TRINITY LABAN



TRINITY LABAN RESEARCH DEGREE PROGRAMME HANDBOOK

MPhil/PhD

2026-2027

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We make every effort to ensure that the information in this document is as accurate as possible at the time of publication. The RDP Handbook is updated periodically during the course of the year and the most current version is published both on the TL website and Moodle.

Trinity Laban Conservatoire of Music and Dance accepts no responsibility regarding the accuracy of information not relating directly to Trinity Laban.

Other publications and documents relating to the activities and regulations of Trinity Laban are available for viewing on Moodle, including regulations detailing acceptable codes of usage for IT facilities, which all students are obliged to adhere to.

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Trinity Laban believes that freedom of expression and academic freedom within the law are at the heart of its mission and must be fully reflected in both its policies and practices. Our approach is to enable and promote free speech and encourage debate of all kinds. The only exception is where the free speech is unlawful, such as where there are serious concerns about the direct incitement of violence or hatred. All students at the Conservatoire, should be aware that being part of the Trinity Laban community involves obligations and responsibilities which are consistent with Trinity Laban's values and the law.

Trinity Laban has adopted a code of practice to ensure freedom of speech within the law is secured for students, employees and other members of the Trinity Laban community. The Code of practice can be found at: https://www.trinitylaban.ac.uk/about-us/policies-procedures/freedom-of-speech-code-of-practice/

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MPhil/PhD Programmes

Welcome to the Research Degree Programmes (RDP) at Trinity Laban Conservatoire of Music and Dance. The following supplementary notes should assist you during your studies with us. We publish updates of this *RDP Handbook* periodically throughout the year. The latest version as well as a variety of additional useful information can be found on the RDP Moodle page.

Background

Research is at the core of Trinity Laban's mission and informs our teaching activity. For information about the Research department please see our webpages: you will find information on staff, projects, events, training opportunities, Open Access publications, research ethics, Learning and Participation research and all other aspects of our work.

How to Read this Handbook

The Trinity Laban research degrees are validated by City St George's, University of London. This handbook should, therefore, be read in conjunction with the information provided by City St George's online within the 'Essential Information' section published on their doctoral college webpages. It is not intended to duplicate here any of the important information City St George's provides which is comprehensive in terms of the nature of the PhD award at a City St George's-validated Institution. This *RDP Handbook* for Trinity Laban research students is intended to 'fill the gaps' in terms of what the City St George's information leaves out, namely specific and local information for research students about Trinity Laban itself, including information about supervisors, facilities, libraries etc. Further information and an opportunity to meet students and staff is available during the Trinity Laban Induction in Sept and again in January.

City St George's also provides information on the benefits students on validated programmes have in their Guide for Students on Validated Programmes.

Research Degree Programmes

We offer the following programmes of study:

EITHER	**MPhil/PhD in Creative Practice: Dance/Music/Collaborative Arts (CPM/CPD/CPCA)**
OR	**MPhil/PhD in Dance Studies/Musicology/Collaborative Arts Studies (DS/Mus/CAS)**
OR	**MPhil/PhD in [Dance and/or Music] Science (DSc/MusSc)**
OR	**MPhil/PhD in [Dance and/or Music] Pedagogy (DPed/MPed)**

All programmes are research degrees, which include shared elements, such as induction, research skills training and occasional seminars, but mainly focus on regular one-to-one supervisions with two allocated members of Trinity Laban staff or one member of Trinity Laban staff and one supervisor from another institution.

The options in creative practice are suitable for those whose main focus is in composition, choreography, performance, or any related activity which embodies practical components, including those whose research incorporates interdisciplinary collaborations. In addition, historical research projects that utilise archive resources at Trinity Laban are also admissible under this option.

The following indicative research topics could be accommodated under the fully-written dance studies/ musicology/ collaborative arts pathways:

Musicology Topics within: music theory; music analysis; historical musicology; historical performance practice; music history and historiography; philosophy of music; sociology of music; music and gender; music and politics; music performance studies;

Dance Studies Topics within: dance theory and studies; dance history and historiography; philosophy of dance; sociology of dance; dance and gender; dance and politics; dance performance studies;

Collaborative Arts Topics within: intersectional studies between music and/or dance and other artforms; choreomusicology; projects studying historical collaborative practice; case studies of transdisciplinary arts projects; collaborative arts and mediatization.

The remaining awards are available for those specializing in empirical approaches to topics in music and dance research and those who wish to concentrate on educational and pedagogical aspects.

All research degree candidates normally register initially for Master of Philosophy (MPhil), giving time for students to develop methodology and refine their topic. This leads to an assessment of the project 1-2 years into the course of study when registration may be considered for transfer to PhD. This transfer is assessed by written and verbal presentation.

Modes of Study and Durations

All programmes are available in full-time or part-time modes. Students can opt to begin their studies via two separate intakes a year, one in January, and one in September. A pathway for PhD by publication is also available - please address queries about this option directly to the Head of Research (details below). The minimum and maximum durations for research degree programmes are shown in the following table:

	Period of Registration		Period before transfer to PhD		minimum before 'writing up'
	minimum	maximum	minimum	maximum	
PhD Full-time	2 years	4 years (inc. writing up)			2 years
PhD Part-time	3 years	7 years (inc. writing up)			3 years
PhD by prior publication (part-time)	1 year	2 years			--
MPhil Full-time	1 year	3 years	1 year		2 years
MPhil Part-time	2 years	5 years	2 years		4 years

Research Degree Personnel

The MPhil and PhD programmes are led by Prof Jonathan Clark, Head of Research and Knowledge Exchange (j.clark@trinitylaban.ac.uk). Prof Clark is the contact for any queries/problems relating to your academic work within the Research Degree Programme at Trinity Laban, and runs regular dedicated Office Hours for RDP students during term-time. He is supported by Sara Pay, Research Administrator, who is your first point of contact for all general enquiries (s.pay@trinitylaban.ac.uk). The contact for RDP students for any matters relating to visa requirements is Mengzhu Hou, M.Hou@trinitylaban.ac.uk; on matters relating to fees and admissions issues it is RDPAdmissions@trinitylaban.ac.uk, where you may be assisted by Alison Finch-Smith or Claire Jones.

Research at Trinity Laban

Trinity Laban supports a wide range of research based activity, including choreography, composition, sound-art, music/dance performance, dance theatre, scenography, music/dance science, as well as encouraging collaborative work, for example between music and dance, film or technology. Some researchers pursue interdisciplinary work, combining practice with theoretical perspectives, for example looking at the cultural context of the creation and performance of work, or education and pedagogically based work. Practitioners/researchers from Trinity Laban are developing innovative, collaborative projects which aim to push the boundaries of the art forms and promote the development of new artistic media. Recent research by Trinity Laban staff has been funded by awards from The Leverhulme Trust, The Wellcome Trust, the Arts and Humanities Research Council, National Endowment for Science, Technology and the Arts, and Arts Council England. During 2012/13 Trinity Laban finalized an ambitious plan to boost research activity within the institution, through the introduction of a number of appointments at Reader and Professor level. This led to the institution submitting to the REF 2014 (Research Excellence Framework) in November 2013, the first such submission for Trinity Laban, and we submitted to the REF2021. We are now actively preparing for REF2029.

