional dance companies'* and the review team's tour of the facilities and teaching observations *'confirmed that the School's facilities are state-of-the-art'* (2, p.61). The QSR report also said that *'staff are well placed to use their*

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knowledge and experience of the dance profession to advise on the appropriateness of the School's facilities and resources to ensure students receive a high quality relevant academic experience. Students are actively engaged in discussions about the facilities, learning resources and support provided by the School. The School is responsive to students' views, as demonstrated by the School's establishment of an outdoor gym from previously unused space, supplementing indoor facilities available to students.' (2, p.61)

Listening to student feedback and acting on it

A continuous dialogue with our students

For the 'Student Voice' National Student Survey questions featured in TEF 2023, we exceeded our benchmark by 15.4 percentage points. For all student groups identified in the split indicators we exceeded our benchmark by at least nine percentage points. We proactively engage students in the quality of their educational experience through a number of mechanisms:

- a. Student rep system – year groups and advocacy representatives
- b. Surveys
- c. Student focus groups
- d. Staff-Student Consultative Committee
- e. Student membership of Academic Quality & Standards Board
- f. There is an open channel of communication between students and trustees to allow for informal exchange to the highest level of School governance.

The open-door policy of Rambert School enables students to make their voices heard to any member of staff, including the Principal. In addition to the traditional model of student course representation as a quality assurance and enhancement mechanism, we hold a continuous dialogue with our students. In this regard, Student Focus Groups (23) were introduced in 2018-19 on the undergraduate programme in response to student feedback: we identified that survey fatigue meant our students were not engaging with us as we would have liked. Focus Groups enable us to explore topics with students to a greater depth and discuss not just problems but potential solutions in an active, rather than passive, dialogue. This also enables student feedback to cover all areas of the School, not just academic affairs.

Student Reps serve on the Student Staff Consultative Committee (SSCC) and have a role in feeding in student concerns. SSCC meetings are co-chaired by a student and by a member of staff. The Quality and Standards Review team found that *'action points from the [SSCC] meetings are appropriately addressed between meetings, generally being resolved quickly with both staff and students contributing and offering solutions to issues raised. Academic Board⁸ minutes show that students attend regularly, enabling students to engage in constructive discussion with staff on academic governance matters having a bearing on the quality of their educational experience.'* (2, p.64)

⁸ Academic Quality & Standards Board from 22/23 onward.

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An example of a change which we have introduced as a result of collective student engagement is the move to un-gendering ballet classes, including ballet solos; classes and repertoire are now mixed (14) where previously male and female students were educated in separate classes and learned only those steps attributed to being a female/male dancer. The significance of this pioneering approach and artistic development reaches beyond the School as we prepare our students for an industry which they will go on to lead and shape.

The Kent-Rambert Conjoint Periodic Review Panel noted the ‘collegial atmosphere within Rambert School’⁹, along with the ‘evident integrity and passion of staff in supporting students and each other, across the organisation’ (21, p.1). The Panel commended the mature, self-reflecting and engaged body of students, highlighting their clear engagement both with each other, and the School itself. The Quality & Standards Review concluded that *‘the School actively engages students, individually and collectively, in the quality of their educational experience and has a clear and consistent approach to facilitating its achievement.’* (2, p.66)

3. Student Outcomes

Our students’ educational gains

Thinking dancers: versatile, reflective, highly-skilled graduates

Rambert School has an impressive track record of producing strong, expressive, critical thinkers and above all professionally successful dancers and choreographers. Our specialist training is designed to fulfil these aims whilst also being continuously informed by student needs and input, and keeping abreast of industry developments. Our programme is sufficiently holistic and broad to address different skill levels on admission; our approach to recruitment is informed by our Contextual Admissions Framework (21), which goes beyond the ‘sector norm’ definition of contextual admissions to take into account an individual’s whole context and potential to thrive. **Our curriculum is designed to maximise individual potential and is underpinned by the values enshrined in our Contextual Admissions Framework, which run throughout the core of our educational delivery and School culture: Understanding, Fairness, Community, Equality, Specialism-Informed and Individuality.**

The Rambert FD/BA Ballet and Contemporary Dance is unique in its rigorous 50:50 split between classical ballet and the widest possible spectrum of contemporary dance training, with Martha Graham technique as a core practice alongside Cunningham, Limon, Release, Floor-based and Gaga techniques. This ensures the students have the highest possible engagement with established and modern dance techniques and renders them extremely versatile dancers and choreographers, invaluable for employers in the dance industry.

