

**Dear
SEAD
student,**



This is your Student Handbook. It has been created to guide you through your studies here at SEAD. It includes important and useful information about the house, our guidelines, and the curriculum requirements for all years and programs.

Please take the time to read it thoroughly, as it forms an integral part of your Student Contract. By signing your Student Contract, you acknowledge that you have read, understood, and agree to comply with the policies, procedures, and expectations outlined in this Handbook.

We wish you a rich and invigorating education!

Inhaltsverzeichnis



**The
SEAD
Team**

CONFIDENTIAL

1. The House

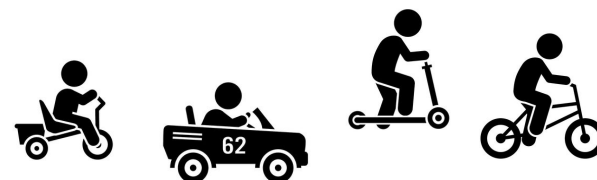
Front Door

The main entrance is secured with an electronic door code. For security reasons, the code is changed regularly and all updates will be communicated by email. The door code is confidential and must not be shared with anyone outside of enrolled students, teachers and SEAD staff.

Outside the Building

To ensure safe access to the premises, bicycles and other personal belongings must not obstruct entrances, emergency exits, windows, or walkways.

Bicycles, scooters and any other personal transport devices are not permitted inside the SEAD building under any circumstances. All such items must be parked and securely locked outside the building in the designated bicycle racks. Users are responsible for providing their own lock. SEAD accepts no responsibility for the loss, theft, or damage of bicycles, scooters, or other personal property outside the building.



The house is a place where students & staff come together every day. Looking after it helps create a positive environment for everyone!



Security Cameras

For the safety and security of students, staff, visitors, and school property, SEAD operates security cameras (CCTV) in selected areas of the premises.

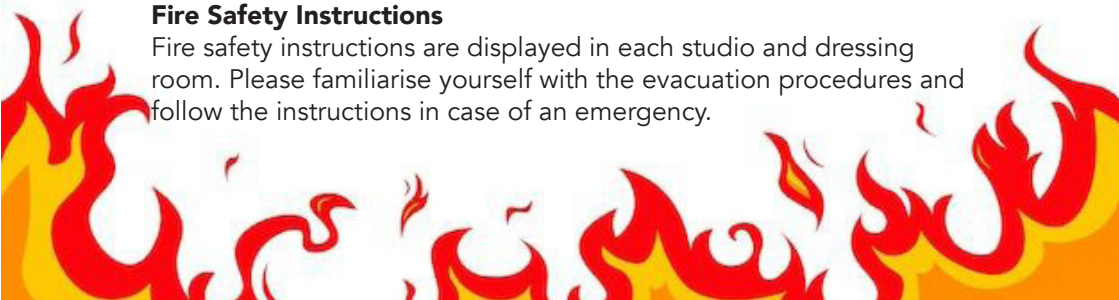
Security cameras are installed at:

- main entrance
- studio august emergency exit
- the Rat entrance
- emergency exit outside the theatre

The cameras are used solely for security and safety purposes. Camera recordings are handled in accordance with applicable data protection and privacy regulations and are accessible only to authorized personnel.

Fire Safety Instructions

Fire safety instructions are displayed in each studio and dressing room. Please familiarise yourself with the evacuation procedures and follow the instructions in case of an emergency.



Drugs

SEAD is a no drug environment. Smoking is permitted only outside the building. Cigarette butts must be disposed of in the ashtrays provided. Littering is not permitted.

The consumption of alcohol is strictly prohibited.

Beverages provided at SEAD-hosted events must be consumed in the cafeteria or outside the building.

Reception:
info@sead.at,
+43 (0)662-624-635

Office/Reception

Reception services are available throughout the week. At Reception, students can access the rehearsal schedule, purchase tickets for performances, and receive general information.

Reception opening hours may vary and will be announced on the door.

Students are welcome to visit the Office during opening hours if they require assistance.

Please do not send any post/parcels to the school! The Austrian Postal Services offer pick-up stations that are open 24/7 and free of charge. For example, the post office at Schranngasse 10c is near

SEAD.

Contacting the team

We encourage students to communicate openly and reach out whenever they need support. To ensure that your questions are answered as efficiently as possible, please contact the appropriate

Academy Coordination:
coordination@sead.at

Academy Administration:
academy@sead.at

Finance Management:
finance@sead.at

Facility Management:
booking@sead.at

Human Resources:
HR@sead.at

Marketing:
communication@sead.at

Production management:
production@sead.at

Everybodydance Program:
everybodydance@sead.at

To arrange a meeting with your advisor, coordinator, director or administrator, please schedule an appointment in advance by contacting academy@sead.at. If you are requesting a certificate, please allow up to 5 working days for a response. Other types of documentation may take up to 10 working days to process. Students are responsible for checking their SEAD email account regularly. All emails sent by SEAD are considered official communication and are considered received on the day they are sent.