Supervision Arrangements at Trinity Laban

RDP Student List

The following is a complete list of RDP Students with pathway, topic (on admission) and RDP Supervisors. The list updated in Sep and Jan following each new intake (inc. completions and supervisory changes).

***NEW in 2026-27**

Full Name	Pathway	Area of study	Supervisors
Stephen Barchan	PhD Creative Practice: Music	Aspects of continuity: a portfolio of compositions and commentary	Jonathan Clark, Nye Parry, Howard Skempton
Jenni Bowie	PhD Dance Science	Embodied Interventions: Disrupting Implicit Bias in Contemporary Dance Higher Education	Naomi Lefebvre Sell, Lucia Piquero
Chelsea Carmichael	PhD Creative Practice: Music	Jazz as part of the multidisciplinary experience & Improvisation across art-forms – reimagining how jazz is performed and exploring stimuli for composition	Tom Challenger, Hans Koller, Sam Hayden
Daniel Casimir	PhD Creative Practice: Music	To explore and modify the 'Schillinger System of Musical Composition' to avoid imitation and strengthen originality in orchestral and big band compositions	Jonathan Clark, Tom Challenger
Ying Chen	PhD Creative Practice: Music	Exploration of interpretative decisions in the performance of Robert Schumann's piano works. Perspectives on sonority.	Aleks Szram, Michelle Meinhart, Ji Liu
Martina Cuevas	PhD Creative Practice: Music	Uncovering women composers in the 19th century: A study on Florence Ashton Marshall, Marguerite Olagnier and Soledad Bengoechea de Cármena.	Emilie Capulet, Michelle Meinhart
Gabriella Dall'Olio	PhD Creative Practice: Music	The performer as a musical demiurge	Jonathan Clark
Teal Darkenwald	PhD Dance Science	Identifying performance-based interventions and leveraging wearable technologies to enhance dance biomechanics and performance	Emma Redding, Sam Hayden, James Brouner
Graham Devine	PhD Creative Practice: Music	J S Bach complete lute works: performance guide to new transcriptions and complete work recordings for the ten-string guitar	Aleks Szram, Ann van Allen Russell, Dario van Gammeren
Alexander Douglas	PhD Creative Practice: Music	Unexplored Hybridities and Situated Knowledge: 'Post-Gospel'	Dominic Murcott, TBC

Malcolm Earle-Smith	PhD Creative Practice: Music	Concept, Sound and Feel of Jazz in the 1920s and 1930s as drivers of new, original music for creative and educational practice	Dominic Murcott, Tom Challenger
Charlotte Eaton	PhD Dance Pedagogy	I Feel myself Moving: exploring philosophical grounds and perception of inner experience in dance improvisation	Jonathan Clark, Naomi Lefebvre Sell
*Liam Gomez-Pedraza	PhD Creative Practice: Collaborative Arts	Unmaking the Worlds That Extract: The Transdisciplinary Choreographic Laboratory as Epistemological Form	Jonathan Clark, Naomi Lefebvre Sell
*Calum Stuart Gourlay	PhD Creative Practice: Music	Long term venue residency as a model for composing, arranging and teaching for large jazz ensembles	Sam Hayden, Hans Koller, Bruno Heinen
Johanna Hodson-Prior	PhD Dance Pedagogy	Fostering mental health and wellbeing through a self-affirmation approach to Dance teaching: a multiple case study	Emma Redding, Liliana Araujo
*Cecilia Hong	PhD Dance Science	Kinematic and Kinetic Analysis of ACL Injured Dancers and Development of the ACL Dancer Reinjury Model (ADRM) for Prevention	James Brouner, Manuela Angioi
Jui-Ying (Ray) Huang	PhD Creative Practice: Music	March, Narrative March and Marching Narrative: Creation from the Intertextuality and Interoperability between March and Narrative Music.	Dominic Murcott, Stephen Montague
Filippo Ieraci	PhD Creative Practice: Music	Counterpoint and polyphony in modern guitar. Use and application in improvisation and composition	Sam Hayden, Bruno Heinen
Davood Jafari	PhD Creative Practice: Music	Polyphonic Composition based on Persian Music	Dominic Murcott, Amir Konjani
Morad Kashef	PhD Creative Practice: Music	A new approach to composition: inspired by formal elements and aleatoric system of Azerbaijani Mugham and Persian Dastgəh music	Dominic Murcott, Amir Konjani
Blair Kelly	PhD Creative Practice: Collaborative Arts	Cabaret as Queer Ritual: Failure, Grief and Utopia	Guy Harries, Michelle Meinhart
*Antonia Kirtzoglou	PhD Creative Practice: Music	Between Steps and Keys: A Comparative Study of Ballet and Contemporary Dance Piano Accompaniment	Emilie Capulet, Lucia Piquero

*Ant Law	PhD Creative Practice: Music	An investigation into rhythmic structures for composition & improvisation, detailing approaches used in the Indo-jazz canon and beyond, as well as the development of new approaches with progressive Indian musicians	Sam Hayden, Tom Challenger, TBC
Sia Lee	PhD Creative Practice: Music	Expanding Instruments Soundscapes: The Application of Manipulating Acoustic in Live Performances	Sam Hayden, Guy Harries
*Hongxin Liu	PhD Creative Practice: Dance	Digitalizing Eastern Somatic Models: a mixed-methods study on AI motion capture and the preservation of Chinese dance as intangible cultural heritage	James Brouner, Lucia Piquero
Xinyu Liu	PhD Creative Practice: Music	Exploring Strategies to Integrating both Classical and Contemporary Elements into Participatory Music Performances: A Comparative Study of China and the UK	Jonathan Clark, Ji Liu, Guy Harries
Zining Liu	PhD Creative Practice: Music	Rethinking Bach: Hidden Messages Between the Lines – A Re-consideration of Interpretative Choices Implicit in The Unaccompanied Solo Violin Music of J.S. Bach	Christina Guillaumier, Michelle Meinhart
*Kate Llewellyn	PhD Music Pedagogy	Educational hysteresis of habitus in teachers of musical instruments in Essex, United Kingdom. Using narrative inquiry to explore children's and teachers lived experience of the effectiveness of historical pedagogical approaches in current times	Dave Camlin, Eunice Tang
Nefeli Erma Maliali	PhD Creative Practice: Music	Ordering, Technical Demands and Practical Solutions of Schumann's Symphonic Études Op. 13	Christina Guillaumier, Michelle Meinhart, Mikhail Kazakevich
Sarah Messenger	PhD Creative Practice: Dance	Feminine Archetypes: The Need to Recapture and Recreate Them from a Feminist Perspective	Naomi Lefebvre Sell, Lucia Piquero
Danna Peng	PhD Creative Practice: Dance	Breaking the Choreographic Habit: How Improvisational Training Fosters Creating New Movements in Dancers	Naomi Lefebvre Sell, Lucia Piquero
*Mandeep Raikhy	PhD Creative Practice: Dance	Rehearsing Solidarity: Choreopolitical Practices of Relation and Reciprocity	Naomi Lefebvre Sell, Ann R. David
Maya Rosenwasser	PhD Creative Practice: Music	Queer(ing) Sounds: An exploration of London's LGBTQIA+ community through electroacoustic music practices.	Sophie Fuller, Guy Harries
Carolina Saddi Cury	PhD Creative Practice: Music	Reimagining Gossip - Sonic Witchcraft in Contemporary Music	Jonathan Clark, Amir Konjani, Guy Harries