‘Dancers from the school have a very good experiential knowledge of classical technique, alongside an equally strong proficiency in contemporary skills and styles, which I find a great asset’ [redacted] Artistic Director, [redacted]
[redacted]

⁹ See p1, Periodic Programme Review Report (June 2018) available on request

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Alongside their technical training, students benefit from career development and mentoring, including access to studios to create showreels; career sessions on subjects such as CVs and cover letters, audition advice, tax and funding applications; emotional resilience; and other bespoke individual mentoring. This helps them prepare for sustainable professional careers which extend beyond the typical span of performing career in dance into leadership, education and artistic direction, combining the individual voice with collaborative working.

The School prides itself on being a tight-knit community which supports physical and mental wellbeing and fosters individual expression. Our Quality & Standards Review acknowledged the impact of this community on internal dialogue between students and staff, continuing improvement, and student outcomes, noting: *'alumni particularly emphasised how the support measures at Rambert developed emotional resilience'*. (2, p.81)

How we support students to make educational gains

Education designed to maximise individual potential

Our education encourages students to develop their individual voice, producing young artists who will go on to challenge and innovate the boundaries of dance. The December 2021 Quality and Standards Review noted that Rambert's *'programmes are of high quality and have a distinct educational and dance philosophy and ethos based on professional practice and conservatoire training, maintaining a balance between ballet and contemporary dance and experimental forms'* (2, p.7) and that *'the School makes effective use of its close links with professional dance companies and the wider industry to inform programme development'*. (2, p.8)

'Rambert School has given me a "whole package" that any dancer needs the most to get through the transition from school to being a professional: daily training, consistent individual feedback/ monitoring, performance opportunities, physio/ psychological consultation, and critical studies, to name a few...' [redacted] Graduate [redacted]

The School has a broad-minded approach to recruitment and students are selected on the basis of their potential rather than the level of skill at the point of application.

Our vocation is to realise the potential of every single student, whatever their background, circumstances and starting point. Each member of staff at Rambert School welcomes individuality, and this is at the heart of our teaching.

The Quality and Standards Review team's observations of teaching demonstrated that *'programme delivery at the School is of high quality. Teaching was well structured, clearly applied to the learning outcomes and incorporated formative in-class feedback both as a group and on an individual basis. Teaching sessions observed facilitated and achieved high levels of student interaction and engagement. For example, in practical observations students were encouraged to reflect on their performance, not only in terms of individual technique, but through critical reflection and observation including consideration of artistry, engagement with the audience and the performance as a whole.'* (2, p.49)

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School senior leaders continually review student support needs, liaising with student representatives and our teaching faculty to ensure that needs are met effectively. The level of student support contributes to the School's outstanding retention and progression rates. We also continually review our delivery which is predominantly informed by our continuous dialogue with, and feedback from, our students. For example, following feedback, both students and staff agreed the end of Term 1 is too early in Year 1 training to perform a solo in front of all their peers and teachers. Therefore, we modified our first year delivery to move (non-assessed) Ballet solos from the end of term 1 to take place in term 2, replacing it with learning a piece of group ballet repertoire. This not only reduces student anxiety but also supports pedagogic development, particularly for students (who are recruited on the basis of potential) who may not have had much/any prior exposure to ballet.

'Rambert School provides exceptional contemporary dance training for young people. They encourage talent in dancers who break the mould, allowing them to be themselves whilst ensuring they also have refined technical skill'

Artistic Director,

The emphasis in training on individual expression and creativity combined with the School's commitment to expanding its widening participation and outreach agenda, is contributing to improving the diversity of voices in the traditionally male-dominated arena of choreography, with young female choreographers such as
achieving recognition and success.

How we evaluate and demonstrate the educational gains of our students

Systemic review driven by student attainment and feedback, and external expertise

The TEF Guidance notes that 'that there is currently no national measure of educational gain'. In terms of available data for external benchmarking of the educational gains of our students, the Guardian University Guide 2023 ranked the Conservatoire for Dance and Drama (of which Rambert was part at the time the table was compiled) very highly - joint 7th out of 85 institutions in the UK for 'value added' in the drama and dance subject area. (22)

In terms of calibrating how we measure educational gains, the School's 2021 Quality and Standards Review stated that '*external examiners reports are highly complimentary about the quality of programmes and have consistently reported that high standards have been achieved in both practical and theory components. The care and thoroughness of the School in responding to external examiner reports supports continuous improvement and ensures that programmes continue to be well designed and of high quality*'. (2, p.48)

