

PROGRAMME GUIDE

2024 → 2025

PROGRAMME GUIDE

Royal Conservatoire
Antwerp

Master Dance

This study guide is your guide to all questions related to the programme. It can be used in combination with the [the Education and Examination Regulations](#). This study guide is only digitally available.

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1 INTRODUCTION

1.1 E.A.R: Embodied artistic research

In 2019, the Master in Dance was instituted, the first master's degree in Dance of level 7 (EQF) in Flanders. A unique programme in the Flemish educational landscape, combining academic and artistic research, in alliance with a major cultural house, and providing an entry into the professional field through multiple facets of the discipline of dance.

The concept of embodied artistic research – E.A.R. is at the core of the Master in Dance. Each of the three words is inextricably linked to the other two: 'embodied' refers to the embodiment of experiential knowledge and skills, 'artistic' refers to the definition and practice of artistic practice, and 'research' refers to new knowledge, ideas and methodologies about embodied artistic practice. Embodiment can be classified as a rather elusive concept which is tied to the use of the body, itself a quite mysterious territory. Within the programme, students are invited to explore this concept and engage with the many questions playing a role in understanding the concept of embodiment in artistic research, e.g. How to embody knowledge from the perspective of dance? Which knowledge to embody? When can such an embodiment be considered artistic practice? How can we formulate strategies, frames and methods to deepen this practice? And at what point during this process can we speak of research? What does artistic research entail, when it is carried out through forms of embodiment?

Within the programme, students develop and inspect their own artistic research using the notion of embodiment as a tool to their practice and a cornerstone to their reflection, in a constant contribution between tangible, physical practice and intellectual exchanges.

A conscious choice has been made for a development-oriented growth of contexts in which the artist's practice remains central, but the frame of reference gradually expands during the period. Students explore and study embodied artistic research within the contexts of the individual artist, the performing arts field and the broader society. Through a comprehensive approach, this Master in Dance aims to thoroughly reconfigure what it means to be a dance artist today.

1.2 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).

In January 2021, forces were intensively and structurally combined in a new, unique collaboration between the RCA's Master in Dance programme and DE SINGEL. The master's is then developed in close partnership with DE SINGEL's artistic programming. With this profound collaboration between an international arts platform and an artistic education programme, the Master in Dance is pioneering.

In 2021-2022, a new artistic team oversees the co-curation of the programme: the artistic coordinator of the master's, Renata Lamenza Epifanio, together with Michiel Vandevelde, programmer of DE SINGEL. The artistic coordinator acts as a bridge figure between both institutions and guards the pedagogical contours of the courses with an explicit eye for objectives, coherence and organizational aspects. Concerned with expanding the notions of dance, embodiment, and concepts surrounding dance practice (such as dramaturgy, scenography, documentation, etc.), and based on the original conception of the programme, the new team began their course with this key question in mind: how can embodied artistic knowledge be developed, transferred, and made accessible? The collaboration was introduced as Master in Dance Residency, and we view this concept and the opportunities it brings to our students as a tremendous asset for the programme. We are constantly working on developing the concept of residency further.

The artistic coordinator and the co-curator have weekly meetings in which they discuss the programme and potential collaborators. Consequently, the core team of the master's has the final responsibility for the content of the courses and final selection of the staff. Together, they secure the connection with the professional artistic field and stand as a precious contact for the students, offering the potentiality for their work to be part of DE SINGEL's programming.

1.2.1 Residency^{*}

The Master's Dance Residency is a unique and innovative collaboration between the Royal Conservatoire of Antwerp and DE SINGEL, where master's and residency are inhabiting the same building. It is a two-year programme whose goal is to deepen the individual artistic trajectory of dance artists. It offers dance artists the opportunity to carry out practice-oriented research, based on and guided by their 'embodied artistic practices'. Individual residency time (provided by DE SINGEL), is guided by artistic supervisors (provided by RCA). These one-on-one moments are interspersed with collective and intensive workshops to expand one's knowledge around dance, choreography, dramaturgy, sound, curatorship, scenography, lighting design, fashion, documentation/archiving of dance, writing and publishing. Using an integral approach, this master's in dance aims at a thorough reconfiguration of what it means to be a dance artist today.

This two-year educational pathway is simultaneously a residency at DE SINGEL arts centre. The Residency aspect of the master's has been developing since its beginning thanks to the feedback of the students and to the efforts of the artistic coordinator and co-curator in strengthening and defining the collaboration.

The residency support of DE SINGEL has the limited duration of 2 years. In case a student takes a longer trajectory, the residency support will stop after the second year. Currently the residency entails:

1. Students have their names on the artistic residencies webpage of DE SINGEL. (<https://desingel.be/en/info/artistic-residencies>)
2. A limited usage of DE SINGEL studios for rehearsal of their final Master project.
- 3.. As part of one of the courses of the Master programme, to curate an intervention in BLISS (a platform for new performance practices, a festival by DE SINGEL).
4. A small budget for the production of their Master project.
5. Hosting the final performances in DE SINGEL (one studio) in collaboration with RCA (one studio).

