

# BALLET WEST QAA ACTION PLAN – 01/08/18

## Good Practice

Good practice	Intended outcomes	Actions to be taken to achieve intended outcomes	Progress against the good practice Evaluation and evidence
<p>The use of individual auditions, which are highly effective in preparing applicants for the style of learning and teaching at the School (Expectation B2).</p>	<p>A continuation of the current practice of individual auditions for prospective students.</p>	<p>The admissions policy describes the current procedures for individual auditions. This is reviewed annually by the academic board.</p>	<ul style="list-style-type: none"> <li>• <b>What have we done?</b> Auditioning candidates individually is a practice that Ballet West has continued since its first cohort of students. It is a practical solution to the logistics of allowing candidates to attend when travel arrangements are more complex given the rural setting of Ballet West. More importantly, it allows candidates to see the school in its daily routine and auditioning staff can spend time with each individual and his/her parents to answer any questions and give each one their undivided attention.</li> </ul> <p>The industry standard is for dance schools to audition groups of students on specific days. This can lead to a lack of personal attention and candidates feeling depersonalised.</p> <ul style="list-style-type: none"> <li>• <b>How well have we done it?</b> All candidates have been auditioned individually since Ballet West first began teaching post 16 students.</li> <li>• <b>What has the impact been?</b> The conversion rate of audition candidates to enrolled student is very high. This is due mostly to the standard of the school which is demonstrated at audition but the individual attention that candidates receive is part of the ethos of the school, which is attractive to students and their parents.</li> </ul>

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			<ul style="list-style-type: none"> <li>• <b>What evidence is there to show the impact?</b> Anecdotal evidence from student and candidates indicate that the attention to students as individuals is greatly appreciated and is in contrast to the way candidates may be treated at other institutions.</li> <li>• <b>What will we do next?</b> Continue the current admissions process. Monitor candidate to enrolment conversion Collect anecdotal feedback on process</li> </ul>
<p>The extensive range of professional practice exposure provided through the tour, showcase and staff professional experience, which enhances students' employment potential (Expectation B3).</p>	<p>Develop the range of professional practice that students are exposed to. Develop a wider breadth of guest teachers at the school</p>	<p>Monitor number of teachers and days taught by guest teachers</p>	<ul style="list-style-type: none"> <li>• <b>What have we done?</b> <b>This continues from the action plan for 2016-17</b> Guest teachers continue to make a significant contribution to teaching at Ballet West. A number of freelance teachers have regular teaching commitments at Ballet West combined with work at other schools and performing companies. This permits a great deal of exchange of best practice across institutions and from the industry.</li> </ul> <p>In addition to regular teachers committing significant amounts of time to Ballet West, a number of other individuals have taught at the school. The trend in recent years has been to have guest artists visiting for longer periods. This allows students to get used to a style of teaching and really benefit from what the teacher has to offer.</p> <p>We are using this as a measure of how well we are meeting our strategic aims. As Ballet West uses a significant number of freelance staff, committed to long periods at the school, the term "guest teacher" requires definition. For the purpose of this measure we are not including those who have a specific role in managing or routinely delivering course work. Guest teachers are those who enhance the delivery of the course work, without being an absolute requirement. The courses could be delivered satisfactorily without guest</p>