Oliver Sarkar-Samuels	PhD Creative Practice: Music	The Rhythmic Language of Black British Music	Jonathan Clark, Tom Challenger
*Di Sun	PhD Dance Pedagogy	From Student to Facilitator: Cultivating Professional Competencies in Dance for Health Practice	Naomi Lefebvre Sell, Lucia Piquero
Byron Wallen	PhD Creative Practice: Music	"Compulsive Polyphony" – A re-imagining of the music of Thelonious Monk within the context of Central African counterpoint. An investigation into the relationship between linearity, rhythm, space and polyphony.	Sam Hayden, Hans Koller, Tom Challenger
*Yaqi Wang	PhD Creative Practice: Dance	Negotiating Structure and Spontaneity: A Practice-Based Study of Collaborative Performance	Naomi Lefebvre Sell, Lucia Piquero
Steve Williamson	PhD Creative Practice: Music	Organic Metric: Symmetry, Wave Analysis and Dimensionality in a Holistic System. Indigenous Cyclic Order/Overtone Analysis	Dominic Murcott, Hans Koller, Tom Challenger
Gloria Yehilevsky	PhD Creative Practice: Music	Developing Flexible Composition for Improvisers through Idiographic Approaches	Dominic Murcott, Hans Koller, Tom Challenger
*Jiajin Zhou	PhD Music Pedagogy	Rethinking contemporary piano pedagogy through participatory music practice	Dave Camlin, TBC

More detailed student research topics and biographies are available online
https://www.trinitylaban.ac.uk/research-and-knowledge-exchange/our-research-community/

Number and Nature of Supervisory Meetings

All students and supervisors should keep the following in mind regarding supervisory meetings:

- It is recommended by City St George's that all full-time students should have a supervisory meeting, lasting two hours, at least twice a term.
- At Trinity Laban, the recommendation for all students sets this as a minimum limit, and the advice of the Head of Research is that all full-time students meet with either of their supervisors for two hours once a month (24 hours/Academic Year shared between supervisors).
- Part-time RDP Students will therefore receive a supervisory meeting of two hours, once every two months (12 hours/AY shared between supervisors).
- The number and frequency of meetings is expected to change during an individual's course of study (it may be the case that more supervision is required at the beginning, and less at the end).
- The role of 'first' or 'main' supervisors and second supervisors: it is expected that this be flexible, and designed in consultation with all parties. The 'split' of supervisory meetings can therefore be 50/50, or 80/20, as appropriate.
- All students and supervisors should keep notes of the content of all designated supervisory sessions that are shared after each meeting; supervisors should forward their notes to the student within one week of a session. Supervisors should use these

notes to collate their annual review for each student which will be requested by the RDP Programme Leader at the end of each academic year.
- Supervisory support during the 'writing up' period is halved and stipulated to be 12 hours in total for full-time students (pro-rate for part-time students); and halved again during an amendment period post-*viva voce*.

Responsibilities of RDP Supervisors

Trinity Laban subscribes to the following QAA Guidelines which are a template for best practice in doctoral supervision:

- providing satisfactory guidance and advice;
- being responsible for monitoring the progress of the student's research programme;
- establishing and maintaining regular contact with the student (where appropriate, guided by institutional expectations), and ensuring his/her accessibility to the student when s/he needs advice, by whatever means is most suitable given the student's location and mode of study;
- having input into the assessment of a student's development needs;
- providing timely, constructive and effective feedback on the student's work, including his/her overall progress within the programme;
- ensuring that the student is aware of the need to exercise probity and conduct his/her research according to ethical principles, and of the implications of research misconduct;
- ensuring that the student is aware of institutional-level sources of advice, including careers guidance, health and safety legislation and equal opportunities policy;
- providing effective pastoral support and/or referring the student to other sources of such support, including student advisers (or equivalent), graduate school staff and others within the student's academic community;
- helping the student to interact with others working in the field of research, for example, encouraging the student to attend relevant conferences, supporting him/her in seeking funding for such events; and where appropriate to submit conference papers and articles to refereed journals;
- maintaining the necessary supervisory expertise, including the appropriate skills, to perform all of the role satisfactorily, supported by relevant continuing professional development opportunities.

Arrangements for New Students: Induction

RDP students share the registration process with the student intake for all other courses in September: IT account and ID card processes, Registry processes, access to departmental helpdesks.

In addition, you will have an induction programme which is tailored to the specifics of the Programme: a meeting with the Programme Leader/Head of Research & Knowledge Exchange; a meeting with the Research Administrator; an individual session with a dedicated library assistant; an informal meeting with RDP Student Representative(s); City St George's induction for research students.

This dedicated induction programme is organised and all details are circulated to new students by the Research Administrator. Included are dates, info and links to research student events for the year, such as Researcher Development Series, Research Seminar Series and RDP Student Presentations Week.

For January starters, registration differs only in that there is no TL-wide process as no other courses offer a mid-year start. Instead, the Research Administrator adds to the RDP dedicated

programme all relevant additional info/links; and assists with issues such as the setting up of IT accounts and ID cards.

Arrangements for New Students: Initial supervisory arrangements

For all new students on the RDP Programme, the following arrangements should be implemented in the first two weeks of study.

You should meet with both your first and second supervisor as soon as possible after registration, usually within a fortnight. At the first meeting, in consultation with your supervisors, you should clarify

- the research topic;
- an itinerary for the progress of your work;
- the methodological skills required to carry out your research and an outline of how those skills will be acquired if further training is required.

An itinerary for the first year of study may include:

- agreement on the frequency of meetings between yourself and your supervisor(s);
- agreement between you and your supervisor(s) on the fundamental beliefs and expectations of undertaking a research degree;
- suggestions on and agreement of attendance of courses, conferences or seminars;
- tasks relating to literature reviews, pilot studies or research techniques; meetings with other researchers.