* The aspects and conditions of the residency are in constant development due to its unique format. Both institutions (RCA and DE SINGEL) see the potentiality of this collaboration but recognise the challenges of its nature. The educational programme remains central, and the residency is an added value to the programme.

1.2.2 Mission of the Master in Dance

The mission of the Master in Dance is to further diversify the discourses on dance practices and research. Our teaching staff is composed of local and international artists whose works are crossovers of execution and theory, performing arts and visual arts, imbued in their own social, cultural, and political context. Through the lens of their teaching within our extensive curriculum, the master's helps develop artists and researchers who are critically conscious of the interchange between practice and theory. Our programme of studies concentrates on three areas of focus: embodiment, artistic practice and research.

The values of our programme are defined by critical awareness in the pursuit of distinctive embodied artistic practice, and the emergence of a community of dance artists with global consciousness. The Master in Dance is providing a place for dance artists to enrich their education, cultivate their embodied artistic practice, develop their professional trajectory, and subsequently return to the professional field with a deeper knowledge.

PROGRAMME TRAJECTORY

2 OVERVIEW OF THE PROGRAMME

BRIDGING / PREPARATORY PROGRAMME DANCE				
Course unit	contact hours	study time	study load	credits
Art Philosophy	18	72	90	3
Dance Theory and Analysis (UA)	45	135	180	6
Research methodology	40	230	270	9
Research in Dance	30	240	270	9
Portfolio:				
- artistic practice	30	240	270	9
- research	30	240	270	9
Total	205	1145	1350	45

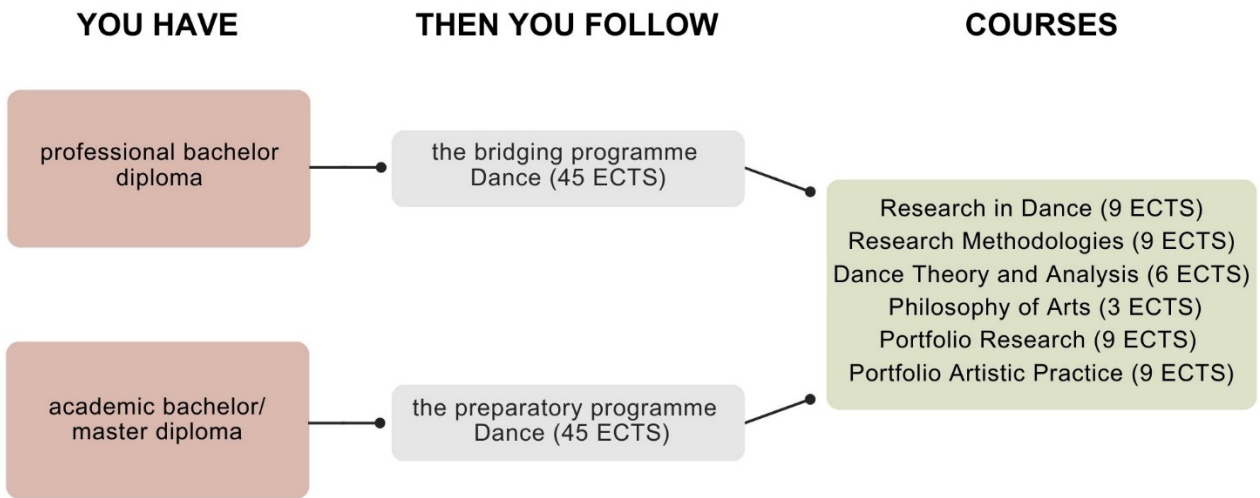
MASTER DANCE PROGRAMME				
Course unit	contact hours	study time	study load	credits
Unravelling embodiment	60	90	150	5
Artistic practice: toolbox	30	120	150	5
Research: dance and society	30	120	150	5
Embodied curating	30	120	150	5
Artistic practice: music and sound	30	120	150	5
Research: dance and dramaturgy	30	120	150	5
Embodied theory	30	120	150	5
Artistic practice: expanded 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

2.1 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 need to follow a preparatory programme. Depending on the previous education, exemptions may be possible. This procedure is done via the Exemption Application module for the courses that you have completed in your previous education. The bridging and preparatory programme dance can be combined with the master's programme in dance. When doing both programmes simultaneously, students will have in total 75 credits in the first year (30 credits Master year 1 + 45 credits Bridging programme), which becomes more than a full-time programme. Please take this into account when composing your study programme. For more information, see the schedule of the programmes.

The bridging and preparatory programme include subjects such as Portfolio Research, Portfolio Practice, Research Methodology, Research in Dance, Art Philosophy and Dance theory & Analysis in collaboration with the UA. 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 in Dance.

The schedule of the bridging and preparatory programme is 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, such as Dance Theory and Analysis. 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 RCA.



2.2 Master in Dance programme

The Master in 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 Conservatoire 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 and Curatorial Studies (KASK) embed the programme 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 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. When combining the Master with the bridging and preparatory programme, you extend these modules by two or three weeks, having a module with a total duration of five to six weeks. This depends on your individual trajectory.

