



**TROTTER
MASTER IN DANCE
ACADEMIC YEAR 22-23**

**Koninklijk Conservatorium
Antwerpen**

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INTRODUCTION

1 HISTORY OF THE MASTER DANCE PROGRAMME

The Master in Dance started in 2019 at the Royal Conservatoire Antwerp (RCA) / AP University College as the first Master dance programme in Flanders. Choreographer and researcher Martin Nachbar was appointed artistic coordinator, and Annouk Van Moorsel as artistic coordinator of the Educational Master Dance. The Ma programme has arisen out of the needs and desires of members from RCA in consultation with the working field, being developed by the artistic coördinators of the Bachelor Dance in collaboration with the core team of teachers following consultations with focus groups in 2017 that consisted of alumni, independent artists and arts organisations. This new programme aimed to provide a home for dance artists to return to education, develop their embodied artistic practice and research and subsequently return to the field with a deeper knowledge.

However, the implementing of the Master was not only relevant to the individual dance artist. There is a simultaneous goal for raising the opportunity for dialoguing about dance at a higher level. Currently decisions about the arts or dance specifically are made by people with Masters and higher level degrees in other relevant fields, but not in embodied dance practice. Therefore, often dance artists cannot have a voice in the policy making level. There are many extremely valuable Masters in Arts or Culture programmes in Flanders that contribute greatly to the development of the field, but the relevance of Embodied Artistic Research is not reflected within these programmes.

The Master in Dance plays a significant role in the development of dance artists. The Masters reflects the outspoken needs of artists: space and time to develop their own embodied artistic research in a challenging environment. Space and time to develop without the pressure of producing for a critical audience. The opportunity to enter debate about process and output, and to be challenged to re-define goals. The space to explore new knowledge, ideas and methodologies that can impact on own practice. The framework to dialogue alongside peers and mentors in a safe environment before returning to a larger artistic field, and then stepping into a societal context that goes beyond the arts world. The frame that supports this developmental growth of reference points, and enables the ideas to be reflected upon and questioned at each level.

Embodied Artistic Research leads all students to embrace every aspect of their research trajectory through an embodied approach which directly leads to the importance of practice-based and

practice-led research. This approach is initiated in the Bachelor programme and continued throughout the pre-Master and Master trajectory.

This framework legitimises students to use their creative processes, methodologies and outputs as part of their research. The distinction between the two lies in the end goal. In practice-based research the artefact or output is essential for the understanding of the research, and the documentation supports the understanding of the artefact. In practice-led research the goal is to gain new knowledge about practice, and the final output does not need to perform the artefact itself, but must document how the research has led to new knowledge (Candy, 2006).

1.1 COLLABORATION WITH DE SINGEL

DE SINGEL and the Royal Conservatoire of Antwerp have shared the same roof for more than 30 years. Through numerous initiatives they have been working together to allow the unique potential of the arts campus to flourish. The starting point was, and is, how the cohabitation of these two institutions can lead to a fertile soil and a challenging dynamic for local and international artists (in development).

Since January 2021, in a new, unique collaboration between the KCA's Master of Dance programme and DE SINGEL, forces were intensively and structurally combined. The KCA's Dance Master's programme is also a part of DE SINGEL's new 'Research and Development' platform. The Dance Master's programme is developed into a two-year residency programme with a close link to DE SINGEL's artistic programme. Karlien Meganck and Michiel Vandeveld, both part of DE SINGEL's artistic team, co-curate the Master of Dance in collaboration with Renata Lamenza Epifanio, who acts as the artistic coordinator of the Master Dance and a bridge figure between DE SINGEL and KCA.

In this way, DE SINGEL and the KCA want to further internationalise the Master Dance, strengthen its quality and develop the arts campus's potential as a breeding ground. Together, KCA and DE SINGEL, are realising the further potential of the dynamics on the arts campus.

"The focus of the Master of Dance is on 'Embodiment'. The key question is how embodied artistic knowledge can be developed, transferred and made accessible. Our vision for this two-year trajectory builds from this question but also questions the conditions: which bodies are we talking about? Which forms of embodied knowledge are currently (un)consciously validated within institutions such as the KCA and DE SINGEL? Which forms remain hidden? How can we contribute to the recognition and development of undervalued forms of embodied knowledge? These questions will guide our curatorial choices for the two-year residency trajectory/Master Dance. These are questions that are also important in DE SINGEL's artistic programme." Karlien Meganck and Michiel Vandeveld (curators of the residency programme/Master Dance, curators theater/dance at DE SINGEL)

"The further development of the cooperation between our programme and DE SINGEL is an opportunity for our Master of Dance. It is a gift to study on an arts campus where you, as a student, come into direct contact with international professional artists. By joining forces, we are offering our dance master's students a unique programme where the personal development of the dance artists of tomorrow resonates with the artistic practices of today." Annouk Van Moorsel (Head of the Dance Department, KCA)

VISION, CONTEXT AND MISSION

2 MASTER IN DANCE RESIDENCY 'EMBODIED ARTISTIC RESEARCH'

The Master Dance Residency is a two-year programme designed to deepen dance artists' individual artistic trajectories. It offers dance artists the opportunity to undertake practice-centred research, which is based on and led by the embodied artistic practices each participant brings in. The concept of 'embodied artistic research' is the starting point of the Master Dance. Performance and dance practices consist, not only but largely, of embodied practices – practices that work in, through and out of the moving body. How to embody knowledge? Which knowledge to embody? When is such an embodiment artistic practice? How can we formulate strategies, frames and methods to deepen this practice? And at what point during this process can we talk of research? What does artistic research entail, when it is carried out through forms of embodiment? Which translations and other media than the body come into play when rendering artistic practice research?

Individual residency time, where you are supported by artistic advisers, is alternated with collective and intensive workshops to broaden your knowledge around dance, choreography, dramaturgy, sound, curation, scenography, light design, fashion, documenting/archiving dance, writing and publishing.

This two-year trajectory is at the same time a residency at arts centre DE SINGEL. Students will be named in the website of DESINGEL as residents and will receive specific periods in the year where they can book the spaces of DESINGEL to work on their Master project. Michiel Vandeveld and Karlien Meganck are acting as co-curators of the programme together with the artistic coordinator Renata Lamenza Epifanio and they also work together in the artistic vision, content and programme of the Master's. One of the courses in the Master's will also interact with the Radiant Nights platform of DE SINGEL. Radiant Nights happen four times throughout the season and focus on beginning or less-established artists.

Through a comprehensive approach, this master dance aims to thoroughly reconfigure what it means to be a dance artist today.

3 EDUCATIONAL MASTER IN MUSIC & PERFORMING ARTS - SPECIALISATION DANCE

Since 2019, KCA also organises the Educational Master in Music & Performing Arts - specialisation Dance. In this programme, students will be trained to become a Teaching Artist, whereby the embodied artistic research as an artist and as a teacher are combined. They will learn how to share their passion with a wide audience and how to work educationally with very specific groups.

Students will combine the Master's programme in Dance, with the subjects of the educational Master's in Dance such as teaching methodologies, internships and project work. Both programmes conclude with a final project, the student can choose to have a combined Educational Master project, where they combine both aspects of dance and education; or the student can choose to conclude with two separate Master projects, one for the Master Dance and one for the Educational Master Dance.

Students follow the 2 years part-time Master in dance programme of 60 credits followed by the one year of the Educational Master Dance of 60 credits. We advise an individual trajectory depending on the applicant's professional and educational background.

The Educational Master in Dance is only accessible for students with a sufficient Dutch language proficiency level. More information can be found on [the Dutch pages of our website](#).