RDP Research Groups

From AY 2026-27, all RDP Students will be allocated to at least one Research Group, details of which will be confirmed by email at the start of the academic year. Research Groups are co-led by a research supervisor and RDP student and the indicative list of groups will include: composition, jazz, performance and musicology, music pedagogy, and dance. RDP students are expected to engage with their designated Research Group as per supervisions: by attending regular meetings, presenting work-in-progress, contributing to Research Group events and supporting fellow researchers. Attendance and Engagement with designated Research Group(s) is a compulsory part of the Research Degree Programme and will be noted in the Annual Student Report.

Milestones for Research Degree Programme Students

The following are typical 'milestones' for RDP Students at Trinity Laban. Each is related to specific paperwork required by City.

Transfer from MPhil to PhD: This happens at Trinity Laban at 1-2 years into the registration period, depending on status (full-time or part-time). You will be required to submit work-in-progress consistent with the research project timeline that has been agreed between yourself and your supervisors. Your supervisors will also specify the precise nature of the materials to be submitted, but this will typically involve:

- The submission of a completed literature review or contextualisation of the research topic, plus:
- any other thesis chapters that are either completed or in draft stage (you should aim to provide a *précis* of the whole argument contained in the thesis). Total word counts should be between 12,500 and 15,000 words;

- a portfolio (if applicable) containing all creative practice works that are either completed, or work-in-progress, in an appropriate format (score, CD, DVD etc.).

The transfer is assessed by *viva voce* examination; it normally lasts for one hour. The assessment panel normally consists of one or both of your supervisors, and an independent internal Chair/examiner, who has not been involved in the project and can provide an impartial opinion. Examiners may also be from an external institution. It is the responsibility of your (main) supervisor to arrange the date and content of the materials submitted for your upgrade, and contact suitable internal and external examiners (where applicable). You should discuss this matter carefully with them as you approach the end of your first year. Note that the transfer examination is essentially an internal procedure at Trinity Laban. City St George's are not expected to provide examiners. The aim of the examination is solely to determine whether the submitted materials are of PhD standard, and if necessary, an individual student may be asked to repeat the transfer stage. Once the materials for your upgrade have been finalized, your examiners agreed, and a date set for your *viva voce* examination, materials should be submitted electronically to the Research Administrator **at least one week** before the examination date. This is a fixed deadline and materials submitted later will result in the examination being rescheduled.

Transfer to Writing-Up: This stage is reached when the student is confident that the main conceptual work for the written thesis has been completed and lasts up to one year; refer to the table stating registration periods on p3 for timelines. Normally at this stage, supervisions are less frequent, stipulated at a total of 12 hours (for full-time students) shared between the supervisors. An (annual) writing-up fee is due for this period. This stage is normally reached only after the minimum period of registration for the degree has been reached. For any implications a Transfer to Writing-Up during the course of an academic year might have on any **fees** already paid please refer to the 'withdrawal' information/deadlines - which apply also to transfers - on our webpages https://www.trinitylaban.ac.uk/fees-your-finances/how-to-pay-your-fees/

Three Month 'Intention to Submit'/Appointment of Examiners: Students should contact their supervisors once they are confident that delivery of the final thesis is three months away, to seek their support. Examiners will then be appointed in conjunction with all parties.
You will find **additional information** on organisational issues connected to the above stages in **Appendix I**; information regarding the use of copyrighted material in your thesis in **Appendix II**; and the Framework for the Use of Generative AI in Research Degrees in **Appendix III.**

Changing Pathway/ Submission Type
A student may request to change from a Creative Practice pathway to a fully-written musicology/ dance / collaborative arts studies pathway (or vice versa) during the course of their studies. This request may be submitted at any point during the Research Degree Programme prior to the Intention to Submit form being completed. The request should be made in writing to the Head of Research and Research Administrator, following discussion with the supervisory team. The request should outline any changes to resourcing/ supervision requirements that are anticipated due to changing pathway. As per any change to study mode or circumstances, the Research Administrator will formally submit the Change of Pathway request to City St George's for approval.

Definition of Doctoral Work

In line with the validating body, City St George's, Trinity Laban confers doctoral awards to candidates who, through research study, publications, or original creative work, can demonstrate:

- the creation and interpretation of new knowledge, through original research or other advanced scholarship, of a quality to satisfy peer review, extend the forefront of the discipline, and merit publication;
- a systematic acquisition and understanding of a substantial body of knowledge which is at the forefront of an academic discipline or area of professional practice;
- the general ability to conceptualise, design and implement a project for the generation of new knowledge, applications or understanding at the forefront of the discipline, and to adjust the project design in the light of unforeseen problems;
- a detailed understanding of applicable techniques for research and advanced academic enquiry.

Typically, holders of the qualification will be able to:

- make informed judgments on complex issues in specialist fields, often in the absence of complete data, and be able to their ideas and conclusions clearly and effectively to specialist and non-specialist audiences;
- continue to undertake pure and/or applied research and development at an advanced level, contributing substantially to the development of new techniques, ideas or approaches;

and will have:

- the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and largely autonomous initiative in complex and unpredictable situations, in professional or equivalent environments.

Types of Submission and Word-Counts

All RDP candidates present a written dissertation for examination: this may take the form of a combination of practice and/or practical documentation, in addition to a written document. Wholly written submissions are also appropriate on designated pathways, and in these cases the word-count is approximately 50,000 words for an MPhil, and 100,000 words for a PhD (maxima). Candidates whose submission includes a substantial practical component (scores, performances, recordings etc.) are required at PhD level to also submit either a 'standard' project commentary of ca. 20,000-25,000 words (15,000 for practice-based MPhil) or they can choose to submit an 'exceptional' thesis (this is not an option for MPhil students) of 50,000 words, with a pro-rata reduction in the creative practice components. For details, see the *Final Submission Overview* table below. **The word count does not include the bibliography or the appendices.**

The decision of which written element to submit (project commentary or thesis) has to be taken with the guidance and agreement of the student's supervisors and the Head of Research.