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			<p>involvement, but the student experience would be diminished. The number of days is a “head count” figure.</p> <ul style="list-style-type: none"> <li> <b>How well have we done it?</b>                      The use of guest professionals to deliver training continues to be a feature of the student experience at Ballet West.                 </li> </ul> <p><b>IN ADDITION TO SALARIED STAFF, Regular freelance staff with responsibility for course delivery and the guest teaching staff used for the 2017-18 academic year are listed as</b></p> <table data-bbox="1312 662 2159 1177"> <tr> <td>Maggie Clunie</td> <td>Regular staff</td> <td>Choreography / Contextual stu</td> </tr> <tr> <td>Jordi Guitart</td> <td>Regular staff</td> <td>Jazz</td> </tr> <tr> <td>Andrew McNicol</td> <td>Regular staff</td> <td>Choreography</td> </tr> <tr> <td>Martin Fenton</td> <td>Regular staff</td> <td>Contemporary / Commercial</td> </tr> <tr> <td>Indra Reinholde</td> <td>Regular staff</td> <td>Contemporary</td> </tr> <tr> <td>Daniel Job</td> <td>Regular staff</td> <td>Ballet, choreography</td> </tr> <tr> <td>Sonia Fajardo</td> <td>Regular staff</td> <td>Ballet</td> </tr> <tr> <td>Winifred Jamieson</td> <td>Regular staff</td> <td>lecturer</td> </tr> <tr> <td colspan="3"> </td> </tr> <tr> <td>Jean Sebastian Colau</td> <td>Guest</td> <td>Ballet</td> </tr> <tr> <td>Olga Savenko</td> <td>Guest</td> <td>Ballet</td> </tr> <tr> <td>Dylan Waddell</td> <td>Guest</td> <td>boys’ technique - guest artist</td> </tr> <tr> <td>Olga Volobeueva</td> <td>Guest</td> <td>Ballet - masterclasses</td> </tr> </table> <ul style="list-style-type: none"> <li> <b>What has the impact been?</b>                      Student response was positive at all previous committee meetings (see below) with students reporting that they enjoy                 </li> </ul>	Maggie Clunie	Regular staff	Choreography / Contextual stu	Jordi Guitart	Regular staff	Jazz	Andrew McNicol	Regular staff	Choreography	Martin Fenton	Regular staff	Contemporary / Commercial	Indra Reinholde	Regular staff	Contemporary	Daniel Job	Regular staff	Ballet, choreography	Sonia Fajardo	Regular staff	Ballet	Winifred Jamieson	Regular staff	lecturer				Jean Sebastian Colau	Guest	Ballet	Olga Savenko	Guest	Ballet	Dylan Waddell	Guest	boys’ technique - guest artist	Olga Volobeueva	Guest	Ballet - masterclasses
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			<p>the variety of teaching and the different perspectives that individuals bring to the school, particularly those from outside the UK.</p> <ul style="list-style-type: none"> <li>• <b>What evidence is there to show the impact?</b> Evidence to date has been anecdotal described in student feedback forms and through course committee meeting minutes. The greater exposure to different choreographers continues to produce an increase in innovation and creativity in students' choreographic work.</li> <li>• <b>What will you do next?</b> Use of guest teachers will continue with a proactive approach to involving more diverse individuals with an emphasis on using teachers with international experience. The trend towards longer stays for guest teachers will continue as this allows time for students to become accustomed to teachers and benefit more from their teaching.</li> </ul>
		Monitor student feedback to guest teachers	Students will be encouraged to report their feedback on guest teachers through student reps at course committee meetings and through anonymous online module evaluation where student will be specifically asked which guest teachers they like the best and the least.
	Performances given by Ballet West company	Monitor number of performances	<ul style="list-style-type: none"> <li>• <b>What have we done?</b> Ballet West continues to mount productions of full-length classical ballets which are toured throughout Scotland. This is part of the Professional Practice and Performance strand of the Foundation Degree and BA(Hons) degree assessment</li> </ul>

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			<p>Performance gives students a great opportunity to practise their craft and the experience of performing to a live audience helps enormously in their employability.</p> <ul style="list-style-type: none"> <li> <b>How well have we done it?</b>            In 2018, the company toured Giselle to 8 venues, giving 11 performances. The company will continue the trend to perform in larger venues, with one performance in the SECC and two in the Edinburgh International Conference Centre in 2019.         </li> <li> <b>What has the impact been?</b>            Ballet West graduates are in employment and anecdotally report that the experience of performing on tour prepared them well for the professional audition process and the ability to adapt well to life as a professional dancer.         </li> <li> <b>What evidence is there?</b>   <b>Module evaluations 2017-18 for student feedback</b>            Students report high satisfaction levels form PPP modules indicating the value they see as the performances relate closely to their intended career path.         </li> </ul> <p><b>Performances given 2017-18</b></p> <table border="1" data-bbox="1301 1145 2136 1399"> <thead> <tr> <th data-bbox="1301 1145 1832 1185">GISELLE</th> <th data-bbox="1832 1145 2136 1185"></th> </tr> <tr> <th data-bbox="1301 1185 1832 1225">VENUE</th> <th data-bbox="1832 1185 2136 1225">Date</th> </tr> </thead> <tbody> <tr> <td data-bbox="1301 1225 1832 1265">macrobert, Stirling</td> <td data-bbox="1832 1225 2136 1265">26/01/2018</td> </tr> <tr> <td data-bbox="1301 1265 1832 1313">macrobert, Stirling</td> <td data-bbox="1832 1265 2136 1313">27/01/2018 matinee</td> </tr> <tr> <td data-bbox="1301 1313 1832 1361">macrobert, Stirling</td> <td data-bbox="1832 1313 2136 1361">27/01/2018 evening</td> </tr> <tr> <td data-bbox="1301 1361 1832 1399">Paisley Town Hall</td> <td data-bbox="1832 1361 2136 1399">02/02/2018</td> </tr> </tbody> </table>	GISELLE		VENUE	Date	macrobert, Stirling	26/01/2018	macrobert, Stirling	27/01/2018 matinee	macrobert, Stirling	27/01/2018 evening	Paisley Town Hall	02/02/2018
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		Monitor student feedback	<ul style="list-style-type: none"> <li>• <b>What have we done?</b> Students will be encouraged to report their feedback on performances through performance module evaluations, student reps and course committee meetings.</li> </ul> <p>In addition to module evaluations, in 2018 a student experience survey, based on the NSS was undertaken and results fed into the evaluative processes for the programmes.</p>														