1.1 common areas

member of the SEAD team based on the topic of your enquiry.

Info Boards/Schedule

Important information will be placed up on the boards in the main hallway located in the corridor across from Kleines Studio. Daily schedules and urgent information from the director or administration can be found there. The posted schedule will always be the most up-to-date version. Please do not use this board for personal messages. Please check all boards daily for news and changes.

Student board

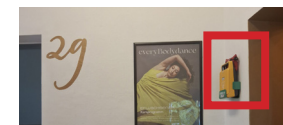
There is one student board in the downstairs changing room and one more in the ground floor next to the stair to the Jim's Nest (gym) where students can post information.



First Aid

A basic first-aid kit for daily student use is located in the foyer cupboard at the main entrance on the ground floor. Ice packs are kept in the refrigerator in the office and should be returned immediately after use. An additional first-aid kit is also available inside the office.

A defibrillator (AED) is located on the wall next to Studio 29 and is available for use in case of an emergency.



The first-aid supplies in the foyer cupboard are intended for occasional minor injuries and unexpected situations during the school day. Students are expected to provide their own personal medical and hygiene items that they regularly use or know they are likely to need.

Please use the first-aid supplies responsibly and only take what is necessary so that they remain available for everyone. If you notice that supplies are running low or, in the case of an emergency, please contact the office immediately.

Lockers

Lockers and dressing rooms are located on the ground floor and in the basement of SEAD. Students can use these facilities to store their personal belongings and change before classes.

Upon registration, students must obtain a locker key by paying a €20 deposit via bank transfer by 1 September. The locker key must be returned at the end of each school year, at which time the deposit will be refunded. Lost locker keys will incur a €20 replacement fee.

SEAD Bank Information

Bank Name: Oberbank AG
Account Holder: SEAD Salzburg Experimental
Academy of Dance GmbH
IBAN: AT68 1500 0003 7118 5877
BIC/SWIFT Code: OBKLAT2L



Dressing Rooms

Please help us keep the dressing rooms clean, safe, and organised:

- Keep all personal belongings, clothing, coats, and street shoes in your locker or in the designated areas. Street shoes and outdoor clothing are not allowed in the studios. **Please wear house shoes inside the school.**
- The ground floor dressing room is shared with participants from the adult and children's workshops. Please do not leave bags or belongings outside your locker.
- Do not leave props, costumes, equipment, or other items on top of or around the lockers.
- Keep your valuables safe. SEAD is not responsible for lost, stolen, or damaged belongings. Please keep valuables in your locker or with you.



Props

Props owned by students for student showings must be stored in student lockers or placed on the shelves by the downstairs dressing room.

It is forbidden to store props outside of the designated storage space. Every week the cleaning team checks the shelves, and all non-labelled props will be thrown away. Props for outside performances may not be stored at SEAD. Props for school projects may be stored in SEAD upon approval.

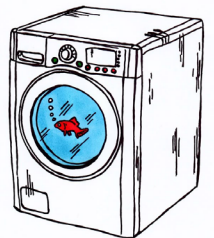
All SEAD's furniture is to be used by students to relax and enjoy but **MAY NOT BE USED AS PROPS.** Do not remove any chairs, tables, etc. from their original place.

Costume room (see production chapter)

Costume room is a locked space to be opened only by the academy coordinator.

Costumes must be returned immediately after their final use, **WASHED!**

Entering the costume room without permission, removing costumes or accessories without signing them out, or failing to comply with these regulations above may result in disciplinary action, including academic probation.



Cafeteria

First things first: Welcome to Austria, where waste sorting is taken seriously! Let's respect the local system, sort our waste correctly, and do our part to keep the cafeteria and shared spaces clean.

Let us introduce you to the different bins and what belongs where:

garbage cans PHOTO!

Every one gets a section?



Cafeteria Guidelines

Please help us keep the cafeteria clean, organised, and enjoyable for everyone:

- Clean up after yourself and leave your table and surrounding area clean.
- Do not leave clothing, dishes, food containers, or rubbish on tables, chairs, counters, or the floor.
- Sort all waste correctly and use the designated recycling and rubbish bins.
- Use all kitchen appliances and equipment responsibly. Any damage to SEAD property may need to be paid for by the person responsible.

Refrigerators are cleared every Saturday morning. Any food left inside will be discarded. Food may only be stored in the refrigerators during the week.