Final Submission Overview:
Types of Submission, Word Counts, Format

Type of Final Submission	MPhil	PhD	Performance element? MPhil/PhD	Thesis Format, Submission: MPhil/PhD
Fully Written (including Dance Studies/ Musicology/ Collaborative Arts/ [Dance and/or Music] Science and [Dance and/or Music] Pedagogy Pathways)	c. 50,000	c. 100,000 words (maxima)	Not Applicable	Format: Referencing Style: see bottom of this table. Thesis layout (reg 25) 3-months prior to submission: Forward your 'Intent to Submit' and 'Thesis Timeline' forms to Research Administrator Submission: Deliver three hardcopies and a pdf of all submission materials to Research Administrator Further information: See RDP Student Handbook (Appendix I)
Creative Practice: Practical and Written A	Portfolio/Practical submission of 5-6 completed pieces, and be of (in total) approx. 50 mins in duration, to be submitted in hardcopy format (DVD/CD/score etc) c. 15,000 word project commentary to be submitted as softbound hardcopy	Portfolio/Practical submission portfolio of c. 6-8 completed pieces, and be of (in total) approximately 90 minutes in duration, to be submitted in hardcopy format (DVD/CD/USB/hardcopy score etc) c. 20,000-25,000 word project commentary to be submitted as softbound hardcopy	If you are planning a performance element to your submission: production support/space can be made avail. Discuss this with the RDP Programme Leader at least one year prior to submission.	
Creative Practice: Practical and Written B (Exceptional thesis)	Exceptional thesis (higher word count) Not Available	Portfolio/Practical submission of c. 3-4 completed pieces, and be of (in total) approximately 45 minutes in duration, to be submitted in hardcopy format (DVD/CD/USB/hardcopy score etc) c. 50,000 word project commentary to be submitted as softbound hardcopy		
Music and/or Dance Science: Empirical methodology, **quantitative data**/analysis only	c. 30,000 words Submit softbound hardcopy	c. 60,000 words Submit softbound hardcopy	Not Applicable	Format: Referencing Style: APA Thesis layout (reg 25) 3-months prior to submission: Forward your 'Intent to Submit' and 'Thesis Timeline' forms to Research Administrator Submission: Deliver three hardcopies and a pdf of all submission materials to Research Administrator Further information: See RDP Student Handbook (Appendix I)
Music and/or Dance Science: Mixed-mode methodologies, **qualitative and quantitative data**/analysis	c. 35,000 words Submit softbound hardcopy	c. 70,000 words Submit softbound hardcopy	Not Applicable	
Music and/or Dance Science: Qualitative methodology, **qualitative data**/analysis only	c. 40,000 words Submit softbound hardcopy	c. 80,000 words Submit softbound hardcopy	Not Applicable	

Referencing: Trinity Laban uses Chicago 18 as its institutional referencing style across all taught programmes. However, RDP students may use any standard referencing system appropriate to their discipline and may choose either the notes and bibliography or author-date style. Students registered on the Dance/Music Science MPhil/PhD pathway may be advised to use the American Psychological Society (APA) referencing system. Whichever system is selected, it must be applied consistently throughout the written component. For further guidance, consult your supervisors or the referencing information available on Moodle.

Word counts: The word counts above should be adhered to with only a small tolerance of +/- 5% permissible. The wordcount applies to the entirety of your thesis with the exception of the bibliography and appendices.

Further Information on Creative Practice Submissions

Creative Practice MPhil/PhD submissions are practicable in the following areas of study: musical composition (by portfolio submission); choreography (by portfolio submission); movement-based somatic practice; music and dance performance; other projects in artforms such as film, installation and photography that interface substantially with either music or dance. The following additional requirements should also be consulted carefully:

- A Creative Practice MPhil/PhD at Trinity Laban is defined as such in the case where the candidate is engaged creatively in any of the above activities as their main day-to-day research work. It therefore is a requirement that candidates are active practitioners of their respective artform.
- The relationship of the practice components to the written text should be *two-way*. The relationship of practice to any theoretical considerations should involve in the first instance a thorough historical contextualisation of these considerations, and the relationship of the candidates work to them. The exact nature, at a basic explanatory level, of the candidate's individual practice should then be fully articulated with the aim of enhancing, critiquing and/or supporting any theoretical arguments that been contextually introduced. Submissions which aim to (arbitrarily) apply theoretical models onto, for example, performance practice(s) are not encouraged: the relationship of theory to practice should be dialectical (the practice components are not the product of a theoretical trajectory, but rather the start of a conversation).
- The term 'theoretical', in this context, may mean any of the following: philosophy and aesthetics; musicology; dance studies; somatic practice; critical and cultural theory; political theory; sociology; ethnography etc.
- Submissions must articulate artistic process as well as product, and articulate suitable supporting evidence of both.
- Submissions are also expected to demonstrate a critical awareness of the relevant 'practice-as-research (PaR)' literature.
- Submissions must provide a case for the candidate's *original* and *substantial* contribution to their respective artforms. The former will, for example, exclude portfolios that are entirely devoted to attempts at pastiche of the work of others. The latter will mean that, for example, a composition portfolio should contain evidence (via musical scores, recordings or otherwise) of about 6-8 completed pieces, and be of (in total) approximately 90 minutes in duration (with a pro-rata reduction for the 'exceptional' thesis option described above). A portfolio for MPhil should be pro-rata at 5-6 completed pieces, and be of (in total) approx. 50 mins in duration.
- Production support for the final dissemination of creative practice portfolios within the Trinity Laban estate is available in any given academic year to those close to completion. A fixed amount of funding is available to all Trinity Laban RDP students, which can be used for production and marketing costs, as well as fees for collaborators. Personal fees are ineligible. Given the tight scheduling timetables within the institution, it is recommended that students discuss this option (if applicable) at least a year prior to the submission of their portfolio with the RDP Programme Leader and Research

Administrator. This is particularly applicable to students in Dance, as many external examiners express a desire to attend a showing of portfolio work in-person.

Assessment

You will be examined by a panel consisting, usually, of one internal examiner, one external examiner and an independent Chair. The choice of your potential examiners will be made by you and your supervisors in the run-up to your submission. That enables the Research Administrator to contact possible examiners in good time and arrange formal approval of your *viva voce* panel. Once your submission materials have been received, we will arrange your examination within three months.

The *viva voce* itself lasts approximately 2 hours in case of PhD, 1.5 hours in case of MPhil. You may ask one supervisor to sit in as an observer. The panel will deliberate immediately after your viva and, usually, indicate to you the outcome informally. Their written report is due within 2 weeks of the examination and, in the case of any amendment periods, the Research Administrator will specify your deadline when they pass the examiners' joint report on to you. Please refer also to the section 'Definition of Doctoral work' (pp7-10 above) and see further information on '*viva voce*' and your 'upgrade examination' in Appendix I (pp17-19).

Libraries

RDP Students have access to libraries on both sites at Trinity Laban; in addition, all students should register with City St George's University Library and/or other libraries based at other HEI's. Trinity Laban provides library resources in music and dance only. Students whose work requires reading/research in other disciplines should expect to carry this out elsewhere. All RDP Students are allocated an individual Library Representative for the duration of their studies at Trinity Laban. Students can arrange to meet the respective Library Heads during their first few weeks of study in order to be allocated or meet their Rep and to receive a library induction.