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			<ul style="list-style-type: none"> <li>• <b>How well have we done it?</b> Student response rates are high. These have been improved from previous years by the use of online surveys which guarantee anonymity. This provides a forum for students to give honest feedback on their student experience.</li> <li>• <b>What evidence is there?</b> Documentary evidence of the student responses are discussed at course committee and academic board and are a vital contributory document for module and programme annual reports.</li> <li>• <b>What will we do next?</b> Evidence from students through module evaluations and student experience surveys will continue to be collated and inform development of the programmes.</li> </ul>
<p>The high quality learning opportunities enhanced by staff support and encouragement of students taking external professional qualifications (Expectation B3).</p>	<p>Students entered for Royal Academy of Dance examinations</p>	<p>Monitor student entries and results</p>	<ul style="list-style-type: none"> <li>• <b>What have we done?</b> We have continued to prepare students for Royal Academy of Dance external examinations. These are internationally recognised vocational examinations testing technical dance ability. The results of Ballet West students are high and all students at the school are given the opportunity to take the examinations. Exam entry and results have been collated into a single document.</li> <li>• <b>How well have we done it?</b> Examination results continue to be high and entry levels consistent over the years.</li> </ul>

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			<ul style="list-style-type: none"> <li>• <b>What has the impact been?</b> Students continue to receive specialist technical training in preparation for examinations which, in addition to providing an internationally recognised qualifications, improves their technique which in turn increases their employability.</li> <li>• <b>What evidence is there to show the impact?</b> Ongoing record of student entry and achievement in RAD examinations</li> <li>• <b>What will you do next?</b> Continue to encourage excellence in RAD exams and monitor student entry and results in a single location. Person responsible - admissions administrator</li> </ul>
	<p>Students entered for national and international competitions</p>	<p>Encourage and support students entering competitions</p>	<ul style="list-style-type: none"> <li>• <b>What have we done?</b> Ballet West continues to encourage students to enter national and international competitions, notably the Genée International Ballet Competition.</li> </ul> <p>Entry to the RAD competitions is dependent on marks achieved in vocational examinations, hence another reason for encouraging involvement in RAD examinations.</p> <p>Competitions allow students to meet other dancers from other parts of the world and develop networks that may be of use in their performing careers. The experience of performing to a judging panel also prepares students for a career in performance.</p>

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			<ul style="list-style-type: none"> <li>• <b>How well have we done it?</b> Six Ballet West students competed in the Genée International Ballet Competition 2017, in Lisbon in September 2017.  Silver Medal winner in South African International Ballet Competition.  Ballet West students placed 1st 2nd and 3rd in the Scottish Youth Grand Prix.  Four students attended the 2018 competition in Hong Kong, one reaching the final.</li> <li>• <b>What has the impact been?</b> Student continue to receive specialist technical training in preparation for competitions, which, in addition to providing an opportunity for recognition and networking, improves their technique and performance skills, which in turn increases their employability.</li> <li>• <b>What evidence is there to show the impact?</b> Continuing monitoring of Competition entry and success.</li> <li>• <b>What will you do next?</b> Continue to monitor student entry and results in a single location. Analyse to determine trends. Person responsible - admissions administrator</li> </ul>
<p>The operation of annual staff development plans and the engagement of staff members with them encourages, formalises and monitors their</p>	<p>Staff engaged with professional and pedagogic development in the</p>	<p>Annual Review of Individual staff development plans produced for all</p>	<p><b>THE AREA OF STAFF DEVELOPMENT WAS PREVIOUSLY RECOGNISED AS AREA FOR IMPROVEMENT. IT IS ENCOURAGING THAT IT IS NOW RECOGNISED AS GOOD PRACTICE.</b></p>