A core team of 12 artistic and academic staff, many of whom continue to be practising artists, is augmented by the use of guest teachers and choreographers (120 or so per year). Our core dance teaching faculty includes our exceptional musicians: rather than simply providing musical accompaniment, their pedagogic and individualised input complements the education provided by our dance specialists. This is further supplemented by a roster of renowned and emerging industry specialist guest practitioners which provides an external understanding of the educational gains of our students, alongside broadening students' experience, providing networking opportunities and preparing students for the

profession. (Associate Artistic Director, describes the 'genuine joy' of visiting the School – *'students have diverse skills at their creative fingertips, show energy and verve, and welcome me with curiosity and humanity'*.

We also measure our educational gains through our Student Voice mechanisms (23); the School maintains a continuous dialogue with our students both on an individual and group level; this is complemented by our core pedagogic approach of reflective practice. All modules are compulsory; additional flexibility and student choice is provided at each Level, for example in solos and choreography. **Student performance – both practical and written – is integral to our evaluation of educational gains; we gain extensive information and insight from students' reflective work that really captures what they are learning from commencement of their course to completion.**

The School's Annual Programme Monitoring (APM)¹⁰ process considers qualitative and quantitative information regarding student outcomes, and reflections from staff on the context of that data. The Quality and Standards Review identified that *'the School has a mature and robust approach to the collection and analysis of external views and data relating to standards achieved by students which it plans to continue to use to inform improvements in setting and maintaining standards beyond the threshold'* (2, p.26). **To augment this process, our ongoing dialogue with students and our small joined-up faculty means we continuously monitor and review the student experience, individual progress and educational gains; we choose to be agile and often make timely changes in-year particularly in response to student feedback.** An example of this is changes we made for third year students working with choreographers, looking at equality of opportunity and fairness when casting students in pieces. This was an issue raised in student feedback, so in response we changed the process of selection. Previously, choreographers would freely audition the students and make their selection, whereby some students could end up in several works, whilst others found themselves only in one. To resolve this, we have removed the 'open casting' approach and now assign students in groups to work with two choreographers each, making the process the same educational experience.

Ensuring student success and progress beyond their studies

Targeted educational experiences

We will discuss their graduate outcomes in a later section, but the depth and breadth of the experiences students at Rambert have provides an effective preparation for their next step. **Public performances prepare students for future career progression in dance.** In 2018/19, undergraduate performances attracted audiences of over 4,500. As well as performing, students take roles in organising and running events. Students also contribute to the School's widening access and outreach activities, delivering workshops and creating work with GCSE dance students; working as teaching or course assistants on the School's pre-vocational courses; delivering workshops for providers such as The Brit School and The Point Eastleigh; and developing artistic work for the Hampshire Youth Dance Company (HYDC). This gives them a rounded set of experiences of professional environments that helps them understand the future career choices available to them, with real, lived practical experience and supports our agenda of widening access to Ballet and Contemporary Dance.

¹⁰ Annual Monitoring Reports are held internally and are available on request.

‘Rambert School gave me a really amazing preparation for the actual daily life of a professional dancer in a company’ [redacted] graduate, [redacted]

The School’s intensive engagement with industry practitioners makes it a crucible for the creation of new work. In particular, student collaborations with comparatively early-career choreographers, [redacted] provide a vital source of sector engagement, also giving young professionals the opportunity to develop their work in a low-risk environment where they can stretch themselves creatively.

‘[The] dual focus of heritage and readiness for present day companies makes Rambert School the leading source in the UK for ambitious and creative dance graduates’ [redacted] Artistic Director, [redacted]

Students are encouraged to develop their own choreography during their training, providing the groundwork for many graduates becoming leading choreographers. Two choreographic platforms each academic year are open to any student who has completed a work: a member of staff acts as choreographic mentor for the students and produces the show; students conceive the work, cast it, choreograph and rehearse it, costume, light and stage it ready for public performance; up to 50 short works are showcased in public performances.

Continuation and completion measures

Metrics that endorse our approach to ensuring student success

The School has outstanding continuation and completion rates. These are continually monitored via our annual monitoring process. The aggregate indicators for the most recent 5 years (that is, the student outcomes data on which OfS judges condition B3) show a continuation rate of 95.3%. In addition, we exceeded the TEF benchmark for continuation by 6.3 percentage points (statistical distribution 98.8% ‘materially above benchmark’¹¹). All student groups identified in the TEF split indicators exceeded benchmark by at least 2.9 percentage points.