The Head of Libraries is: Laban Library and Archive/Jerwood Library: Claire Kidwell (email c.kidwell@trinitylaban.ac.uk)

Further information about both libraries:

- QuickSearch for both Trinity Laban libraries: https://research.ebsco.com/c/a6rbxs/search
- Journal Finder (TL journal subscriptions): http://search.ebscohost.com/login.aspx?authtype=guest&custid=ns071427&groupid=main&profile=pfi

Laban Library and Archive

Laban Library offers a large and varied open access specialist research collection on dance and related subjects in the UK, covering many aspects of dance in a variety of formats and languages. The department now incorporates the Videoworks Collection, generously donated by The Place. Its catalogue can be searched for books, journals, CDs, videos or software. These items are now located within the simple layout of this purpose-built facility. The Library also holds the catalogue of the New York Public Library's Dance Collection, which it uses as an index to its extensive journal collection.

The Laban Archive focuses on the history and development of Rudolf Laban the man, Laban the institution and on the field of contemporary dance from its roots in European Dance Theatre Practice in the early twentieth century, via its American influences in the 1960s and 1970s to its

current contemporary artists. Whilst tying in with Laban's focus on contemporary dance, the contents reflect the wide influences and associations of the dance form and document both the creative processes and performances of Laban-influenced choreographers and dance practitioners.

The Jerwood Library of the Performing Arts

The Jerwood Library supports Trinity Laban's mission to create informed performers of the highest calibre. Its core objective is to provide the information, resources and music materials that students require. It is also a research library with collections of international significance – including rare and in some cases unique items – all of which are available for study and research. Most of these collections include material that could be used as the basis of a dissertation or thesis, or for researching unusual repertoire.

Facilities:

- Over 90 study spaces
- 40 PCs including several modified for users with visual impairment and/or dyslexia
- All PCs have Internet access and a suite of software including Microsoft Office, Sibelius and Auralia
- 19 audio-visual stations for use of CDs, DVDs, videos, LPs, cassettes, Minidiscs, DAT etc.
- 3 library catalogue terminals
- A Clavinova for playing through scores
- Self-service photocopying, printing and binding
- Resource training and assistance in using resources and software
- Student email and file storage
- Access to the SCONUL scheme, which allows RDP students to access HE libraries across the UK. More information at: http://www.sconul.ac.uk/

City St George's University Library

The main City St George's University library, based at Northampton Square, is an important resource for Trinity Laban students, as it offers borrowing access to a university library, with the accompanying full range of subject disciplines. RDP students whose projects involve reading materials outside of the remit of the music/dance resources available on site, are encouraged to become a member of this library. You can register using your City St George's University ID Card/Number, which the Research Administrator will pass on to you. For details contact the Head of Research at Trinity Laban.
Contact information: Tel: +44 (0) 207 040 8191 Email: libenquiries@city.ac.uk
Address: University Library, City St George's University, Northampton Square, London EC1V 0HB

The British Library

http://www.bl.uk/
TL RDP Students have, in common with all postgraduate research students in the UK, access to this copyright library. You will need to register for a Readers Pass - check the British Library website for full details.
The British Library also offers free postgraduate research training. See:
https://www.bl.uk/services/research-collaboration

Research Skills Training

It is recommended that all Trinity Laban RDP students undertake some form of Research Skills Training during their postgraduate studies. Students may want to discuss attendance at

relevant sessions with their supervisor, who will be able to advise on sessions that relate to an individual project.

At City St George's University

Students are usually able to attend various sessions and seminars organised through the Learning Development Centre at http://www.city.ac.uk/about/education/lead/events.

At Trinity Laban

Following the mandatory induction for new students, attendance at the following events is also mandatory for Trinity Laban new and continuing RDP students.

(1) Research Seminars: Trinity Laban runs a regular seminar series for staff and students. The purpose of the seminars is to give the opportunity to TL research staff and students to present either 'work-in-progress' papers, or alternatively, completed research outputs. External speakers may be invited also. These seminars are sometimes shared with Trinity Laban Taught Postgraduates and additionally provide a useful forum within which RDP students may observe a range of presentation modes, skills and practices. Seminars usually take place on occasional Wednesday afternoons.

- Details are published at https://www.trinitylaban.ac.uk/research-and-knowledge-exchange/research-events-and-seminars/
- Find details of previous seminar series at https://www.trinitylaban.ac.uk/research-and-knowledge-exchange/research-events-and-seminars/research-events-archive/ .

(2) RDP/MFA Student Week at Trinity Laban: In addition to the Research Seminar Series, this is a week of presentations in March designed for and with the RDP/MFA student community. The main purpose of the week is to give students a chance to present 'work-in-progress' on their thesis to their peers and supervisors.

(3) Each year the Research Calendar may include Creative Practice student/staff showcases as part of the **Parallax** series.

(4) All **library training sessions** should be attended unless a session is repeated which you have attended previously, e.g. training for specific software. Sessions are mostly scheduled during welcome week but students can also attend some of those arranged by the libraries for staff throughout the year.

(5) Researcher Professional Development Series
Trinity Laban offers an extensive programme of professional development events for both staff and research students. To RDP students, these are mandatory unless attended previously. Session details will be published ahead of the spring/ summer terms: https://www.trinitylaban.ac.uk/research-and-knowledge-exchange/research-events-and-seminars/professional-development-events-for-researchers/ and on Moodle.

Sessions include:

Professional Development for Research Students (open where appropriate also to MFA students and staff) includes:

- Planning your research project: setting milestones and objectives
- Practice-Based Research in Musical Composition

- What is plagiarism and how to avoid it
- Thesis Formatting and Viva-Voce Examination Preparation
- Library Research Resources
- Project-Based Work in the Performing Arts
- Disseminating your research: traditional and new communication platforms
- Phenomenology as a Research Methodology in Practice-Based Research
- Conferences: How to Choose, How to Submit
- Academic Writing for Research
- Managing your research project/ collaborating and co-authoring
- Careers Guidance for Doctoral Students
- Presentation Skills for Researchers

Please contact the Research Administrator for further details; slides of previous sessions are available on Moodle.

(6) Seminars/events outside TL, as agreed between supervisor(s) and student, including Shared CUK Researcher Training – a collaborative programme of online sessions delivered by Conservatoires UK member institutions in their areas of specialist research – details of which are included in the annual Research Calendar.

Other training

TL: Augment Pathway 1: Preparing to Teach (AFHEA)
Who should attend:

- RDP students with prior experience of supporting learning in HE. *Please note that teaching opportunities are not offered as part of the RDP or the TL: Augment programme*
- Graduate Interns with some teaching responsibilities
- individuals fairly new to a role in teaching and/or support for learning (less than 3 years) who may have a limited teaching portfolio
- sessional/part time staff or early career researchers with some teaching responsibilities.
- new or experienced staff with specific roles in supporting HE learning such as technicians, librarians, professional staff, learning technologists, careers advisors.

You can contact the Programme Leader Nicola Tagoe N.Tagoe@TrinityLaban.ac.uk for further information or find information and the *Preparing to Teach Handbook* on TL: Augment on Moodle.

Research Lab
Research students are invited to attend any of the sessions which form part of this **research methods module** for M-level students with sessions scheduled throughout the Academic Year. Please find the module page on Moodle.