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<p>professional and academic development (Expectation B3).</p>	<p>context of delivering higher education</p>	<p>members of staff delivering HE</p>	<ul style="list-style-type: none"> <li>• <b>What have we done?</b> Annual individual plans have been produced since 2013 and progress against planned activity noted.  A new plan has been produced for 2018-19</li> <li>• <b>How well have we done it?</b> Year on year, nearly all aspects of the plans have been completed. Those elements that were not completed were largely due to circumstance beyond the control of staff members (illness or event cancellation or postponement). In addition, further opportunities for development that have arisen have been taken and added to the plan.</li> <li>• <b>What has the impact been?</b> Staff are more aware of their professional activities having a development role and seek out opportunities to develop their pedagogic or professional skills.</li> <li>• <b>What evidence is there?</b> Staff dev plan 2016 17 Staff dev plan 2017 18</li> <li>• <b>What will we do next?</b> Review plan in summer 2018 and create new plan for 2018-19  One condition of the OU validation related specifically to Staff development-</li> </ul>
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			<p><i>Draw up a staff development action plan to increase the number and range of qualifications held by teaching staff; for example, through postgraduate study or the gaining of relevant HE teaching qualifications.</i></p> <p>This plan has been approved by the validation panel and relevant actions incorporated into the 2017-18 staff development plan. In addition, Ballet West is a member of the following bodies –</p> <ul style="list-style-type: none"> <li>• One Dance UK</li> <li>• Dance HE</li> <li>• Independent HE</li> </ul> <p>These will give our staff access to resources and opportunities for engagement with the Independent Higher Education sector and professional dancers and dance educators to improve their pedagogy and professional dance practice.</p>
<p>The comprehensive Academic Calendar, which students find invaluable for understanding the structure of assessments and planning workloads (Expectation B6)</p>	<p>An academic calendar in student handbook</p>	<p>Programme team to generate assessment calendar for each year for inclusion in course handbooks</p>	<ul style="list-style-type: none"> <li>• <b>What have we done?</b></li> </ul> <p>The student handbooks contain a comprehensive list of assessment dates and other key days in the year for that course and year. Students are also issued with the information on a single sheet of paper, sorted by both date and module for their own assessments. Every effort is taken to adhere to the calendar, although some variation may occur and students are given ample warning of any variation.</p> <ul style="list-style-type: none"> <li>• <b>How well have we done it?</b></li> </ul> <p>Anecdotal evidence from students indicates that students find this useful.</p> <ul style="list-style-type: none"> <li>• <b>What will we do next?</b></li> </ul>

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			Continue to generate physical copies of the academic calendar in the handbooks and as a separate sheet. An online calendar will also exist within the proposed VLE (see below).
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## Recommendations

Recommendations	Intended outcomes	Actions to be taken to achieve intended outcomes	Target date(s)	Progress at 01/08/18
By September 2018:  Introduce a documented procedure to ensure consideration of the academic standards of new programmes (Expectation A3.1).	A Document detailing the consideration of academic programmes	Programme manager to draft procedure in consultation with Open University and staff team.	Approval by Academic Board at September meeting	Documented procedure drafted. Awaiting approval by Academic Board

## Affirmation of action being taken

Affirmations	Intended outcomes	Actions to be taken to achieve intended outcomes	Target date(s)	Progress at 01/08/18
The QAA review team <b>affirms</b> the following actions already being taken to make academic standards secure and/or improve the educational provision offered to students.	A VLE for students based on Microsoft teams containing course information - <ul style="list-style-type: none"> <li>• content</li> <li>• assessment dates</li> <li>• learning materials</li> <li>• links to online resources</li> <li>• Class Forums</li> </ul>	Programme manager to upload content	complete by 10 <sup>th</sup> September	Microsoft 365 student intranet and Teams app identified as the best means to deliver the VLE as it integrates closely with the students' Ballet West 365 licences and email accounts.

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<ul style="list-style-type: none"><li>• The work underway to develop a new virtual learning environment for staff and students (Expectation B3).</li></ul>				
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