WHO IS WHO

3.1 MA TEAM

HEAD OF DANCE AND EDUCATIONAL PROGRAMME	
Annouk Van Moorsel	annouk.vanmoorsel@ap.be
<p>Studied at the Higher Institute for Dance and the Vrije Universiteit Brussel (Licentiaat in clinical psychology). She worked as a dancer, choreographer and dance teacher. Since 2002 she has been the coordinator of the dance teacher training programme at KCA. Since 2007 she is also the Head of the teacher training programmes Dance, Drama and Music and since 2020 the Head of dance. Since 2005 is the chair of CORPoREAL research group(KCA). She is a member of the Organizing Body of AP Hogeschool, the Council of the School of Arts Royal Conservatoire and the Research Council of the Royal Conservatoire and the Royal Academy of Antwerp. She is a member of CoDA, an international research network "Cultures of Dance" that was founded in 2019 on the initiative of Professor Timmy De Laet of the University of Antwerp.</p>	
ARTISTIC COORDINATOR MASTER DANCE	
Renata Lamenza Epifanio	renatalamenza.epifanio@ap.be
<p>Renata is a visual artist, performer and costume researcher. After studying Dance (Angel Vianna) and Costume Design (Senai-Cetiqt) in Rio de Janeiro, Brazil, she did a Master in Costume Design at the KASKA (Antwerp) in 2017. Since 2018 is a researcher member of the research group CORPpoREAL of the KCA and Body and Material of the KASKA. Concerned with expanding the dialogues between costume and the body, her works use costume as a sensorial trigger, proposing it as an agent of movement, and as a tool for activating the political body.</p>	
Co-curator Master Dance KCA and deputy artistic director of DE SINGEL	
Karliën Meganck	karlien.meganck@DE SINGEL.be
<p>Studied history at the Ghent University, Leiden University and Humboldt University Berlin, and Cultural Management at the University of Antwerp. She has been part of DE SINGEL artistic team since 2008. She initiated various festivals and formats for emerging talent, including the annual dance and performance festival BOUGE B. Karliën Meganck is deputy artistic director of DE SINGEL since September 2020.</p>	
Co-curator Master Dance KCA and programmer of DE SINGEL	
Michiel Vandevælde	michiel.vandevælde@DE SINGEL.be

Studied dance and choreography at P.A.R.T.S. In addition to his trajectory as a choreographer, he is also active as a curator and writer. Since September 2020, he has been part of DE SINGEL's artistic team.

Artistic coordinator of Educational Programmes and of Bachelor Dance

Natalie Gordon

natalie.gordon@ap.be

Natalie trained in dance at the University of Roehampton in London, which initiated her interest in Laban theories. She continued her advanced notation training at the Labanotation Institute and qualified as a Certified Laban Movement Analyst in the Integrated Movement Studies programme in America with Peggy Hackney. She specialises in teaching Laban analysis and Bartenieff Fundamentals as well as being the Producer and movement analyst for Retina Dance Company. When previously living in England she managed Random/Wayne McGregor and Physical Recall Dance Companies, taught technique and Laban analysis at the University of Roehampton and delivered Laban specialised courses for teachers across the country. Since moving to Belgium in 2004, she has taught for the Bachelor dance and the Educational Master dance programmes in the Royal Conservatoire Antwerp as well as being the co-artistic coordinator for both programmes. Natalie is also an active researcher and writer about teaching methodologies in dance education.

Pedagogical assistant and coordination of the Bridging Dance programme

Iris Terclaevers

iris.terclaevers@ap.be

(temporary replacement) Sander Misplon

sander.misplon@ap.be

Iris graduated in Art and Culture Mediation from the Karel de Grote-Hogeschool in Antwerp. Afterwards, she obtained her master's degree at the University of Antwerp in Theatre and Film Studies. During her studies she was active as a volunteer for De Studio and Arenberg in Antwerp. She did internships at various art houses in Flanders such as Cultural Arts Center Ekeren, children's and youth theater HETPALEIS in Antwerp and at the International Short Film Festival in Leuven. Until recently she worked for Cultuurkuur in Brussels, in January 2019 she joined the Royal Conservatoire.

Sander Misplon (1998°) achieved his Master's degree in fine arts in 2016. Afterwards he completed a two year programme of cultural management at the University of Antwerp. These studies incorporate his interest as an artist and the urge to organise and support the artistic field. In his thesis of cultural management he zoomed in on the topic of artistic organisations that were international and local at the same time, and how to manage this tension. Sander Misplon's artistic practice consists of both works on paper and sculptural materials such as wood and

ceramics, often combined in installations. Coincidental encounters and personal decisions are in constant flux, resulting in poetic and fragile images. Until mid December he is supporting the dance department at the Royal Conservatoire, as a substitute for Iris Terclaevers.

3.2 SUPPORT STAFF

SUPPORT STAFF DANCE			
Pedological assistant	Sander Misplon Iris Terclaevers	sander.misplon@ap.be iris.terclaevers@ap.be	(until Dec) (from Dec on)
Student communication	Marie Caeyers Yannicke Belis	conservatorium@ap.be	03 244 18 03
Student Centre	Sandy Bal (RCA)	studentenadministratie@ap.be	+32 3 220 56 90
Reception	Manu Mores Kamiel Thys Elien Van Steenlandt	onthaal.kca@ap.be	03 244 18 00
Student Counsellor – room 158	Petra Vangeel	petra.vangeel@ap.be	03 244 18 22
Production performing arts	Sumalin Gijbrecchts	sumalin.gijbrecchts@ap.be	03 800 01 61
Coordinator Production	Ilse Muysers	ilse.muysers@ap.be	03 800 01 69
Ombudsperson	Christine Tielens	ombudswerking@ap.be	03 244 18 04
STUVO		stuvo@ap.be	
Physiotherapist and Osteopath	Anne Schütt		0485 03 13 87
International affairs	Charlotte Saelemakers	Charlotte.saelemakers@ap.be	International affairs

Useful information

ADDRESS OF THE CONSERVATOIRE:

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2018 Antwerpen

Tel. +32 (0)3 244 18 00

conservatorium@ap.be

<https://ap-arts.be/en/royal-conservatoire-antwerp>

<https://www.ap.be/departement/koninklijk-conservatorium-antwerpen>

Useful Facebook groups:

Conservatorium Dance: <https://www.facebook.com/groups/272168039473553/>

Student Council: <https://www.facebook.com/KCAStuCouncil/>

Programme

4 **BRIDGING AND PREPARATORY PROGRAMME**

To follow the MA Dance, it is required to have a BA diploma in Music and Performing Arts. In Belgium and in the Netherlands there is a distinction between academic and professional Bachelor. In case you have a professional Bachelor diploma, it is mandatory to follow a bridging programme of 45 credits. All other students follow a preparatory programme. Depending on the previous education, exemptions may be possible. The bridging and preparatory programme dance can be combined with the master's programme in dance.

The bridging and preparatory programme include subjects such as Portfolio Research, Portfolio Practice, Research Methodologies, Research in Dance, Dance theory and Analysis in collaboration with the UA, and Art Philosophy. The students gain an insight into new perspectives and develop skills in academic research, documentation and reflection. The bridging and preparatory programme are only accessible after passing the entrance exam of the Master Dance. The programme is composed during your enrolment.

The schedule of the bridging and preparatory programme are structured in such a way that most classes take place in the weeks before and/or after the master modules. However, some classes take place weekly in the first or second semester, such as Art Philosophy and Dance Theory and Analysis. These course units are not only designed for students of the bridging Dance, but also occur in the study programme of other departments of RCA/UA. Therefore, please note that there are also classes to be followed within the intermediate periods for the bridging programme, as well as deadlines for the relevant course units for assignments and exams. The subjects of the bridging and preparatory programme follow the academic calendar of the basic programmes of RCA.

5 MASTER

5.1 RESIDENCY 'EMBODIED ARTISTIC RESEARCH'

The master Dance is a two-year part-time residency programme delivered in 6 modules for a total of 60 credits. The programme is designed through an intense collaboration between Royal Conservatory of Antwerp and the artistic team of DE SINGEL. Partnerships with other arts and educational institutions such as The Royal Academy of Fine Arts in Antwerp, the University of Antwerp, Curatorial Studies (KASK), among others, embed the program in a wider network.

The programme allows for a sustained research trajectory over the course of two years. It provides a structure to develop embodied artistic expertise and knowledge in intensive exchange with peers, coordinators and artistic advisors, with a wider network of collaborators from the field of dance, and in dialogue within different public environments. While the programme focuses on the individual practice and research of each student, it also relates them to current developments in the arts as well as in society.

Each year consists of 3 modules, and each module lasts two to three weeks and is focussed on collective time, guided by guest lecturers and artists. The modules propose interdisciplinary dialogues between dance and other related fields such as dramaturgy; curation; documentation, costume and scenography among others. By bringing different teacher-artists to share their practices and visions for the same subject, we intend to diversify the voices inside the institutions but also to give the student a wide perspective on these practices enabling an expanded notion in dance. Through an 'expanded' approach the Master in Dance questions the whole theatre apparatus. Presence in Antwerp for these blocks is mandatory. In between the blocks you are supported through residency time to work on your individual research questions, and you are able to work in collaboration with a supervisor (please see topic supervisor for more information). The team of the Master Dance and artistic advisers will follow your process and give feedback.