The OfS student outcomes baseline measure (B3) for completion for the school is 92.2%. The completion figure for TEF is 92.6% which is 6.8 percentage points above our benchmark (statistical distribution 98.5% ‘materially above benchmark’). All student groups identified in the TEF split indicators exceeded benchmark by at least 2.6 percentage points. These metrics demonstrate the success of our comprehensive integration of academic technical specialist training complemented by individualised focus and targeted support for each student as they progress through their studies.

¹¹ “If 90 per cent of the distribution [...] is above the guiding line for ‘materially above benchmark’, this would provide strong statistical evidence that the provider’s performance is materially above its benchmark. It would be interpreted as strong initial evidence of an outstanding feature.” [TEF Guidance p.67]

Progression to employment, further study or other positive outcomes

A vital pipeline of young artists who shape the future of dance

Rambert School graduates can be found working in the highest echelons of dance as performers, choreographers, leaders and educators. The School's technical and artistic training produces graduates who contribute to the UK's global reputation as a world leader in the performing arts, and to the development of dance internationally. Our extended widening participation and community engagement programme also provides students with working/volunteering opportunities in a variety of roles i.e. reception, school tours, and classroom assistant, and students support the production and running of performances in the School e.g. ushering/technical support. The Quality and Standards Review report concluded that our graduate destinations *'are further testimony to the quality and relevance of the School's programmes and the professional performance standards achieved by its students'*. **(2, p.50) Our graduates are in exceptional demand: TEF indicator for progression to graduate employment or further study after graduation exceeds our benchmark by 14.3 percentage points¹².**

'I have worked with several graduates from Rambert School both within the main Company and in our Pre-Professional Programme. The professionalism of these dancers and the high quality of their work both in the studio and on stage leads me to believe that Rambert School is among the top conservatoires in the world for contemporary dance training.' [redacted] Artistic Director
[redacted]

The majority of leading dance companies around the world include Rambert School graduates. Companies which employ our graduates include:

- **in the UK:** Akram Khan Company, BalletBoyz, Ballet Black, Fabula Collective, Mark Bruce Company, Matthew Bourne's New Adventures, Michael Clark Company, National Dance Company Wales, Phoenix Dance Theatre, Russell Maliphant Company, Motionhouse, Shobana Jeyasingh Dance Company, Studio Wayne McGregor, Yorke Dance Project, Zoo Nation
- **internationally:** Ballet Nationale de Marseille (France), Cullberg Ballet (Sweden), IT Dansa and Metamorphosis (both based in Barcelona), Martha Graham Company (USA), NDT2¹³ (Netherlands), SETanztheater Nürnberg (Germany), Sydney Dance Company (Australia).

Our graduates are sought by employers for newly created opportunities, often piloting roles:

¹² Statistical distribution 99.8% 'materially above benchmark'.

¹³ Nederlands Dans Theater

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We focus on developing transferable skills and graduate skills – this includes career development work and individual mentoring. Graduates' work is characterised by their individuality, creativity and artistic expression in addition to strong dance technical skills and they can be found in all areas of the profession: as dancers, teachers, choreographers, academics, and directors. **The integration of professionals and industry engagement are fundamental to our conservatoire education.**

Graduates also deploy the technical and creative skills gained from their dance training to contribute to the wider arts scene.

have achieved huge success in the commercial arena in roles which combine choreography, movement direction, and creative direction and consultancy.

has worked with global brands and clients in fashion, music, film and advertising, including

'A creative versatility and a maturity that sets them apart from other dancers'

Artistic Consultant & Guest Choreographer,

Rambert School graduates make consistent appearances in industry awards nominations and have achieved widespread recognition for their achievements as dancers, choreographers and emerging artists, some going on to become judges on the international stage. Some recent examples from the last 4 academic years include:

- BBC Young Dancer: students have reached the contemporary category finals in every year of the competition since it commenced in 2015;
- 4 Olivier Award nominations,
- In 2020, received the award as one of three choreographers chosen for their work ethic, determination and courageous outlook on inclusive female representation in the world of performing arts;

4. Conclusion

'We consider that Rambert School is among the best in the world' [redacted]
[redacted] Principals, [redacted] Australia

Providing an outstanding student experience that places people at the heart of our institution is our institutional priority, and this is recognised in the superb feedback from students about their experience at Rambert. Students leave the School industry-ready, but they continue their connection with the School throughout their careers, often returning to teach, create work, mentor and share experience.