Personal Items

SEAD does not provide personal tableware or storage for individual kitchen items. Students must bring their own plates, cups, cutlery, and food containers.

Please wash personal dishes and utensils after use and store them in your locker. Do not use cafeteria cupboards for personal belongings, dishes, cups, or cutlery. Any personal items left in the cafeteria at the end of the week will be disposed of.

Selling Food

Students selling food in the cafeteria are responsible for leaving the serving area clean after sales.

Students purchasing food are expected to pay for all items they take.



Cafeteria Guards

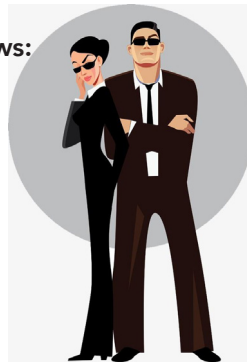
Each session's Cafeteria Guards help maintain a clean and organised space.

The class is responsible for organising the Cafeteria Guard duties. Students can decide on a system that works best for them, but the class as a whole is responsible for ensuring that all duties are completed.

- **After each lunch break:** Ensure that the cafeteria is left clean and orderly. All rubbish must be removed, tables and shared areas must be left clean.
- **Every Friday evening:** Empty the cafeteria refrigerator. Any food or other items that have been left behind and are no longer required should be removed.
- **Cafeteria cupboards:** Students whose belongings are found in the cupboards should be reminded to remove them and store them in their personal locker or dispose of them appropriately.
- **On the last day of each session:** Ensure that all cafeteria cupboards are completely emptied and left clean and organized. Lunch boxes and other personal food containers must be collected by their owners or disposed of.

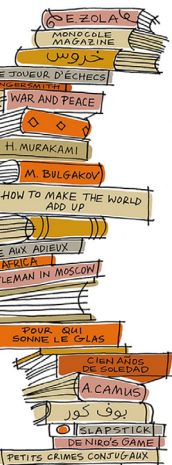
The Cafeteria Guard schedule is as follows:

Session 1	Going Ons
Session 2	Locatings
Session 3	Groundings
Session 4	Refinings
Session 5	Locatings
Session 6	Groundings



Library rewrite

SEAD's library offers a range of books, videos, magazines and journals which are located in The Room. Library opening hours will be posted there. If you wish to borrow a book, please go to reception. All materials should be returned to the reception. Any materials returned after their due date (one month) will incur fines of 2 Euros per day.



1.2 In the studios

The SEAD studios are shared creative and learning spaces. All students are expected to treat them with care and leave them ready for the next users.



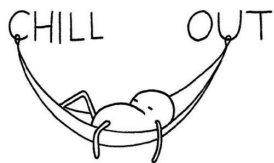
Studio Guidelines

When using the studios, please follow these rules:

- Leave the studio clean after use. Take all personal belongings, props, costumes, and equipment with you and return props to their designated storage areas.
- Keep studios and hallways clear. Store bags, outdoor clothing, and personal belongings in your locker or dressing room. No food or dishes in the studios. Drinks are only allowed in sealed, non-glass bottles.
- Remove outdoor shoes before entering the studio and use the shoe racks provided.
- Sweep the floor and empty rubbish after use.
- Do not move, unplug, or reconnect stereo equipment or cables. Report any faulty equipment to the office.
- Keep the volume at a reasonable level and be considerate of neighbouring classes and rehearsals.
- If the studio becomes too warm, switch off the heater before opening the windows.

Students are responsible for leaving each studio clean, tidy, and ready for the next users.





The Room

The Room is a shared space for students to relax, read, study, or take a break. It is located on the left-hand side of the hallway leading to Roots.

- No food is allowed.
- Take all personal belongings and rubbish with you.
- Return furniture and equipment to its original place before leaving.
- Leave the room clean and tidy for the next person.

Roots

Roots is reserved for meetings and theory classes. Students may only access the studio when accompanied by a teacher or SEAD faculty member.

Melita

Studio Melita is reserved exclusively for BASI Pilates training. Please do not use the studio for other classes, rehearsals, or activities.

Jim's Nest

Jim's Nest is a fitness and conditioning space available to all enrolled SEAD students. As a shared facility, it cannot be booked for private rehearsals or exclusive use.

- Clean equipment after use and return it to its designated place.
- Take all personal belongings with you.
- Do not place weights or heavy equipment on the window.
- Please leave the space clean and ready for the next users.



2. Academy



The Academy is where your studies, training, and creative development come together.

2.1 Curriculum

SEAD offers three study pathways:

- Professional Undergraduate Program – a four-year contemporary dance education leading to a SEAD Diploma.
- FIRE Program – a one-year intensive training program.
- I.C.E. (International Choreographic Exchange) – a one-year post-graduate program specializing in choreography.