IN THE FIRST YEAR OF THE MASTER, YOU WILL FOLLOW 6 COURSES:

- 1 Unravelling embodiment
- 2 Artistic Practice: Toolbox
- 3 Research: Dance and Dramaturgy
- 4 Embodied Curating
- 5 Research: Dance and Society
- 6 Artistic Practice: Music and Sound

IN THE SECOND YEAR OF THE MASTER, YOU WILL FOLLOW 4 COURSES:

- 1 Embodied Theory
- 2 Artistic Practice: Scenography and Costume
- 3 Research: Dance and Documentation
- 4 Master Project

6 OVERVIEW OF THE PROGRAMME

BRIDGING / PREPARATORY PROGRAMME DANCE				
Course unit	contact hours	study time	study load	credits
Art Philosophy	30	60	90	3
Dance Theory and Analysis (UA)	45	135	180	6
Research methodology	40	230	270	9
Research in the Arts	30	240	270	9
Portfolio:				
artistic practice	30	240	270	9
research	30	240	270	9
Total	205	1145	1350	45

MASTER DANCE				
Course unit	contact hours	study time	study load	credits
Unravelling embodiment	60	90	150	5
Artistic practice: toolbox	30	120	150	5
Research: dance and society	30	120	150	5
Embodied curating	30	120	150	5
Artistic practice: music and sound	30	120	150	5
Research: dance and dramaturgy	30	120	150	5
Embodied theory	30	120	150	5
Artistic practice: scenography and costume	60	90	150	5
Research: dance and documentation	30	120	150	5
Master project	30	420	450	15
Total	360	1440	1800	60

7 COURSE DESCRIPTIONS

ECTS: stands for European Credit Transfer and Accumulation System (ECTS) and it is a tool of the European Higher Education Area for making studies and courses more transparent. It allows credits taken at one higher education institution to be counted towards a qualification studied at another higher education institution. We use them in our programme, and you can check them on our [website](#).

In these forms you can find:

- 1 Short description
- 2 Learning outcomes
- 3 Study material
- 4 Evaluation method

7.1 BRIDGING PROGRAMME

When you want to know when these courses are taking place, you can check chapter “schedule”

ART PHILOSOPHY

Credits: 3

Teacher: Dimitri Goossens

Contact: dimitri.goossens@ap.be

[ECTS](#)

NOTE

SEM 1: NL

SEM 2: ENG

The next part of the course will show a thematic approach. Questions or problems in the world of art philosophy will be treated through the reading of text fragments dealing with those topics. In dealing with those topics a lot of big names in the tradition of art philosophy will be addressed (Kant, Heidegger, Arthur Danto, Walter Benjamin...), but attention will also go to authors in art philosophy who still are active in the domain of those topics (Carolyn Korsmeyer, Rina Arya, Petra Van Brabant, ...). It will be an exploration course that predominantly will stay within the scope of western tradition and culture because it is very difficult to take on, from the awareness of our own culturally located existence, non-western philosophy of art within the limited framework of an introductory course. Questions that might be central to the course (but other topics might be added by students) are:

Can pornography and/or horror be art?

What is an image?

Ways of looking: voyeurism and the male gaze in art and aesthetics in relation to the female?

Aesthetics of beauty (Enlightenment), the death of beauty and aesthetics of disgust and ugliness: can disgust find a place in aesthetics?

Art and commerce: authenticity of a work of art and the artist?

Showing and hiding, silence and speaking: the phenomenon of art and the talking about art?

DANCE THEORY AND ANALYSIS

Credits: 6

Teacher: Timmy De Laet

Contact: timmy.delaet@uantwerpen.be

[ECTS](#)

NOTE

This course is organised by the University of Antwerp. Students of the bridging take classes at the UA together with the students of the Master Theatre and Film Studies.

Please read more information about Dance Theory and Analysis on the website of UA:

<https://www.uantwerpen.be/en/study/programmes/all-programmes/master-theatre-film-studies/study-programme>

Students of Royal Conservatoire Antwerp must enrol at the University of Antwerp when registering for Dance Theory and Analysis. How to enrol can be found on the Digitap page of the course, or via this link:

The domain of dance studies has witnessed an enormous international growth over the past few decades, not only through the increased institutional embedding of the field but also through the methodological solidification of the research. Dance scholars approach choreography from a wide range of perspectives, often borrowing from other disciplines in the humanities and beyond, in order to develop the analytical and interpretative frameworks that provide insight into the nature of dance as an artistic medium, the choreographic strategies in specific works or oeuvres, as well as the broader socio-political meaning of dance in its historical and contemporary context. This seminar will familiarize students with the different methodological approaches in dance studies and gradually provide the necessary tools to understand, adequately describe, and critically analyze choreography. Recent trends will be historicized through discussions of

contemporary and historical cases in relation to the most defining debates in the field.

In addition to a preparatory introduction to the formation and (inter)disciplinary nature of dance studies, the seminar focuses in a first part on the most important paradigms that had a decisive influence on dance research, including poststructuralism, phenomenology, anthropology and ethnography, cognitive science, etc. The second part of the seminar deals with a series of key concepts as well as some of the most striking tendencies in the field. Through collective case analyzes and close readings of key texts, we will not only examine how dance theory is driven by practice (and vice versa), but also how allegedly contemporary developments resonate with their historical counterparts.

RESEARCH METHODOLOGY

Credits: 9

Teacher: Edith Cassiers

Contact: edith.cassiers@ap.be

[ECTS](#)

The course Research Methodologies teaches dance students how to conduct a research. It provides an introduction to the wide range of theoretical perspectives to look and analyze art in general and dance in particular. We cover different approaches, their convergences and divergences, their strengths as well as (potential) problems.

The students learn to develop and formulate a research question, hypothesis and strategy. The students will be able to distinguish and use different research methodologies (in the arts). This course covers how to search for information about a subject in the arts through various types of information sources such as

reference works, bibliographies, monographs, (scientific) journals, dissertations, electronic databases and audiovisual sources.

The students learn to apply the different methods and research techniques for detecting and handling primary and secondary data available in library catalogs and classification systems.

The course will also cover how to collect information through field work with the aid of techniques such as (ethnographical) observation and interviews.

The students will learn how to collect information about a certain subject, analyze this information, evaluate it and select it for its usefulness for different forms of research output.

The students will learn different ways to communicate this research (through, for example, a research paper, an essay, a webpage, etc.) and how to correctly and consistently use and reference to their sources. Through individual and group assignments, the students are made familiar with the basic principles of research.

RESEARCH IN DANCE

Credits: 9

Teacher: Annelies Van Assche

Contact: annelies.vanassche@ap.be

[ECTS](#)

The course 'Research in Dance' offers insight into recent debates on artistic research. Students are offered examples of basic research methods in dance. This course prepares students to talk and write about their research by doing it in classes and assignments. An introduction to (academic) language and discourse is given and concrete cases of artistic research in dance are presented, analysed and discussed. In the first

part of the course, students get an introduction to the art of pitching your research. Moreover, students are asked to position their own artistic research and to reflect on the broader field of artistic research. A distinction is made between research in dance in the academic world and within the arts field itself. Besides the (working) lectures, students are expected to participate in one compulsory symposium on artistic research and one symposium of their choice. This part of the course aims to acquaint students with the research practices and approaches of many different dance artists and how they talk about them. In addition, by means of individual assignments (a presentation assignment and a written assignment), students are introduced to the basic principles of speaking and writing about their own research as a dance artist. These individual assignments are discussed collectively and each receives individual feedback.

PORTFOLIO: ARTISTIC PRACTICE

Credits: 9

Teacher: Olga de Soto

Contact: olga.desoto@ap.be

[ECTS](#)

In Portfolio: Artistic Practice, students make a selection of personal, education and dance-field related content and bring these together in a combined reflection. It is a deliberate and well-designed presentation of the most important evolutions that the students experience and were part of the formation of their (artistic) personality. The portfolio consists of multimedia materials, ranging from text to image, collage, video, audio and, in case of a presentation, practical examples. The individual designs will be part of the research and discussion with the teacher and with peers.

PORTFOLIO: RESEARCH

Credits: 9

Teacher: Katleen Van Langendonck

Contact: katleen.vanlangendonck@ap.be

[ECTS](#)

Portfolio Research offers students tools to embrace, explore and analyse their own artistic identity in relation to the dance field. The main activities are reading, discussing and writing. The texts are read together. The texts are related to the dance field and are related to current and social developments.

Students are encouraged to contextualise their artistic practice by situating it within this network of references. Through a series of writing assignments and presentations, students are asked to link their own artistic practice to the propositions in the (textual) material. They are encouraged to clearly highlight some of their artistic topics and themes in order to initiate a more in-depth investigation, both in their artistic practice and in their artistic research.

8 MASTER YEAR 1

ARTISTIC PRACTICE: TOOLBOX

Credits: 5

Teacher-artist: Christine De Smedt, Michiel Vandeveldel and Renata Lamenza Epifanio

Contact: christine.desmedt@ap.be

[ECTS](#)

With a new group of students, the master's programme starts with an intensive exchange between the students and the master team.