The modules propose interdisciplinary dialogues between dance and other related fields such as dramaturgy; curation; documentation, costume and scenography among others. By bringing different teaching-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 modules is mandatory.

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

- Unravelling embodiment
- Artistic Practice: Toolbox
- Research: Dance and Dramaturgy
- Embodied Curating
- Research: Dance and Society
- Artistic Practice: Music and Sound

*Bridging/preparatory programme courses not included

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

- Embodied Theory
- Research: Dance and Documentation
- Artistic Practice: Expanded Scenography and Costume
- Master Project

*Bridging/preparatory programme courses not included

2.3 MODULE STRUCTURE + INTERMEDIATE PERIOD

The Master in Dance Residency is organised in modules. The time in between the modules is dedicated to the individual trajectories of each student. During this time, it is possible to continue and deepen one's research in their Master project. Studio space and supervising hours are available for this purpose. The student is responsible for organising and utilising to these individual hours of self-study.

Students are expected to organise their individual studio space as well as meeting with their supervisors (more information at: **Supervisors**). Studio space can be requested at least 2 weeks in advance directly through Sumalin Gijbrechts of the production office of the Conservatoire, (more information at: **Infrastructure & production office**). Please, note that there is no budget to compensate studio spaces organised outside RCA.

Additionally, students can have artistic projects as well as jobs to earn a living during their Master in Dance programme. Managing time between the on-going self-study and other jobs is up to the student. It is possible 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 research paper and can be used as research material.

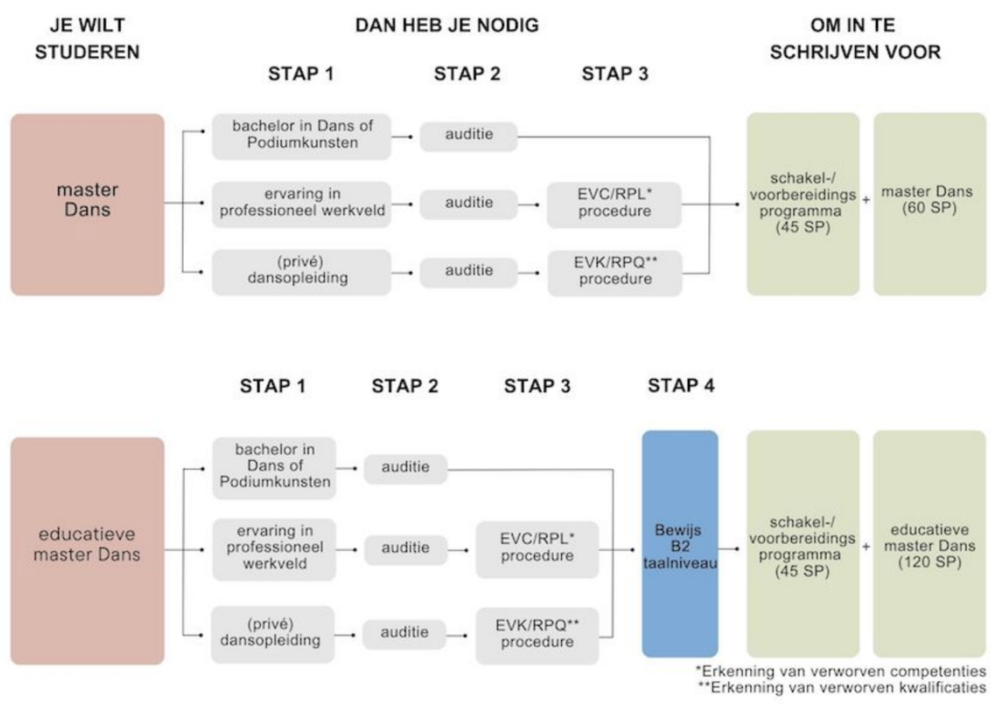
2.4 EDUCATIONAL MASTER IN MUSIC & PERFORMING ARTS - SPECIALISATION DANCE

Since 2019, RCA 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 pedagogically with very specific groups.

Students will combine the Master in Dance with the subjects of the educational Master 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 artistically and pedagogically; on the other hand, students can choose to conclude the programme with two separate Master projects, one for the Master in Dance and one for the Educational Master in Dance.

Students follow the two years part-time Master in Dance programme of 60 credits including 45 credits of the Bridging programme followed by a one year of the Educational Master in Dance of 60 credits. We advise an individual trajectory depending on the applicant's professional and educational background.

Important to note is that 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](#).



3 COURSE DESCRIPTIONS AND PLANNING

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:

- ECTS link to each course
- Course information (link to teacher's course outline on teams)
- Link to course on Digitap
- Teacher's information

3.1 BRIDGING AND PREPARATORY PROGRAMME

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

3.1.1 ART PHILOSOPHY

ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=223319&b=5&c=2>

Course information: [Art Philosophy](#)

Digitap: <https://learning.ap.be/course/view.php?id=59239>

Teacher: Dimitri Goossens

DANCE THEORY AND ANALYSIS*

ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=223317&b=5&c=2>

Course information: [Dance Theory and Analysis](#)

Digitap: <https://learning.ap.be/course/view.php?id=50088>

Teacher: Timmy de Laet

*NOTE: This course is organised by the University of Antwerp. Students of the Bridging programme 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 must enroll at the University of Antwerp when registering for Dance Theory and Analysis. How to enroll can be found on the Digitap page of the course, or via this link: <https://learning.ap.be/course/view.php?id=55150>.