Other Seminar Series

The following events may also be of interest and are open to Trinity Laban RDP Students:
Goldsmiths College: Trinity Laban RDP Students may also attend seminars in performance. Find details at http://www.gold.ac.uk/events/
Royal Musicological Association: Runs conferences and study days for research students in Music. See http://www.rma.ac.uk/

Other Facilities for Research Degree Students

Dance

All RDP students have access to the Research Hub, located in the Laban Building opposite the Lecture Theatre. There are a number of workstations with computers and a printer/copier. Students may also use the computer facilities located at the front of the Library, and wireless computer access is available throughout the building. Students whose main PhD focus is in Dance also have access to the 13 specially designed Dance Studios - you can book these through Scheduling scheduling@trinitylaban.ac.uk . In addition, 'work-in-progress' shows can be accommodated in the Studio Theatre on the First Floor; or at the Laurie Grove site. The larger Laban Theatre is also available for RDP student work, but it is essential that RDP students are aware that this space operates as a separate commercial entity within Trinity Laban with its own curatorial programme; students should discuss any potential access to this space with the Head of Research as a first requirement.

Music
Similarly, RDP students whose main focus is in music have access to a range of facilities at the King Charles Court site, including rooms for practice/rehearsal etc. For advice on booking spaces for longer periods or further in advance contact the Research Administrator.
KCC also offers a recital hall, medium-sized studio and a Recording Studio (for which a charge is usually made). RDP Students also potentially have access to the larger facilities at Blackheath Halls (see http://www.blackheathhalls.com). Again, if you wish to use this space for a performance, your first step should be a discussion with the Head of Research.

Miscellaneous

Find more information, documents, forms relating to various aspects of the above on Moodle.

Studentships

- Trinity Laban occasionally offers PhD studentships, in almost all cases relating to the successful awards from funding councils to facilitate staff research. All studentships are advertised at www.jobs.ac.uk. Trinity Laban currently has no available **internal** studentship/bursary. No 'Block Grant Partnerships' funding is available currently for RDP students from the Arts and Humanities Research Council.
- All full and part-time research students who apply for a place on either the Trinity Laban MPhil or PhD programmes are eligible for the Principal's Fund, which aims to provide financial assistance to students in terms of fee waivers only (not studentships, bursaries or loans) for a maximum period of four years. See the Principal's Fund policy online at https://www.trinitylaban.ac.uk/courses/research-degree-programme/ for more details.

Guidance for External Work

Trinity Laban recommends that students exceed no more than 20 hours of work per week outside of their studies.

Equality, Diversity and Access Policy

All staff involved in the recruitment of students are fully briefed and, where appropriate, receive training in relation to relevant institutional policies. Issues relating to the relevant legislation and guidance are monitored within Annual Research Programme Review procedures, including ensuring that effective support infrastructures are in place for students with special needs and that all students are made aware of opportunities to apply for additional or special funding. For more information go to
https://www.trinitylaban.ac.uk/student-life/student-services-and-support/ and to
https://www.trinitylaban.ac.uk/fees-your-finances/external-funding-options/

Research Ethics

All Trinity Laban students are required, during the course of the research, to adhere to the Trinity Laban Research Ethics policy, which can be located at https://www.trinitylaban.ac.uk/research-and-knowledge-exchange/research-ethics/
In addition, Trinity Laban operates a Research Ethics Committee whose remit is to ensure that research carried out at Trinity Laban adheres to this policy. If you feel your research has ethical implications, please contact the Head of Research and Chair of the Research Ethics Committee, Prof Jonathan Clark (j.clark@trinitylaban.ac.uk)

RDP student research fund

All registered RDP students are eligible to apply for financial support for travel, presentations, materials etc if pertinent to their stated area of research. The fund allows for support from the Research Department of up to £200 per academic year per full-time student and £100 per part-time student where such expenses are not covered by funded research. Contact the Research Administrator or find the application form on Moodle.

RDP Student Representatives

The RDP Student Representative in 2026-27 is to be announced in September.

The Rep has specific responsibility for representing students at the three-times-yearly Research Board and RDP Committee. They have general responsibility for reporting from the RDP student community to the Head of Research, and will also attend other relevant Committee meetings.

APPENDIX I RDP: Upgrade/writing-up/*viva voce* Q&A: additional organisational guidance

Please find below information collated in answer to FAQs around upgrade exam/writing-up/final examinations in terms of admin and organisational detail only. This is in addition to, not in replacement of, the guidance contained in the body of this *RDP Student Handbook* and the policies and guidance published by City St George's at https://www.city.ac.uk/about/schools/doctoral-college/essential-information-for-researchers .

See webpages at https://www.trinitylaban.ac.uk/courses/research-degree-programme/ for the RDP Handbook and/or Moodle http://moodle.trinitylaban.ac.uk; access the current update of this handbook on either platform).

Upgrade examination

General: Upgrade from MPhil to PhD takes place around 12 months after initial registration (f-t; within 24 months for p-t).

Once you and your supervisors have agreed that you are ready to upgrade to PhD and on what you will present for examination:

1. The panel will consist of two examiners and a Chair/examiner. Usually, examiners will be one or both your supervisors and a senior member of (research active) staff as Chair, e.g. the Head of Research.
2. The main supervisor liaises with the other panel members and you regarding a date for the viva; the **Research Administrator (RA)** will book a room once date/time is decided.
3. You submit **three hardcopies** of all material to be examined to the RA at least **one month** before the examination date for distribution to the panel.
4. The *viva voce* usually lasts 1 hour.
5. The outcome can be pass; fail; re-submit material; re-submit material and 2nd viva voce.
6. Following the examination, the panel will write the *Upgrade Report* a copy of which will be passed on to you for your comment/signature.

Progression to 'writing-up'

General: The writing-up period usually lasts a max of 12 month (f-t; 24 months for p-t). There's also minimum registration periods before you can enter writing-up, please refer to *RDP Handbook* p3.

1. The 'writing up' fee is an annual fee.
2. Your supervisory support level is halved during your writing-up period (to 12 hours shared between supervisors for f-t students).
3. If you have paid fees for the full year during which you subsequently enter writing-up, a partial fee refund can apply. The 'withdrawal' deadlines published online as part of the financial info are relevant in this context. Currently, the link is https://www.trinitylaban.ac.uk/fees-your-finances/how-to-pay-your-fees/. The RA will help liaise re. fee changes.

MPhil/PhD examination

General: The max registration period for full-time PhD students is 4 years, including the writing-up period (7 years for p-t; see p3 above re. MPhil).