This course will give students in the first part an overview of the Master programme: how it will work, discuss the modules and subjects, discuss the Vademecum and the Trotter (study guide), talk about the Master project and mentoring sessions.

In the second part of the course, the main teacher-artist will present different methodologies in artistic research and provide tools for the students to share, reflect and present their master project to their peers and the team present. Discussions, reflections, reading and studio practice will involve creating frameworks and methodologies to acknowledge embodied practice and research aspects within their artistic practice.

UNRAVELLING EMBODIMENT

Credits: 5

Teacher-artist: Vivien Tauchman, Joshua Serafin, Milø Slayers and more.

Contact: mail@vivientauchmann.com

joshuaseraf@gmail.com

Miloslayers@protonmail.com

[ECTS](#)

When thinking about embodied practices, the first problematic that we encounter is: which bodies are being discussed when talking about embodied practices? Unravelling embodiment emerges from the urgent need to diversify the shared discourses and practices inside the dance and educational field by presenting peripheral practices, bodies and problematics usually excluded from these spaces.

In the first week and second week, students will work with several teacher-artist that will share their perspective and practice offering tools for the students to work on their project but mainly questioning the notion of

embodiment approaching it from different perspectives.

Unravelling Embodiment aims to reflect, experience, transmit and implement diverse and inclusive practices from a micro and macro perspective into one's own embodied practice.

RESEARCH: DANCE AND SOCIETY

Credits: 5

Teacher-artist: Edith Cassiers and invited guest.

Contact: edith.cassiers@ap.be

[ECTS](#)

In the course research: dance and society, students will be encouraged to reflect upon their research question in a reciprocal relationship between their artistic practice and society. By discussing and analyzing texts and concepts such as postcolonialism, necropolitics, cultural studies and queer studies, they will integrate these perspectives in relation to their own practice, developing critical skills essential for elaborating their embodied artistic research. The course will be guided by tutor(s) that through the sharing of concepts and notions, provide tools for the student to position their practice in a wider artistic, political, economic and social context.

EMBODIED CURATING

Credits: 5

Teacher-artist: Michiel Vandevelde, Yann Chateigné and guest lecturers

[ECTS](#)

Live performance gains more and more terrain with the visual arts world. Although during the 20th century there have been many moments of live arts within visual arts contexts, it's only since 2000's that its influence became widespread and structural within established visual arts institutions. How do live arts influence museums' modes of operation? And how does the context of the museum offer new possibilities for the development of live arts?

During a one week exchange between the residents of the Master Dance and the

curators-in-development of Curatorial Studies, the participants delve into the history of curation and live arts, different points of view and curatorial practices are examined, and the participants take the modernist building of Arts Centre DE SINGEL as a playground to organize a live arts exhibition.

RESEARCH: DANCE AND DRAMATURGY

Credits: 5

Teacher-artist: invited guest

[ECTS](#)

The practice of dramaturgy is historically linked to theatre. This notion was introduced in the second half of the 20th century in the western contemporary dance scene. Relating dramaturgy to dance expanded the field of dramaturgy. In this research week the students will be introduced to the notion of dramaturgy. Travelling through history different understandings of the term are introduced. Additionally, to the main tutor, guest speakers will share their view and personal dramaturgical practice. The aim of this week is to create an expanded sense of dramaturgy. How can dramaturgy support an embodied practice from a contemporary point of view?

ARTISTIC PRACTICE: MUSIC AND SOUND

Credits: 5

Teacher-artist: Raphael Malfliet and invited guest

Contact: raphael.malfliet@ap.be

[ECTS](#)

Bringing these topics inside the Master dance programme allows the dance artist to perceive music and sound not only as elements to support the creation, but as agencies and tools to research, compose and define a performance. The goal is to further expand the dialogue between the student and their practice by engaging in an exchange with two teacher-artists that will share in one week their practices, research and perspectives in these topics.

Together we see the intertwining of these perspectives contributing not only to a wider understanding of music and an expanded notion of sound, but also to new modes of perceiving, composing and creating dance.

9 MASTER YEAR 2

EMBODIED THEORY

Credits: 5

Teacher-artist: Anne-Lise Brevers

Contact: anne-lise.brevers@ap.be

[ECTS](#)

Connecting theory to practice in the arts raises the question of translation. How can a practice be translated into theory and vice versa? Moreover, how can theory be embodied? Often one-dimensional approaches to the translation process lead to superficial outcomes. Either the theoretical frame is too strong and can't be read in the embodied practice, or the theoretical framework is too weak to align with the practice. During this week we will delve into the discussion of the relation between theory and an embodied artistic practice. Examples of these relations will be examined and students will relate strategies of embodying theory and practice to their own research.

ARTISTIC PRACTICE: SCENOGRAPHY AND COSTUME

Credits: 5

Teacher-artist: Renata Lamenza Epifanio and Sabrina Seifried (Costume); Kevin Kotahunyi (Scenography) and invited guests

Contact: renatalamenza.epifanio@ap.be

[ECTS](#)

Although the practice of the scenographer and the costume designer are commonly perceived as a practice-in-collaboration with the director or/and the choreographer, these processes are rarely entangled in the educational context. Bringing these practices inside the Master dance programme allows the dance artist to perceive scenography and costume not only as elements to support the creation, but as agencies and tools to research, compose and define a performance. The goal is to further expand the dialogue between the student and

their practice by engaging in an exchange with diverse teacher-artists that will share their practices, research and perspectives in these topics.

The course will be divided in 2 weeks. The first week is dedicated to scenography, and will be guided by 2 tutors, a visual artist and PhD researcher both scenographers working in Belgium. Intertwining practice and theory in their own work, they share their methods, concerns and strategies in the field providing tools to the student to implement and relate to their Master project.

In the second week, 4 artists from different backgrounds come together to share their perspectives on costume: from the theoretical perspective we invited two costume designers and professors from Aalto University that will give an overview in costume studies related to dance history and discussing costume as an agency; a performer, where a workshop that approaches costume as a sensorial tool to compose movement will be given to the students to reflect upon their master project; and a costume designer, where methods of designing costume will be shared as tools for the students to work from materials, forms and textures in the context of their Master project.

Together we see the intertwining of these perspectives contributing not only to a wider understanding of scenography and an expanded notion of costume, but also to new modes of perceiving, composing and creating dance.

RESEARCH: DANCE AND DOCUMENTATION

Credits: 5

Teacher-artist: Timmy De Laet, Arkadi Zaides, Nitsan Margalot and Sasha Portyannikova

Contact: nitsanmargalot@gmail.com

sasha.portyannikova@gmail.com

timmy.delaet@ap.be

arkadi.zaides@gmail.com

[ECTS](#)

In the course research: dance and documentation, students will be encouraged to investigate different archival and documenting methods and relate it to their own artistic research. The course will be guided by 2 tutors, dance theorist Timmy de Laet will share notions of re-enactment and archival methods in dance, and from a practice-based research perspective we invite an artist that will share their methods on archiving dance. Intertwining practice and theory, they share their methods, concerns and perspectives in archiving and documenting dance, providing tools to the student to implement, reflect and relate to their artistic practices.

Together these dialogues contribute not only to a wider understanding of archival processes and an expanded notion of documenting in dance, but also to new modes of perceiving, composing and analyzing dance.

MASTER PROJECT

Credits: 15

Teacher-artist: Christine De Smedt

Contact: christine.desmedt@ap.be

[ECTS](#)

The Master project will follow the student throughout the whole trajectory of the MA Dance. Although this is mostly an individual process, the programme has provided tools to support, develop and create the Master project in conversation with mentors, peers and the MA team.

The notions, methods and practices shared in the previous modules are implemented into the outcomes proposed by the student.

The Master project course is divided into 3 weeks, where students will be guided by 2 main teachers-artists: Olga de Soto and

Christine de Smedt. In the first week, which will take place in February of the 2nd year of the Master, students will share collectively and individually their Master projects, presenting their research questions and a first try-out of their performative and written components guided by Olga de Soto. At this point in their trajectory, we expect students to present, perform and elaborate their embodied artistic research on both a physical and cognitive level, yet still with time to develop it until the Master Jury. With the compilation of feedback given by the tutor, mentor, peers and coordinator, and the tools provided by Olga, the student will prepare for the second and final part of the course.

In the last 2 weeks of the course that will take place in May, Christine de Smedt will guide the students for a second try-out to share their final outcomes: oral presentation and written and performative components. The sharings will be done collectively and feedback will come through individual sessions with Christine.