Our TEF outcomes for student continuation, completion and progression are all above benchmark, including every single split metric, indicative of excellent outcomes for all student groups. Continuation rates exceeded our benchmark by 6.3 percentage points, completion by 6.8 percentage points and progression by 14.3 percentage points. In each case the overall indicators provide very strong statistical evidence (or higher) that we are exceeding our benchmarks. This is an outstanding set of outcomes for our students from the academic environment at Rambert School and is also statistically significant given our benchmarking group.

In summary:

Our values and mission of Understanding, Fairness, Community, Equality, Specialism-Informed and Individuality run through the core of our unique educational delivery and these, combined with our people, make Rambert School outstanding. We believe that the evidence, from metrics and student feedback through to our graduate outcomes and professional testimonials, shows our institution demonstrably delivers teaching excellence to a gold standard.

EDUCATION:

- **Our academically rigorous training develops highly employable creative, thinking artists.**
- **Our unique education is holistic and individualised, highly technical and designed to develop and maximise each student's potential.**
- **Our dedication to the highest standards involves outstanding rigorous small group teaching with high contact hours and excellent facilities, benchmarked through ongoing industry input and the permanent staff we employ.**
- **Our pastoral, physiological and academic support is fully integrated with the educational delivery and training.**
- **Our intensive engagement with industry practitioners supports and prepares students for professional careers.**

PEOPLE:

- **Our dedicated staff and small specialist community, combined with our industry-facing unique pedagogy, make our graduates an integral component of the global professional dance landscape.**

- Our continuous dialogue with students begins either at or before the application stage, preparing and supporting throughout the student lifecycle.
- Our students play an integral part in determining the School's priorities and direction and are members of the highest level of our academic governance.
- Our commitment to continuous review and reflection, and to an inclusive diverse environment is student-led and enriches the School.
- Our exceptional graduates remain a key part of our community and continue to imbue the School with the Rambert spirit.

5. References

Evidence Number	Evidence
1	Rambert School Financial Statements for the year ended 31 July 2022
3	https://www.rambertgrades.com/
4	https://www.rambertgrades.com/guide-to-examinations
5	https://www.royalacademyofdance.org/royal-academy-of-dance-collaborates-with-rambert-grades-in-australian-pilot-for-rad-registered-teachers/ and https://www.rambertgrades.com/news-all/rad-australia-launch-jthxw
6	Rambert School Access and Participation Plan - 2022-23 to 2026-27
7	https://www.rambertschool.org.uk/school/staff/
8	Rambert School Financial Statements for the year ended 31 July 2021
9	Rambert School Financial Statements for the year ended 31 July 2020
10	https://www.rambertschool.org.uk/students/fresh-fridays/ and by way of example https://www.rambertschool.org.uk/fresh-friday-with-hannes-langolf/ and https://www.rambertschool.org.uk/fresh-friday-with-caramel-soldier/ and https://www.rambertschool.org.uk/spotlight-robert-dunkley-gyimah/
11	See Rambert School Course Summary Documents (section: 'Workload'), which can be found at https://www.rambertschool.org.uk/courses/policies-and-procedures/
12	https://www.onedanceuk.org/programme/healthier-dancer-programme/industry-standards/ [specifically those for Dance education and Training]
13	https://www.rambertschool.org.uk/get-involved/schools-and-colleges/
14	https://www.rambertschool.org.uk/gender-neutral-solo/
15	https://www.officeforstudents.org.uk/advice-and-guidance/student-information-and-data/national-student-survey-nss/nss-data-provider-level/
16	Rambert School of Ballet & Contemporary Dance. Capital Appeal 2021 to deliver the extension to the Weston Studio
17	https://www.rambertschool.org.uk/school/research/
18	https://www.rambertschool.org.uk/safeguarding-the-creative-process/
19	https://www.rambertschool.org.uk/students/student-support/
20	Our Support Through Studies Policy and Appendices can be found at: https://www.rambertschool.org.uk/courses/policies-and-procedures/
21	https://www.rambertschool.org.uk/wp-content/uploads/2021/11/Rambert-School-Framework-for-Contextual-Admissions.pdf
22	https://www.theguardian.com/education/ng-interactive/2022/sep/24/best-uk-universities-for-drama-dance-league-table
23	See Rambert Student Engagement Framework, which can be found at: https://www.rambertschool.org.uk/courses/policies-and-procedures/