RESEARCH METHODOLOGIES

ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=223318&b=5&c=2>

Course information: [Research Methodologies](#)

Digitap: <https://learning.ap.be/course/view.php?id=55372>

Teacher: Edith Cassiers

RESEARCH IN DANCE

ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=223321&b=5&c=2>

Course information: [Research in Dance](#)

Digitap: <https://learning.ap.be/course/view.php?id=58120>

Teacher: Annelies Van Assche

PORTFOLIO: ARTISTIC PRACTICE

ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=223316&b=5&c=2>

Course information: [Portfolio Artistic Practice](#)

Digitap: <https://learning.ap.be/course/view.php?id=59443>

Teacher: Olga de Soto

PORTFOLIO: RESEARCH

ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=223320&b=5&c=2>

Course information: [Portfolio Research](#)

Digitap: <https://learning.ap.be/course/view.php?id=58787>

Teacher: Katleen Van Langendock

3.2 MASTER YEAR 1

3.2.1

3.2.2 ARTISTIC PRACTICE: TOOLBOX

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219703&b=5&c=2>
- Course information: [Artistic Practice - Toolbox](#)
- Digitap
- Teachers: Pankaj Tiwari, Joy Mariana Smith

3.2.3 UNRAVELLING EMBODIMENT

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219702&b=5&c=2>
- Course information: [Unravelling Embodiment](#)
- Digitap
- Teachers: Vivien Tauchman, Guillem Jiménez

3.2.4

3.2.5 RESEARCH: DANCE AND SOCIETY

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219709&b=5&c=2>
- Course information: [Research - Dance and Society](#)
- Digitap
- Teachers: Edith Cassiers and invited guest lecturer

3.2.6 EMBODIED CURATING*

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219704&b=5&c=2>
- Course information: [Embodied Curating](#)
- Digitap
- Teachers: Yann Chanteigne, Michiel Vandevelde and invited guest lecturers

*NOTE: This course is organised in collaboration with KASK Curatorial Studies.

3.2.7 RESEARCH: DANCE AND DRAMATURGY

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219710&b=5&c=2>
- Course information: [Research - Dance and Dramaturgy](#)
- Digitap
- Teachers: Eylül F. Akinci and invited guest lecturers

3.2.8 ARTISTIC PRACTICE: MUSIC AND SOUND

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219705&b=5&c=2>
- Course information: [Artistic Practice - Music and Sound](#)
- Digitap
- Teachers: Raphael Malfliet and Lara Damaso

3.3 MASTER YEAR 2

3.3.1 EMBODIED THEORY

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219706&b=5&c=2>
- Course information: [Embodied Theory](#)
- Digitap
- Teacher: Anne-lise Brevers

3.3.2 ARTISTIC PRACTICE: EXPANDED SCENOGRAPHY AND COSTUME *

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219707&b=5&c=2>
- Course information: [Artistic Practice - Expanded Scenography and Costume](#)
- Digitap
- Teachers: Renata Lamenza Epifanio, Sabrina Seifried, Vladimir Miller and invited guest lecturers.

*NOTE: This course is organised in collaboration with the Master in Costume from the Royal Academy of Fine Arts.

3.3.3 RESEARCH: DANCE AND DOCUMENTATION

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219711&b=5&c=2>
- Course information: [Research - Dance and Documentation](#)
- Digitap
- Teachers: Timmy de Laet, Nitsan Margalio and Sasha Portyannikova

3.3.4 MASTER PROJECT*

- ECTS: <https://bamaflexweb.ap.be/BMFUIDetailxOLOD.aspx?a=219708&b=5&c=2>
- Course information: [Master Project](#)
- Digitap: <https://learning.ap.be/course/view.php?id=57674>
- Teachers: Olga De Soto and Leila Anderson

*NOTE: The 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 artistic coordinator, the pedagogical assistant and the RCA production team.

**More information about the Master Project can be found in the document called: Vademecum (in Digitap).

4 FEEDBACK AND ASSESSMENT

4.1 ASSESSMENT AND PERMANENT EVALUATION

Assessment and feedback by self, peers, teacher-artists, mentors and external jury members are an integral part of the programme. Assessment and grades are essential for obtaining 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. During all courses, permanent evaluation takes place. The permanent evaluation is both an assessment method and a partial examination. With less than 100% 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 the modules of the first and second year happen simultaneously in the year-schedule, you cannot do MADA 1 and MADA 2 courses in the same year.

CONDITIONS OF LEGITIMATE ABSENCE:

- * An absence legitimised by a medical certificate uploaded in iBamaFlex
- * Due to a force majeure, if approved by the head of the programme
- * Exceptional circumstances, if approved by the head of the programme.