The Master jury will take place for all students at the end of programme. The individual embodied artistic research carried out throughout the whole trajectory will be evaluated by a panel of internal and external juries, and it will be presented in 3 outcomes: an oral presentation, where the student will present their research project and have a dialogue with the jury; a written component, where the student elaborates their research and the theoretical framework that supports the artistic practice and is contextualised and

critically reflected upon; and a performative event , where the student presents their embodied artistic research in dialogue with their research questions and written component. Through these three components, the student demonstrates an embodied knowledge, independent thought and originality in their accomplishment of competences and learning objectives. A detailed description of this course and the outcomes can be found in the Vademecum.

First year Master Students will help the Second year Master students in their Master projects by supporting the production, filming, organization of their final performances. This is done in dialogue with the coordinator, the pedagogical assistant and KCA production.

More information about the Master Project can be found in the Vademecum.

Or on the Digitap page Master Project.

10 **PLANNING**

10.1 **SCHEDULES**

- The schedule is emailed to your AP e-mail addresses by the coordinator or the pedagogical assistant. The schedule can also be found on MyArts and the info page “Info KCA Master Dance” on Digitap: <https://learning.ap.be/course/view.php?id=29505>
- If there are any changes to the schedule students are notified via their AP e-mail address.
- If appointments with landlords, doctors, dentists or offices for passports or rent are required, try to make these appointments in the periods between modules.
- Observe holidays and other important dates in the calendar.
- Since most courses are presential and require presence, organise your schedule so that you can attend the full module.

10.3 EVENTS

The MA Dance programme is associated with a number of projects within the Royal Conservatoire and outside. Below, a selection of projects:

ARTICULATE (16 – 28 OCTOBER 2022)

During the annual research festival ARTICULATE, the Royal Conservatoire and the Royal Academy of Fine Arts Antwerp open up their artistic research to students and an external audience.

In this 7th edition of the annual festival ARTICULATE, the Royal Conservatoire and the Royal Academy of Fine Arts Antwerp once again present an exciting programme that invites you to discover the richness and diversity of artistic research. Get inspired by the variety of shapes, situations and outcomes that artist-researchers generate during their artistic process!

→ **WEEK 1 / 16-21 October at the CONSERVATOIRE**

→ **WEEK 2 / 24-28 October at the ACADEMY**

Thanks to a collaboration with BOEM (Belgian Encounter of Electroacoustic Music), this year's programme at the Conservatoire includes concerts, performances, lectures and an 'algorave' in which electroacoustic music, sound art and movement come together. Additionally, the artist-researchers activate the students during workshops and artistic presentations.

More info: <https://www.ap-arts.be/en/event/articulate-2022>

RADIANT NIGHTS (DE SINGEL)

Four times a year, Radiant Nights is a space for creation and experimentation, free from conventions. For two whole days, artists take over a part of the building. Radiant Nights offers an insight into the arts landscape of today and tomorrow and features both large and small-scale work, ranging from the obscure, to the fragile, to the experimental. At its core are versatile artists who seek out the in-between space beyond binary thinking. The spaces in between different disciplines, themes, genres and bodies. Their work is diverse, radical, exciting and surprising. Radiant.

At the end of the second year of the Master Dance we look into the possibility to present selected graduation works during Radiant Nights.

Entry tickets for the evening of performances costs 15 euros.

More information on past editions, [here](#).

PERFORMANCES IN DE SINGEL

DE SINGEL is an international arts centre for music, dance, theatre and architecture. As an open and welcoming arts house, we connect communities with artists and art practices across the globe. Building on a fascinating artistic past, we invite a broad audience to experience music, theatre, dance and architecture in all their variety and to discover fresh, contemporary perspectives. We embrace differences and build bridges. Between art and society. Between the international and the local. Between the canon and innovation. Between new names and established figures. Between the fields of work and education. From that position, we are also committed to art participation, which has resulted in a strong collaboration with the Royal Conservatoire of Antwerp.

In this context, students of the Conservatoire are given access to all concerts and performances for only €5 per performance by showing their student card (€ 10 Elisabethzaal). You can only buy your ticket on the day itself, as early as possible, at the latest 15 minutes before the start, as long as available. Please note that you cannot pay with cash. For more information on the programme: <https://DE SINGEL.be> and you can find the full programme in Dutch, French and English.

11 ASSESSMENT, ATTENDANCE, PERMANENT EVALUATION AND FEEDBACK

11.1 ASSESSMENT AND PERMANENT EVALUATION / ATTENDANCE

Assessment and feedback are integral parts of the programme conducted by self, peers, teaching-artists, mentors and external jury. Assessment and grades are essential in order to obtain a Master's degree.

Assessment is ongoing throughout the programme and takes many different forms: participation in the bridging classes and in the MA-modules, research papers (especially during the bridging programme) and in the master project. For all courses, permanent evaluation is essential and therefore the students' continuous work throughout a module is looked at rather than focus only on end results. Although grades are essential to pass the course, written feedback is provided after each module to promote learning through positive feedback and constructive criticism.

Since all our courses are intensive and take place in a condensed short period, we expect students to be present 100% of the course in order to experience the course in full force. The student must be present for 80% for a course unit. During this course, permanent evaluation takes place. The permanent evaluation is both an assessment method and a partial examination.

With less than 80% attendance in the classes, the student will receive 0/20 for the assessment method and for the partial examination 'permanent evaluation'. For the assessment method and the partial examination 'permanent evaluation', a second examination is not possible.

ATTENTION: Please be aware that by failing a course in one of the modules, the student will add an EXTRA year to their trajectory. Because our modules of the first and second year happen simultaneously in the calendar, you cannot do MADA 1 and MADA 2 courses in the same year.

CONDITIONS OF LEGITIMATE ABSENCE

- An absence supported by a medical certificate
- An absence that was requested in advance and approved by the programme head/artistic coordinator

If you are absent, please inform:

- Renata Lamenza Epifanio (artistic coordinator)

- Iris Terclaevers or Sander Misplon (pedagogical assistant)
- Annouk Van Moorsel (head of dance)
- The teaching-artist

by **AP e-mail** (not by text message or WhatsApp)

Certificates of absence must be uploaded via **iBaMaFlex**. If you have a problem uploading your certificate, please contact the studentcenter (studentencentrum@ap.be).

11.2 FEEDBACK

Students are invited to observe and give feedback to one another as well as the course coordinator and assessment team. A regular format where students and staff come together to discuss the programme is provided through the Programme Committee that meets one time a year. This programme committee is a meeting with teachers, student representatives and the MA team to discuss the progress and process of the Ma programme. It is a very fruitful moment to point out aspects of the course that need improvement, or suggestions, and the material discussed in the meeting is thoroughly processed by the Ma team and applied back into the programme. We encourage an open and honest communication and we believe in building the course together with all participants involved.

Feedback moments can happen in different formats: through collective sessions during certain courses guided by the teacher-artist, through individual talks with the teacher-artists, with conversations with the Ma team and through written feedback after each module.

GENERAL INFORMATION

12 PLANNING

12.1 **MODULE STRUCTURE + INTERMEDIATE PERIOD**

The Master Dance Residency is organized in modules. The time in between the modules is dedicated to the individual trajectories of each student. In this time, it is possible to continue and deepen one's research in their Master project. For this, studio space as well as mentoring hours are available. The student is responsible to organize and commit to these individual hours of self study.

Students are expected to organise their studio space as well as meetings with their supervisors (see more information at: **Supervisors**). Studio space can be requested with a minimum of 2 weeks in advance directly through Sumalin Gijsbrechts of the production office of the Conservatoire, (see more information at: **Infrastructure & production office**) or privately. Please, note that there is no budget to compensate for privately organised studio spaces.

Additionally, students will have other artistic projects as well as jobs to earn a living in these times. Managing time between the on-going self-study and these other projects and jobs is up to the student. It is possible, however, to incorporate artistic projects outside the course into the research undertaken within the course. As it is part of the course that students connect their practices and research to the professional field, students are even expected to reflect on possible connections between what they do in the course and what they do in the field. The relations (or also disconnections) between course-related research/practice and 'outside' world, can be discussed with the individual supervisor as well as with the coordinator. We encourage that all reflections are documented in the portfolio and can be used as research material.

12.2 **SUPERVISORS AND ARTISTIC ADVISORS**

The MA Dance offers the possibilities for individual supervisors especially to support each student's individual trajectory during the intermediate periods. A list of internal supervisors is given to the students in the beginning of the academic year and the student chooses them in dialogue with the coordinator. The programme promotes independent learning and personal responsibility, but the supervisors programme supports the student in discussing interests, questions and ambitions, related to their Master project and any issues associated with the embodied artistic

research.