Submission for examination:

1. At least **three months** before you want to submit your thesis, you need to request, fill in and pass back to the RA the ***Intent to Submit*** form.
2. At the same time, you and your supervisors have to complete and sign the ***Thesis Nature and Submission Agreement*** form which the RA will forward.
3. At this stage, you need to liaise with your supervisors about choice of examiners.
4. In June 2014, the law regarding use of **copyrighted images** changed and in November 2026 the TL Policy on use of AI in assessment was updated: see Appendix III.
5. The **thesis layout** should follow the City St George's Guidelines where relevant (City St George's Reg 25) https://www.citystgeorges.ac.uk/about/governance/policies/senate-regulations
6. Referencing style: see Final Submission Overview: Types of Submission, Word Counts, Format (p8)
7. You submit to the RA **three (soft-bound, e.g. spiral bound) hardcopies** of your thesis, to include CDs/DVDs/USB/scores where relevant. You will receive (emailed) confirmation of receipt.
8. Also forward a pdf of the thesis text to the RA.
9. The **examination panel** will consist of two independent examiners, at least one of which is an external examiner, and an internal Chair.
10. Your supervisors should discuss with you and the Head of Research who will examine you in advance of your submission, i.e. once you are ready to submit the 3-months *Intent to Submit* form. It is the RA who organises this examination and she will contact/invite the panel formally and start liaising about a viva voce date on receipt of your *Intent to Submit* form.
11. Some guidance on your choice of examiners: they need to hold a PhD; be an expert in the field of study; be a Professor or a Reader or have appropriate experience in examining research candidates.
12. You may request, if you wish, that your supervisor is sitting in during your *viva voce*. **The onus is on you to contact your supervisor and to inform the RA** when you submit your 'Intent to Submit' form so that s/he can be included in the date search.

Viva Voce:

1. The examination should usually take place within a 3 months period following submission.
2. You will receive from the RA *Guidance Notes for students on viva-voce examination***.** You should re-familiarise yourself with the essential information at https://www.city.ac.uk/about/schools/doctoral-college/essential-information-for-researchers as you will be asked to confirm at the start of the examination that you understand the content.
3. The *viva voce* usually lasts around 2 hours.
4. The examination panel, following discussion, will normally indicate to you, on an informal basis, the outcome of your examination (pass; amendments 1 month; amendments 3 months; amendments 6 months with/without 2nd *viva voce*; amendments 12 months with/without 2nd *viva voce*; Masters level award; fail).
5. The panel's decision is a recommendation and is not formal until you receive City St George's' award letter.
6. The examiners will complete the examination report of which you normally receive a copy.

7. If the outcome is a re-submission: your supervision guideline hours are ¼ of guideline annual hours (i.e. 6hrs/pa f-t; 3 hrs/pa p-t) during your amendment period.

On award of MPhil/PhD:

1. You submit to the TL Research Administrator (RA)
    - One black bound hardcopy of your thesis for TL libraries, plus a read-only electronic copy for City St George's Library (this should be an electronic file for emailing; or a link to online files), layout as per City St George's Reg 25 Prelims https://www.citystgeorges.ac.uk/about/governance/policies/senate-regulations
    - For the hardbound copy: no cover page print is needed, but spine print is:
    - The spine of the volume shall bear in at least 22pt (8mm) type the degree, the candidate's surname followed by initials and the year of presentation, in gold lettering, starting 40mm from the base. This information shall normally be printed along the spine in such a way as to be readable when the volume is lying flat with the back cover uppermost. If the work consists of more than one volume the spine of each volume shall be numbered.
    - As above, no text is needed on the outside front cover of the thesis but all information should be on the title page.
    - title page: to read as para 4 of Reg 25 states; and to include 'submitted for the Degree of [Master/Doctor] of Philosophy at Trinity Laban Conservatoire of Music and Dance for [e.g. PhD Creative Practice, Dance]'
    - Note: copyright is the author's automatically.
    - Binders: You can arrange remote printing/binding/delivery and we have copied some recommended companies below but you are welcome also to use other printers, more local to you, as long as they can provide cloth bound copies:

    https://www.document-centre.co.uk/services/thesis-binding-london/
    https://www.pprussellsquare.com/
    https://www.the-book-binder.co.uk/
    https://collisbirdandwithey.co.uk/thesis-binding/
    https://www.wyvernbindery.com/thesis

    - two library forms which the RA will pass on to you for completion. Find info on the City St George's library submission here.
    - Please note that depositing library copies is a condition of your award and we do not usually pass on to you the award certificate until you have done so.

2. The graduation ceremony will take place at Trinity Laban, usually in December; currently, arrangements for this are overseen by Claire Rutland c.rutland@trinitylaban.ac.uk , Assistant Registrar (Academic Admin). The RA will inform Registry of your award and pass on your contact details; you should then liaise with Registry directly.

APPENDIX II RDP: Information on use of copyrighted material in your thesis and use of AI in Assessment

Copyrighted Material
From June 2014, there is no longer a blanket permission for use of copyrighted images etc in examination.

The definition of the new copyright legislation, relevant for all submissions from June 2014, is less clear. Our advice to you:

- If you want to reproduce copyrighted material as part of your thesis you have to consider whether your use of it falls within 'fair dealing'.
- 'Fair dealing' is a legal term which has no clear/statutory definition. This is what the Government's Intellectual Property Office has to say at http://www.ipo.gov.uk/c-exception-fairdealing.htm :

  'Fair dealing' is a legal term used to establish whether a use of copyright material is lawful or whether it infringes copyright. There is no statutory definition of fair dealing - it will always be a matter of fact, degree and impression in each case. The question to be asked is: **how would a fair-minded and honest person have dealt with the work?**

Factors that have been identified by the courts as relevant in determining whether a particular dealing with a work is fair include:

- Does using the work affect the market for the original work? If a use of a work acts as a substitute for it, causing the owner to lose revenue, then it is not likely to be fair.
- Is the amount of the work taken reasonable and appropriate? Was it necessary to use the amount that was taken? Usually only part of a work may be used.

The relative importance of any one factor will vary according to the case in hand and the type of dealing in question.

- If you think your intended use of material might not be 'fair dealing' then contact the copyright holder to obtain permission.
- If you receive no response, or if you would like further advice, contact Claire Kidwell, Head Librarian Jerwood Library who deals with copyright issues c.kidwell@trinitylaban.ac.uk .

A general comment: as with copyright law in other contexts, it's also a matter of using common sense. If your thesis is simply going to be submitted for examination and a hard copy lodged in the relevant libraries (TL and City St George's) then the risk of a challenge is very low. However, we are obliged to point out that, if the rights holder did challenge, the outcome could range from simply asking the author to remove the material at one extreme, to suing them at the other.

APPENDIX III RDP: Framework for the Use of Generative AI in Research Degrees

Trinity Laban's Framework for the Use of Generative AI in Research Degrees can be found on Moodle:
https://moodle.trinitylaban.ac.uk/mod/resource/view.php?id=226073

All RDP students need to ensure their work complies with this policy throughout their studies and that their thesis complies with this policy prior to submission.