If you are absent, you have to inform the following persons by **AP e-mail**:

- Head of dance
- Artistic coordinator
- Pedagogical staff member
- Teacher

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

Re-sit exam:

Not all courses have a re-sit exam possibility. Refer to the notification above in this ECTS information sheet for the possibility of a re-sit exam for this course unit.

4.2 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 two times a year. This programme committee is a meeting with teachers, (two) class representatives and the coordinating team to discuss the progress and process of the Master in Dance programme. It is a very fruitful moment to point out aspects of the course that need improvement, or suggestions. The material discussed in the meeting will be thoroughly processed by the Master in Dance team and applied back into the programme. We encourage an open and honest communication as 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.

4.3 GRADE DESCRIPTORS

0-7: Student exhibits insufficient ability to identify with the skills required and the work is of insufficient standard to pass the course. (Fail)

8-9: Student has made an attempt to understand the material, but the standard achieved is insufficient. (Fail with possible deliberation)

10-12: Student exhibits an emerging understanding of the skills required and accomplishes the work that is requested of them at a basic level. Student demonstrates basic comprehension of material and makes reasonable decisions. (Pass with satisfaction)

13-14: Student uses and experiments with the skills and invests and engages with the given material to generate ideas. Students can reflect and adjust and take responsibility for outcomes. (Pass with distinction)

15-16: Student implements skills in their own work and works with an internal motivation to explore possibilities. Critically reflects, consolidates and redefines body of knowledge utilising specialised skills. (Pass with high distinction)

17-20: Student fully embodies the skills, is fully engaged and demonstrates autonomous engagement in their learning process. Displays mastery of complex and specialised skills and knowledge and continues to research possibilities. Demonstrates significant and original choice making in their work, with continued critical reflection and awareness of current practices. (Pass with greatest distinction)

5 PLANNING AND ORGANISATION

5.1 SCHEDULE

- The schedule can be found on [ASIMUT](#).
- If appointments with landlords, doctors, dentists or offices for passports or rent are required, make sure that these appointments are happening in the periods between modules.
- Observe holidays and other important dates in the calendar.
- As the Master programme requires full presence, organise your schedule so that you can attend the full module.

5.2 WHO IS WHO

MASTER IN DANCE 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 (Licence 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 the royal Conservatoire. Since 2007 she is also the Head of the teacher training programmes Dance, Drama and Music and since 2020 the Head of Dance. She is the co-chair of CORPoREAL research group. She is a member of the Advisory Bord of AP University College and the Council of the School of Arts Royal Conservatoire. 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 in Dance	
Renata Lamenza Epifanio (on sick leave)	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 RCA and Body and Material of the KASKA. Concerned with</p>	

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.

Academic and Artistic Advisor Master in Dance

Anne-Lise Brevers anne-lise.brevers@ap.be

Anne-Lise Brevers is a dancer, choreographer and researcher. She received her Master in Dance from the Royal Conservatoire Antwerp. Since 2021, she teaches the class Embodied theory to the second-year students of the Master Dance, as well as mentoring their journey towards the final master's project.

Co-curator Master Dance RCA and programmer of DE SINGEL

Michiel Vandeveldde michiel.vandeveldde@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

Artistic coordinator 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.

Support staff member and coordination of the Bridging Dance programme

Sara Breugelmans Sara.breugelmans01@ap.be

Sara holds a master's degree in Theater and Film from the University of Antwerp. Currently, Sara works at Theater Elckerlyc in Antwerp too, where she manages group and organisation reservations. She also undertakes freelance work as a director's assistant, having collaborated with Moody Blue Productions, Podiumacademie Lier and the VUB orchestra.

TEACHING TEAM MASTER DANCE

You can find the biographies of your teachers [via this link](#). When you are meeting a new teacher, we advise that you read their information first.

SUPPORT STAFF

SUPPORT STAFF DANCE			
Support staff member	Sara Breugelmans	Sara.breugelmans01@ap.be	
General Programme support RCA	Marie Caeyers	conservatorium@ap.be	03 244 18 03
Student Centre	Sandy Bal Birgit Soil Eline Van der Zijp Katia Van Brabandt	studentenadministratie@ap.be	+32 3 220 56 90
Reception	Manu Mores Maria Leiva Sepúlveda Elien Van Steenlandt	onthaal.kca@ap.be	03 244 18 00
Student Counsellor – room 158	Petra Vangeel Marijke Blom	Studentenbegeleiding@ap.be petra.vangeel@ap.be Marijke.blom@ap.be	03 244 18 22
Production performing arts	Sumalin Gijsbrechts	sumalin.gijsbrechts@ap.be	03 800 01 61
Head of Production	Ilse Muysers	ilse.muysers@ap.be	03 800 01 69

Ombudsperson	Mark Kenis	ombudswerking@ap.be Mark.kenis@ap.be	03 244 18 04
STUVO		stuvo@ap.be	
Physiotherapist and Osteopath	Anne Schütt	Anne.schutt@ap.be	0485 03 13 87
International affairs	Charlotte Saelemakers	Charlotte.saelemakers@ap.be	International affairs
Project staff employee diversity and inclusion	Nona Sadey	Nona.sadey@ap.be	+32 495 14 87 00

Useful information

ADDRESS OF THE CONSERVATOIRE:

Royal Conservatoire Antwerp

Desguinlei 25

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/>

5.3 SUPERVISORS AND ARTISTIC ADVISORS

The Master in 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 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.