First year Master students have the right to 3 hours with supervisor Anne-lise Brévers to be organized individually and independently. Second year Master students have the right to 6 hours to use throughout the year with a supervisor chosen in conversation with the artistic coordinator. You will be given a deadline to choose and contact your supervisor. If this deadline is not respected, you will lose the right for the supervising hours. Since supervisors are constantly artists, teachers or researchers, they have a busy agenda therefore we strongly advise early contact with your supervisors in order to set up all the meetings in the beginning of the year. We ask the student to respect the amount of hours given and agreed upon with your mentor in order to avoid unpaid overtime to not reinforce precarious conditions of work in the field.

If wanted, students can in addition choose external artistic advisors for extra feedback in their master's project. This is of the responsibility of the student, therefore the RCA and the master's programme have no responsibility over this artistic advice.

13 SERVICES

13.1 STUDENT CENTRE

The Student Centre offers services to students from one centrally located service centre. In this way, AP guarantees equal, high-quality and accessible services for every student. The home base for the Student Centre will be Campus Spoor Noord – Lichttoren – Ellermanstraat 81 in 2060 Antwerpen.

The services you will find there are the student administration and STUVO. Depending on the type of service, representation is also provided on the campuses. More specific information can be found below.

From 1 April 2022, Student Administration has one central contact in the Student Centre:

studentenadministratie@ap.be (+32 3 220 56 90)

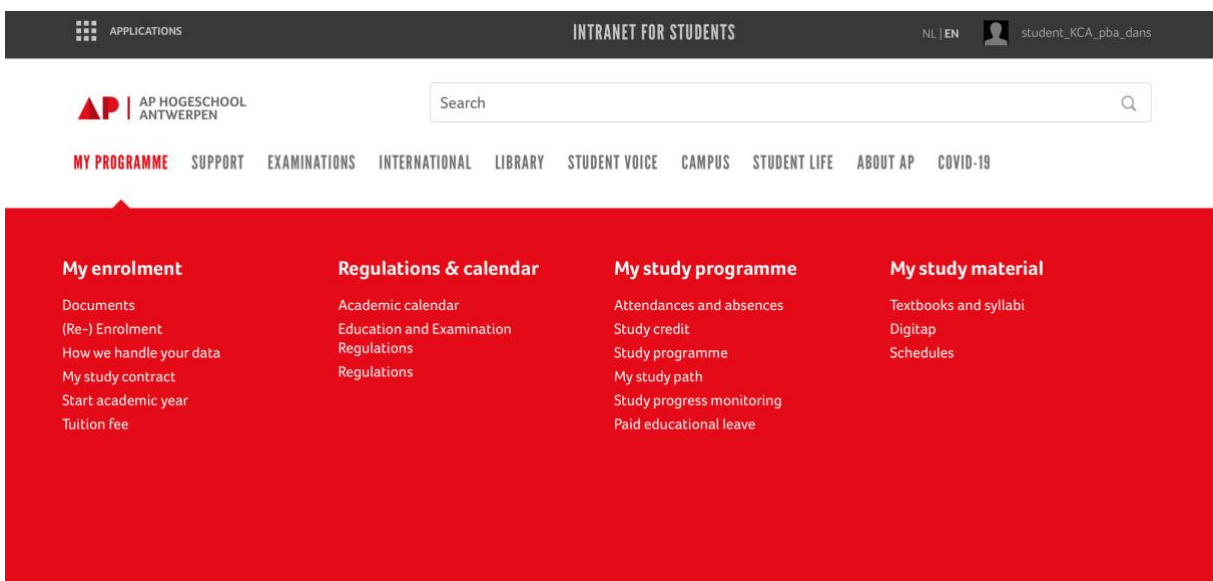
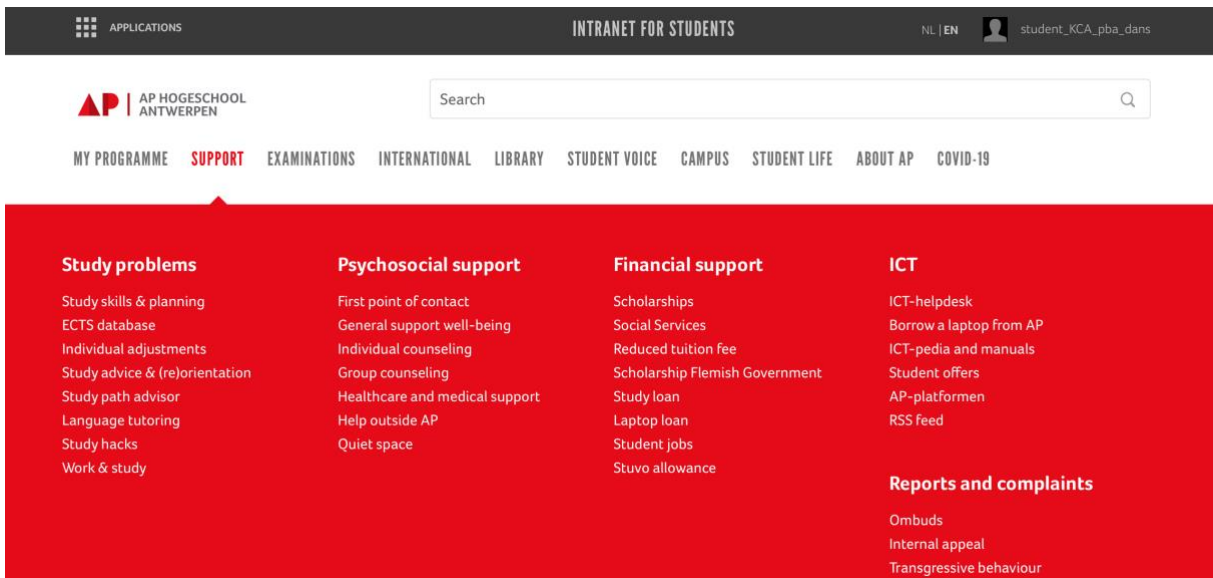
If you wish to connect directly with a representative of the student centre, someone will be present in KCA administration office on **Mondays, Tuesdays and Thursdays from 9h-12h and 13h – 16h.**

13.2 INTRANET AND DIGITAP

INTRANET

In a large organisation such as AP University of Applied Sciences, there is a lot of information that you may need during your studies. Studying abroad, financial support, contact points for psychosocial well-being, events that might interest you ... Here, on the student intranet, you will find it all. Since we understand that

your mailbox is full enough, all updates and news will appear here. Always start your day with a glance at the intranet, this way you're immediately on board. As you can see in the screenshots below you have different tabs such as 'my programme' or 'support' etc. In the top left corner, you can find a button that leads to shortcuts to digitap, lbamaflex, MyArts, webmail etc.



DIGITAP

Digitap is an electronic learning environment: this is the platform for communication between you and your lecturers, in the context of a specific programme or programme component.

On digitap you can find all information on a course level. If you have questions about deadlines, course documentation or content, you can go to digitap.ap.be and find answers in the different course tiles.

13.3 STUDENT SUPPORT SERVICES / STUDENT GUIDANCE

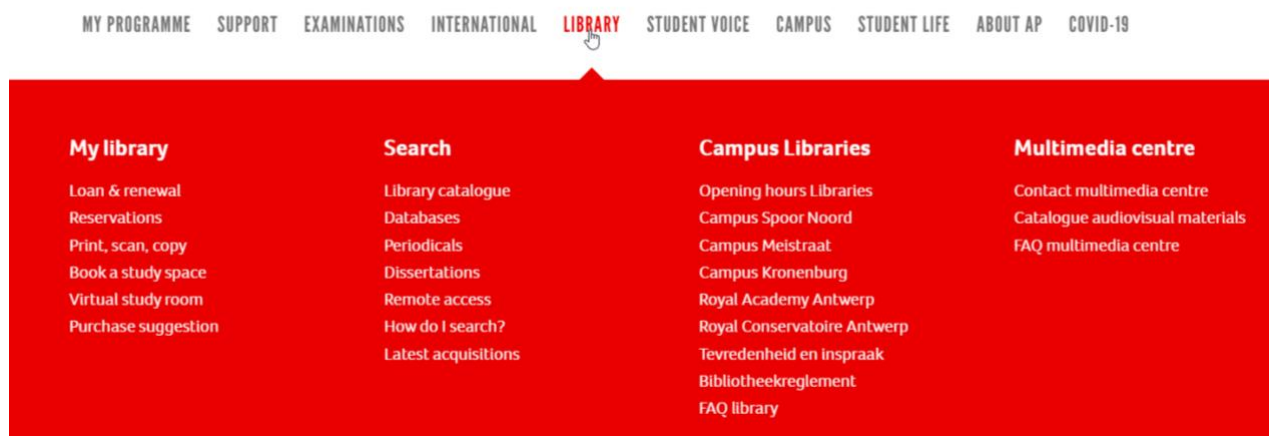
KCA offers, in accordance with the policy of AP University College, a permanent point of contact for student guidance: Petra Vangeel. Students can get learning support, individual study adjustments, study guidance and reorientation. This guidance is communicated via student.ap.be or you can reach Petra directly via email: studentenbegeleiding@ap.be or petra.vangeel@ap.be

The student counsellor also has a direct link to STUVO, the official AP supported department for student services. This organisation supports students in a range of needs from financial guidance, housing, legal advice, psychological and learning support. You can find STUVO also on the intranet.

13.4 LIBRARY

AP University has an extensive library at various locations, also databases that can also be consulted digitally.

On Intranet for Students (<https://student.ap.be/en>) you can find an overview with more information about: campus libraries, opening hours, catalogues, databases, reservations, loan and renewal, book a study room,...



The library and the reading room of the Royal Conservatoire Antwerp is located in Beel Laag (floor 2 ½) on the campus. Here you can find:

- encyclopaedias, reference works, dictionaries, catalogues
- magazines
- computers with access to catalogues and online databases
- collected works by composers

- equipment for listening to CDs

The lending service is located on the fifth floor of the tower. Here you can find:

- music scores, books, cd's and dvd's
- dance related books
- computers with access to catalogues and online databases

The book storage is located on the 6th floor in the tower. Please request works from the storage on time. You will be notified when the works will be available in the reading room.

Your student card is sufficient to use the library (free of charge).

For more information, please contact our library staff or mail to bibliotheek.kca@ap.be.

More information about databases can be found on Intranet for Students:

<https://student.ap.be/en/databases>.

13.5 WELL-BEING SOUNDING BOARD

The well-being of everyone - students, faculty and staff - is a priority concern at KCA. In order to monitor and promote this welfare, the Well-being Sounding Board Group was established. Anyone can become a member of this working group on their own initiative and take part in the meetings. In the new academic year, the Sounding Board will focus on three major areas: a policy on transgressive behaviour with a thorough review of the code of conduct, a policy on inclusion (diversity and language policy) and a policy on Teaching at KCA, specifically aimed at the teachers. Hereby a warm appeal to everyone to join the Sounding Board Group and contribute to our well-being policy!

You can read the current code of conduct here: <https://student.ap.be/en/art-234-students-obligations-and-code-conduct>

You can read the current transgressive behaviour policy here: <https://student.ap.be/en/transgressive-behaviour>

We are aware that society is continually changing and modes of interaction and communication evolve. We adhere to a respectful and open communication in every direction. However, if you feel that a colleague, teacher or coordinator communicates in a way that feels incorrect for you, please discuss this directly so that any issues can be dealt with and resolved. We prefer to maintain an environment of open and respectful communication where different opinions can be heard and personal choices can be respected. Choose the relevant person with whom to communicate:

- Your colleague directly
- The teacher directly
- Your mentor
- Pedological assistant
- Artistic Coordinators
- Head of Education
- STUVO
- Ombuds

13.6 RULES AND REGULATIONS

Enrolment and registration

Bridging + MA1: 1st years enrolment will be processed on Tuesday 20 of September 2022 at 14:00 till 17:00 at the BACKSTAGE. Any exemptions must be communicated before finalising the enrolment. This requires the following information:

- Course title
- Course description
- Proof of the credits obtained on an official diploma

Exemptions are only granted by the admissions committee at the start of the programme.

More information needed? Please contact: Iris Terclaevers or Sander Misplon

MA2: 2nd years enrolment will be processed on Wednesday 21 of September 2022 at 11:00 till 13:00 at the Vergadering Zaal. Students can also complete their own enrolment online via: ibamaflex.ap.be. If you require any assistance please contact Iris Terclaevers or Sander Misplon.

13.7 TUITION FEES

In September or October you'll receive an invoice for the tuition fee and course related fees based on your signed study contract. The invoice will be sent to your AP-mail. You can find the Regulations tuition fees, study costs and various expenses on the general regulations page of the AP website(see below).In the website of the Master dance, in the register session <https://ap-arts.be/en/education/master-dance/register> you can find an Excel file to fill in and can easily calculate the total amount needed to pay.

- Students who are nationals of a member state of the European Economic Area (Belgium, Bulgaria, Croatia, Cyprus, Denmark, Germany, Estonia, Finland, France, Greece, Hungary, Ireland, Italy, Iceland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, the Netherlands, Norway, Austria, Poland, Portugal, Slovakia, Slovenia, Romania, Spain, Czech Republic, United Kingdom, Sweden) **For a diploma or credit contract: tuition fee fixed part: 245,20 euro + 11,70 euro / ECTS + 60 euro course related fee.**
- Students who are nationals of other countries: tuition fee fixed part: 770,80 euro + 105,20 euro / ECTS + 60 euro course related fee.

The tuition fee for foreign students does not apply for nationals of those other countries in certain specific circumstances as described in the regulations. Swiss nationals are part of the European Free Trade Association and can obtain an E card and pay the same tuition fees as EEA citizens.
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Example:

A student from inside the EER enrolling for 60 ECTS within a diploma contract pays 1007,00 euro tuition fee.

A student from outside the EER enrolling for 60 ECTS within a diploma contract pays 7142,00 euro tuition fee.

13.7.1 COURSE RELATED FEES 2022-2023

All Bachelor and Master students who register for 27 ECTS or more, pay 60 euros, students with less than 27 ECTS, pay 30 euros.

Extra costs are also charged for attending performances and concerts. In case you are not based in Antwerp, please take into account the extra costs needed for traveling to attend the modules and housing during your stay. RCA takes no responsibility for these extra costs.

13.7.2 EXAMINATIONS AND REGULATIONS

Via the following link, the Regulations of the Conservatoire are listed for admissions, student fees, exams, exemptions and conditions. All students must refer to the documents for official procedures to follow: <https://www.ap.be/en/regulations>

13.7.3 GROUP REPRESENTATIVES

The group representatives are the link between the staff/coordinators and the year group. If there are any last minute changes to the schedule or teaching-artists, a message will be sent to the group representative, who is then responsible to communicate the message to the rest of the group.

During the year group representatives are invited to a staff meeting to share anything from the students perspective that may need discussing. If there are any issues that relate to the whole class during the year that need to be brought to the attention of the staff or coordinators then this can be done through the group representatives either via email or through making an appointment with the coordinators.

The group representatives are also expected to be present at the Programme Committee. In advance, the representatives can request the agenda items from the other class members to share during the meeting.

Please select one group representative as soon as possible and inform the pedagogical assistant, Iris Terclaevers by e-mail.

13.8 ILLNESS AND INJURY

If sick, injured or unable to attend classes, students must immediately inform:

- The artistic coordinator and the pedagogical assistant
- Class teaching-artist by email

Students must always communicate by their AP student e-mail.

13.9 BADGE

You will receive a badge/electronic key card at the start of the academic year when your study programme is signed. These badges are used to enter the dance studios. You will receive your badge from Iris. In case of loss, you can request a new one at the reception desk for a small fee.

13.10 CONTACT DETAILS

Students must provide contact details to the pedagogical assistant within the first week of classes.

If details change, inform the studentcenter immediately (studentenadministratie@ap.be):

- Name:
- GSM number:
- Antwerp address:
- Guardian address:
- Guardian contact numbers: used only for emergencies

13.11 CODE OF CONDUCT:

<https://student.ap.be/en/art-234-students-obligations-and-code-conduct>

The Royal Conservatoire Antwerp requires that students and staff:

- Respect the studios and school property
- Take care of own belongings
- Close doors and windows when leaving rooms
- Only eat and drink in designated areas
- Use consideration and respect to all colleagues and staff with appropriate communication
-

13.11.1 ETHICAL CODE

Staff and students must read the ethical code and procedures on [Intranet for Students](#).

The Conservatoire does not accept any instances of inappropriate behaviour or abuse of power in any situation. The dance department also supports students on how to respond and manage any such situations that could be encountered in professional life. It is essential to report any inappropriate behaviour asap to a trusted member of staff.

- Artistic Coordinator – Renata Lamenza Epifanio
- Head of Dance – Annouk Van Moorsel
- Student council – Petra Vangeel
- STUVO – for an anonymous discussion

13.12 OMBUDS

In case of disputes, you can appeal to an ombudsperson. This person is not involved in the programme but is familiar with the department. For the Master of Dance the ombudsperson is: Christine Tielens (ombudswerking@ap.be)

13.13 VIDEO RECORDINGS AND PHOTOS

In the study contract you can read that the video recordings and photographs taken in the context of your education may be used for publicity.

13.14 COMMUNICATION

All students will receive an @ap.be email address that must be used for all communication.

Course information is shared via the digital learning platform Digitap: <http://digitap.ap.be>.