[Supervisors list 24-25 - Kopie.xlsx](#)

5.4 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 a message will be sent to the group representative, who is then responsible to communicate the message to the rest of the group.

Programme committee

The programme committee discusses the strategic and operational artistic-pedagogical policy of the study programme within the outlines of the decisions of the School of Arts, and helps to prepare the implementation of this policy. The programme committee is composed of the artistic staff, a representative delegation of at least two students and a representative delegation of at least two members of staff. During the year there are two Programme committees organised. This is a moment where the class representatives, the teaching staff and the coordinating team are invited to the meetings of the programme committee to share anything from the student's 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 two group representatives as soon as possible and inform the pedagogical assistant, Sara Breugelmans (sara.breugelmans01@ap.be) by e-mail.

Two programme committee are taking place:

- **Monday 24/02** at 09:00 - 11:00
- **Friday 25/04** at 14:00 - 16:00

5.5 WELL-BEING SOUNDING BOARD

The well-being of everyone - students, faculty and staff - is a priority concern at RCA. 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 behavior with a thorough review of the code of conduct, a policy on inclusion (diversity and language policy) and a policy on Teaching at RCA, 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
- Pedagogical assistant
- Artistic coordinators
- Head of dance
- STUVO
- Ombuds

5.6 COMMUNICATION

All students will receive an @ap.be email address. Your email address is composed as follows: `firstname.familyname@student.ap.be`. AP staff member email addresses look like `firstname.familyname@ap.be`. The AP-email is used for official communication between administration, teachers, lecturers and students. We expect you to read your AP-mailbox daily. You can consult your AP-mail via the 'webmail' application on the intranet.

Communication with teachers and coordinators should always be with your and their @ap.be email address. You must not communicate via Facebook or Instagram. Whatsapp can be used when agreed and concerning immediate matters. Please respect working times and only contact teachers and coordinators during working hours unless it is an absolute emergency. Teachers will also be asked to equally respect your private time.

5.8 EVENTS AND PERFORMANCES

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

ARTICULATE (16– 18 OCTOBER 2024)

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.

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5.8.1 'CARE' IN, WITH, FOR, ABOUT PERFORMING ARTISTS

With the support of research group UP - Performance in Perspective, Maya Verlaak and Thomas Moore are researching various models of care in the New Music. Since the topic is too broad for a year's research, they have zoomed in on two avenues: curation from the perspective of the performer & sustainable performance practices. As the culmination of their research project, they are curating a portion of Articulate. They launched a call for projects from Conservatoire researchers and others, focusing on 'Care' in, with, for, and about performing artists, on the curation of performing artists, and on sustainable practices. This will serve as the starting point for a programme of lectures, workshops, and performance.

More info: <https://www.ap-arts.be/evenement/articulate-2024-i-conservatoire>

NEXT DOORS (24-28 FEBRUARY 2025)

Next Doors is a student led interdisciplinary project week. All classes are cancelled for one week and students from dance, music and drama Bachelor, Masters and Teacher Training programmes design and participate in artistic projects that can use the facilities of the Conservatoire. Each student can choose if they wish to design and lead a project, collaborate or participate in someone else's project. Information will be provided via Digitap.

BLISS (DE SINGEL)

Three times a year, the brand-new platform [BLISS](#) presents cutting-edge, experimental performance practices. Tomorrow's dance and theatre landscape is shaped by artists who dare to step beyond the well-trodden paths. BLISS represents the joy of the unknown, the adventurous, the challenging. The first edition of BLISS features no fewer than four new co-productions from DE SINGEL. Previous years this concept was called [Radiant Nights](#). Entry tickets for the evening of performances costs 20 euros.

PERFORMANCES IN DE SINGEL AND DISCOUNT

DE SINGEL is a welcoming arts house, a meeting place for art without borders in a changing world. In a unique building on a multifaceted arts site, DE SINGEL connects communities with artists and art practices across the globe. DE SINGEL is radically diverse, embraces differences and builds bridges. Between art and society. Between the international and the local. Between artists. Between art disciplines and genres. Between communities and cultures. Between dominant ways of thinking and under-represented alternatives. Between the canon and innovation. Between

tradition and experimentation. Between new names and established figures. Between the present and the past. Between production and presentation. Between the fields of work and education. DE SINGEL is vibrant, generous and progressive. An open house in the city where we truly celebrate art and artists.

Due to our collaboration with DE SINGEL, additional to the required pre-booked performances, students of the Conservatoire are given access to all concerts and performances for only €5 per performance by showing their student card. You can only buy your ticket on the day itself, as long as places are available. Please note that you cannot pay with cash. For programme information: <https://desingel.be>

OPEN CALLS AND OPPORTUNITIES

On [Student.ap.be](https://student.ap.be) you can find a page called [Competitions and open calls for students](#), dedicated to the open calls and opportunities we receive during the year. When a message appears, you will also be notified of it via your student e-mail.