How to use the digital materials is described in the ICT manual you will receive via e-mail. If you have any questions about Digitap, you can always contact Michel Labruyère (conservatorium@ap.be).

13.15 LANGUAGE POLICY

Classes are taught in English. Some teachers may allow students to submit final assessments or exams in Dutch or French, but this is at the discretion of the teaching-artist.

The School of Arts is actively trying to make all materials available in English. However, if students receive information or emails in Dutch, use deepl.com 'google translate' or ask Dutch speaking colleagues to translate.

Link:

- www.deepl.com
- <https://translate.google.com>

14 **MEDICAL ASSISTANCE**

14.1 **FIRST AID**

Reception Conservatoire:	+32 (0)3 244 18 00	(internal: 1800)
Surveillance deSingel:	+32 (0)497 522 920	(internal: *920)

First Aid kits and ice packs can be found at:

- Student administration on the ground floor
- Room 399 in Beel Hoog (room for physiotherapy/osteopathy)
- Production office on the third floor

14.2 **EMERGENCY**

General emergency number:	112
UZA (University Hospital Antwerp)	+32 (0)3 821 38 06
Sint-Vincentius Hospital	+32 (0)3 285 20 21
Sint-Augustinus Hospital	+32 (0)3 443 39 00

If you're going to the hospital take your identity card and in case of an accident, an insurance document.

In case of an accident, keep all receipts for reimbursement.

14.3 **HEALTH CARE AND INSURANCE**

Students must first register as a resident in Antwerp. Follow guidelines provided from the student centre.

- Students must register with a doctor in Antwerp as soon as possible
- Belgium has a system of private health insurance. Students must register with a 'mutuality' as soon as possible. The private health insurance will reimburse 90% of medical expenses
- To register with a mutuality, take ID, school registration, residence address and housing contract, school contract
- Without insurance, students will pay the full cost, which is expensive
- Students must first register in the city to be able to get health insurance
- Insurance of the Conservatoire only covers the additional expenses that personal insurance does not cover
- A European Health Insurance Card does not cover all expenses. A student will be reimbursed for 3 months after the first medical visit and expense.

- For repayment of physiotherapy costs, the treatment must be prescribed by your doctor. A maximum of 18 visits per year will be reimbursed at a 75% rate; from the 19th visit this percentage decreases

14.4 LIST OF HEALTH PROFESSIONAL CONTACTS

PHYSIOTHERAPIST AND OSTEOPATH

Anne Schütt (0485 03 13 87)

Osteopathic treatment will cost you 55 euros for 45 minutes. (when you have a prescription you will get €20,89 first time. From the second until the 9th visit, you get €15,64 back. Without a prescription you get 10 euro's back). For kine you pay €35 with the same reimbursements. With students who have increased repayment, these prices are lower and you get more back.

Available drop-in hours: Every day 12:30pm to 13:30pm with sms notice and per appointment available on campus every day. You can find more info on:

<https://sites.google.com/site/hgdemarkgraaf/paramedici/kinesiste>

GENERAL PRACTITIONER/DOCTOR

Huisartsengroep de markgraaf (03/555.95.59)

Markgravelei 51, 2018 Antwerpen.

www.hgdemarkgraaf.be

PHYSIOTHERAPIST

Bjorn Fierens (0494 391841)

Madrasstraat 44, 2030 Antwerpen

<https://b-fysio.be>

OSTEOPATH

Lode Verreyen (03 830 1117)

Groenenborgerlaan 94, 2610 Antwerpen

lode@praktijkgroenenborg.be

ANTWERP HeARTS

ANTWERP HeARTS, 'Healthcare for Artists', is a newly founded centre of expertise for medical support for artists. HeArts is an initiative from University Antwerp and the University Hospital.

Hours: Monday to Friday 8h30 to 12h and 13h30 to 17h

Appointments: 03 821 42 02

<https://www.uantwerpen.be/en/projects/antwerp-hearts/>

ACCUPUNTURIST

Dragan Stamenkovic (03 237 00 81)

Schulstraat 34, Antwerpen

SHIATSU

Terezinha Da Silva (0476 94 60 14)

Mellinetplein 27, Berchem

PSYCHOLOGICAL SUPPORT

For any psychological support, students can contact Stuvo to request an appointment with a psychologist

Contact: stuvo@ap.be

15 OVERVIEW OF MUTUALITY OFFICES

If you are here without an income or with a low income and you are not registered by your parents' mutuality, that you might qualify for 'increased compensation'. This could mean a reimbursements of bus subscriptions, other medical advantages on top of the 'normal' compensations. You must contact one of the mutuality offices below, and they can figure out if you qualify or not.

				
NAME	Christelijke Mutualiteit	Solidaris Antwerpen	Onafhankelijk Ziekenfonds Helan	Vlaams & Neutraal Ziekenfonds VNZ
CLOSEST OFFICE	Nationalestraat 111, 2000	Belgielei 142, 2018	Oude vaartplaats 50, 2000	Troonplaats 2, 2018 Antwerpen
ANNUAL FEE, 1 ADULT	€ 99,96 + 54 €, if you are older than 25	87,60 € + 54 €, if you are older than 25	105,00 € + 54 €, if you are older than 25	99,00 € + 54 €, if you are older than 25
GLASSES / LENSES	from the age of 19 an allowance up to €40 per year at participating opticians	an allowance of up to €50 per year, in addition to a 50% discount at participating opticians	(<18) 50 € reimbursed (>18) 30 € reimbursed at participating opticians	an allowance of €50 per year

TRAVEL VACCINES	fully reimbursed, with a maximum of €15	to €25 per year reimbursed for a recognized vaccine	Fully reimbursed, with a maximum of 25 € per year	for vaccinations you get 50% reimbursed (max. €50 per year)
SPORTS CLUB / SPORTS HOLIDAY	sports up to €15 reimbursed per person per year, sports camp €5 per day, up to €100 per year	sports up to €10 per year reimbursed	€25 per person per year for a subscription to a sports club and 20% on a yearly fitness subscription of there network.(like JIMS)	up to €30 per year back from the membership fee for your sports or fitness club
NEW DENTAL PROTHESE	€1050 every two years	get 15% of the costs reimbursed, up to a maximum of €200 every two years		
DIETICIAN	one time €40 if you follow a minimum of 4 visits of dietary advice by a registered dietitian	€10 reimbursed dietitian, validated by the RIZIV (max. 4 per year)	€25 per person per year with a certified dietitian	€10 per session (maximum of €50 per year and per person)
LOGOPEDICIAN	(<19) 10€/session reimbursed of a maximum of 40 sessions		an allowance of €10 per session	an allowance of €7,50 per lesson to a max of 80 lessons

	(>19) 10€/session reimbursed of a maximum of 10 sessions		per person with a max of 150 sessions	
FLU VACCIN	15 € each year	25 € each year	€25 year per person per year	50% max €5
ANTICONCEPTION		€15 per year	3 € per month when <24 years	
URGENT HOSPITAL TRANSPORTATION	62,11 euro, no reimbursement	62,11 euro, no reimbursement	62,11 euro, no reimbursement	62,11 euro, no reimbursement
HOSPITALISATION INSURANCE	CM hospitaalplan of CM hospitaalfix	Kliniplan, Kliniplan Plus and / or Additional Hospitalization Reimbursement EXTRA cost	Hospitalia, Hospitalia Medium, , Hospitalia Plus, Wachtpolis Hospitalia continuïteit	HospiPlan & AmbuPlan, HospiPlus & AmbuPlus, HospiForfait, HospiContinu en MaxiPlan
ACUPUNCTURE		€10 reimbursed per session, max. €50 per year for osteopathy, chiropractics and acupuncture together, if they are validated by the agency	€10 reimbursed per session (max. 6 voor osteopathy, chiropraxie en acupuncture together)	€10 session all alternative medicine (max. €50 per year)

ALTERNATIVE MEDICATION		20% reimbursed for homeopathic medicines up to a maximum of €75 per year, if the medication is prescribed by a validated doctor by RIZIV and if the medication is on the list of the insurance.		50% for homeopathic medicine to max €50 per year
OSTEOPATHY	per session €10, max €50 for osteopathy and chiropraxy together	€10 per session, max. €50 per year for osteopathy, chiropractics and acupuncture together, by a validated Osteopath.	reimbursement of €10 per session (max. 5 for osteopathy, chiropraxy and acupuncture together)	€10 per session for all alternative treatments together (max. €50 per year)
OTHER		hypnotherapy up to €50, by a hypnotherapist connected to a center the agency approves of.		antroposofic medicine, hippotherapy
WEBSITE	https://www.cm.be	https://www.solidaris-vlaanderen.be	https://www.helan.be/contact-ees-ers/	https://www.vnz.be