6 RULES AND REGULATIONS

6.1 ILLNESS AND INJURY

If sick, injured or unable to attend classes, students must immediately inform the following persons by their AP student e-mail:

- Head of the Master in Dance (Annouk.vanmoorsel@ap.be)
- The artistic coordinator and the pedagogical assistant
- Class teaching-artist

6.2 STUDENT 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 Sara. In case of loss, you can request a new one at the reception desk for a small fee.

6.3 CHANGING ROOMS

The changing rooms for the dance students are on the 3rd floor. This room is private for you with lockers and showers. Purchase your own padlock to use with your personal locker. Please keep your personal belongings in the lockers and the doors at both entrances closed. There are also lockers located in studio blok L. These lockers can be used with a code. DE SINGEL is a public building, so we cannot ensure that thefts will not happen if you leave your personal belongings openly available. Use your badge to access the changing room. Before each holiday, you will be requested to clear the dressing rooms of all your belongings that are not kept in a locker. Anything left will be removed.

6.4 STUDIO HIRE OUTSIDE OF CLASS TIMES

Studio blok L

A new dance studio has been built in Block L, to be used mainly by master dance students. Here you can find STUDIO XL and STUDIO L.

Studio 436, 437 and 501

All equipment has been organized in the cupboards in each studio (436, 437 and 501). There is a photo of the required contents on each door. You can use the equipment as required, please put it

back in the same place. You are not permitted to take any of the items from the studio's home. The studio should be kept clear at all times to maximize the working space.

To reserve a studio for personal use outside of class times, you need to contact Sumalin Gijbrecchts (sumalin.gijbrecchts@ap.be). If you will not use the studio, it is important not to forget to cancel your reservation.

6.5 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 your own belongings.
- Close doors and windows and turn off the lights when leaving rooms.
- Only eat and drink in designated areas.
- Use consideration and respect to all colleagues and staff with appropriate communication

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 to a trusted member of staff.

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

6.6 LANGUAGE POLICY

You will notice that RCA is an international school, with many nationalities, cultures and languages. Although studying in a multilingual environment can be challenging, it can also be very enriching personally, and on a professional level as the performing arts world is also very multilingual. We therefore encourage you to take every opportunity to learn and improve your language skills during your studies.

As an international student, you are strongly advised to learn Dutch. This can help you feel more integrated in school and in the city during your studies. Plus, speaking Dutch also offers numerous professional advantages, for example understanding contracts or information about possible subsidies. Moreover, if you can speak Dutch by the end of your Master degree, you are eligible to enroll for the Educational master in Dance (teacher training programme) at the Conservatoire.

The school works together with a language school (CVO Vitant) to organise Dutch classes for some students in school. This is an external partnership, so you have to pay a small fee for the year (approximately €140 for one year including the course book). There are three groups that all happen on campus. The Thursday class is specifically organised to fit with the schedule of dance students.

·Level 1.1 Tuesday 19u-21u (+1 hour independent work at home per week): 05/11/2024 – 06/05/2025

·Level 1.1 Thursday 19u-21u (+1 hour independent work at home per week): 07/11/2024 – 08/05/2025

·Level 1.2 (for continuing students) Monday 19-21u; starting 7/ 10 / 2024

This is a great opportunity, but places are limited so register asap (30 September at the latest) via this link: <https://tinyurl.com/dutchrca2024>

For questions about this or any other language needs, including questions about English lessons, please contact our multilingualism coordinator: joanna.britton@ap.be

6.7 VIDEO RECORDINGS AND PHOTOS

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

6.8 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:

Mark Kenis (ombudswerking@ap.be or mark.kenis@ap.be).

7 SERVICES

7.1 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 is **Campus Spoor Noord – Lichttoren** – Ellermanstraat 81, 2060 in Antwerp. The services you will find are the student administration and STUVO. Depending on the type of service, representation is also provided on the campuses.

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

Until October 31st also on Fridays from 9-12 and 13-15. Outside of these hours contact +32 3 220 5690.

Student Administration has one central contact in the Student Centre:

studentenadministratie@ap.be (+32 3 244 18 03)

7.2 INTRANET, DIGITAP, IBAMAFLEX, ASIMUT AND TEAMS

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 are 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, Ibamaflex, Asimut, webmail etc.

<p>Study problems</p> <ul style="list-style-type: none"> Study skills & planning ECTS database Individual adjustments Study advice & (re)orientation Study path advisor Language tutoring Study hacks Work & study 	<p>Psychosocial support</p> <ul style="list-style-type: none"> First point of contact General support well-being Individual counseling Group counseling Healthcare and medical support Help outside AP Quiet space 	<p>Financial support</p> <ul style="list-style-type: none"> Scholarships Social Services Reduced tuition fee Scholarship Flemish Government Study loan Laptop loan Student jobs Stuvo allowance 	<p>ICT</p> <ul style="list-style-type: none"> ICT-helpdesk Borrow a laptop from AP ICT-pedia and manuals Student offers AP-platformen RSS feed <p>Reports and complaints</p> <ul style="list-style-type: none"> Ombuds Internal appeal Transgressive behaviour
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<p>My enrolment</p> <ul style="list-style-type: none"> Documents (Re-) Enrolment How we handle your data My study contract Start academic year Tuition fee 	<p>Regulations & calendar</p> <ul style="list-style-type: none"> Academic calendar Education and Examination Regulations Regulations 	<p>My study programme</p> <ul style="list-style-type: none"> Attendances and absences Study credit Study programme My study path Study progress monitoring Paid educational leave 	<p>My study material</p> <ul style="list-style-type: none"> Textbooks and syllabi Digitap Schedules
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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.

IBAMAFLEX

You can consult your exam results, re-enroll and compose your study programme here. This application is also required to register your absences in the attendance or “mijn afwezigheid” box (<https://iBaMaFlex!.ap.be>).

ASIMUT

The planning tool (<https://ap-arts.asimut.net>) is used by both the Conservatoire and the Academy. Events from both Schools of Arts can be found in the calendar. Conservatoire classrooms all start with C_. Those of the Academy with A_. The aim is to have a better and integrated overview of all activities taking place and to arrive at individual timetables for students and staff.

More information on how to use ASIMUT via this [link](#).

TEAMS

We use Microsoft Teams for digital sessions, with the exception of Zoom. Microsoft Office can be downloaded for free at this link:

https://ictpedia.ap.be/index.php/Software_aankopen_studentsen#Microsoft_Office_.28gratis.29 or

<https://portal.office.com/account#installs> (via Digitap).

We have a shared [SharePoint for our students and teaching staff of the Master in Dance](#). Course materials are shared on this platform

7.3 LIBRARY

RCA has a library, archive and documentation centre. There is both a lending library and a reading room as well as the digital databases that are available to students. More information about the reading room, lending service and the collection can be found via the following links:

- <http://www.libraryconservatoryantwerp.be/en/index.html>
- <https://www.ap-arts.be/en/library-royal-conservatoire-antwerp>
- There is also a tab for library on the intranet

My library	Search	Campus Libraries	Multimedia centre
<ul style="list-style-type: none"> Loan & renewal Reservations Print, scan, copy Book a study space Virtual study room Purchase suggestion 	<ul style="list-style-type: none"> Library catalogue Databases Periodicals Dissertations Remote access How do I search? Latest acquisitions 	<ul style="list-style-type: none"> Opening hours Libraries Campus Spoor Noord Campus Meistraat Campus Kronenburg Royal Academy Antwerp Royal Conservatoire Antwerp Tevredenheid en inspraak Bibliotheekreglement FAQ library 	<ul style="list-style-type: none"> Contact multimedia centre Catalogue audiovisual materials FAQ multimedia centre

The library and the reading room of RCS 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>.

7.4 PRINTING

You can find all information on <https://student.ap.be/en/print-scan-copy> . There is a printer close to the dance office. You can find a printing room close to Cocoon which is situated close to student administration.

7.5 STUDENT SUPPORT SERVICES / STUDENT GUIDANCE

RCA offers, in accordance with the policy of AP University College, a permanent point of contact for student guidance: Petra Vangeel and Marijke Blom. 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 and Marijke directly via email: studentenbegeleiding@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.

8 ENROLMENT AND REGISTRATION

Master Dance enrolment will be processed via personal appointment.

Ask for exemptions for a course

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 at the start of the programme. If you need more information, please check the information on the website: [Individuals programme and exemption dance](#) if you need any help, you can contact vrijstellingen@ap.be

TUITION FEES

Mostly in October, you will receive an invoice to pay the tuition fee and course related fees based on your signed study contract. The invoice will be sent to your AP-mail. More information on the regulation tuition fee, study costs and various expenses can be found on the general regulations page of the [AP-website](#) you can find an Excel file that allows you to easily calculate the total amount payable.

9 MEDICAL ASSISTANCE

9.1 FIRST AID

Reception Conservatoire: +32 (0)3 244 18 00 (internal: 1800)

Surveillance DE SINGEL: +32 (0)497 522 920 (internal: *920)

First Aid kit 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

9.2 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 ID and in case of an accident, an insurance document.

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

9.3 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
- In Belgium, health insurance is part of the social security system. Everyone has to have health insurance and must join an accredited health insurance fund. Students must register with a 'mutuality' as soon as possible. This accredited health insurance will reimburse 90% of your medical expenses.
- To register with a mutuality, take your ID, school registration, residence address and housing contract, school contract with you.

- Without insurance, students will pay the full cost, which is expensive.
- Students must first register in the city to be able to get an accredited 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

Options of accredited health insurance in Belgium:

- Christelijke Mutualiteit (CM): <https://www.cm.be/en>
- Helan Onafhankelijk Ziekenfond: <https://www.helan.be/en/campagnes/health-insurance>
- Liberale Mutualiteit (LM): <https://www.lm-ml.be/fr>

9.4 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 physiotherapy 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