2.1.1 Professional Undergraduate Program

The Professional Undergraduate Program is designed to support each student's artistic and technical development through four progressive years of study.

Students are placed in the year that best matches their current level of development, regardless of age or previous training. Placement is determined by the audition panel and faculty.

Each academic year consists of two semesters (six sessions and one Pre-Session). Students who successfully complete all four years of study and meet all academic requirements will be awarded a SEAD Diploma.

Grounding Year (Year 1)

Builds a strong foundation in contemporary dance, supporting students in developing technique, creativity, body awareness, and professional working habits.

Main areas: Contemporary Dance, Ballet, Yoga/Pilates, choreography and composition, repertory, improvisation, partnering, creative practice, anatomy, dance history, and workshops.

Locating Year – 2nd year

Focuses on deepening students' knowledge and skills while developing their individual identity as performers and choreographers.

Main areas: Ballet, Contemporary Dance, Yoga/Pilates, movement research, improvisation, artistic research, partnering, composition, repertory, creation, anatomy, dance history, music, theatre, and workshops.

Refining Year – 3rd year

Encourages students to take greater responsibility for their development, identify their strengths and interests, and define their individual artistic identity.

Main areas: Ballet, Contemporary Dance, Yoga/Pilates, choreography, creation, improvisation, composition, partnering, dance theory, and workshops.

Going On Year – 4th year

Prepares students for professional life by encouraging independence, self-motivation, and a clear individual artistic direction.

Main areas: Ballet, Contemporary Dance, optional Yoga, solo projects, improvisation, partnering, movement research and composition, theatre, repertory, creation, theory & performance-based workshops.

Students also work with guest artists and experts through open modules, giving them opportunities to explore new ideas and further develop their artistic skills for the professional field.

Solo Project

To earn a diploma with a major in Dance Performance, each student of the Going on year must work with an existing repertory solo by a recognized choreographer. The duration of the solo should be a minimum of 5 min and a maximum of 13 min unless the director agrees to an exception.

The student must take their own initiative and responsibility to contact the choreographer and obtain permission to learn the solo. Student has to meet and communicate solo project choice to director and advisor Susan Quinn in PreSession before further plans and schedule are arranged by the student.

Susan Quinn must be informed by the end of the second session to approve the student's final choice of solo as well as their rehearsal schedule.



Please do not forget to fill out and hand in the form for an excused absence as well as for the choreographer's permission if you wish to videotape or photograph the solo. In order to graduate, each student must hand out a written report about the project (content will be presented by the class advisor) - date to be announced.

Solos will be presented in a performance, closed to the outside public, during final evaluations -graded passed or failed.

Choreography Majors (CM)

To apply for the Choreography Major, students must submit an initial proposal outlining their aims and interests as a choreography major.

Applications are evaluated based on:

- Faculty and class advisor recommendations
- The student's choreographic work presented at SEAD
- A presentation of the student's work
- At least one year of study at SEAD

Students who complete the Choreography Major receive a diploma recognising their specialisation in choreography.

Choreography program aims:

The choreography programme helps students to:

- Separate information and trends from their own ideas and research.
- Develop a clear way of thinking about their creative work.
- Observe and understand their own work while creating it.
- Use these observations to make and adjust creative decisions.
- Understand how time and repetition shape the creative process.
- Understand how elements such as space, numbers, direction, and gender affect how a dance is experienced.
- See the creative process as more than just making a final piece.
- Talk about their work from the audience's perspective and understand its effect on the viewer.

2.1.2 FIRE year

SEAD offers the FIRE program as a chance for those students who have a passion for dance to study intensively, on a one-year basis, in preparation to either audition once again with a more nourished and developed technique or to approach dance with a more defined goal and focus. It can be either a time-out from their dancing career or simply a full year of training. Upon completion of FIRE year, students will receive a SEAD certificate. FIRE year is intended to bring fresh insights and new energy to life, to fire up the dancer's motivation with an energetic understanding of technique and creativity. FIRE year aims to remove blocks and stagnation by bringing light and inspiration by joining SEAD's community of artists!

FIRE students will be selected and divided into four small groups. Each group will join one of the years in the professional program for one year: Grounding (1st), Locating (2nd), Refining (3rd) or Going On (4th). The most suitable year is chosen for each successful applicant by the audition jury. Apart from technical and creative abilities, the students are assessed on their maturity and willingness to work in a school community as well as their commitment to dance. Dates for orientation and sessions will be sent in June and a detailed weekly schedule is sent on a weekly basis starting from September 2026. Students who want to make the transition from the FIRE year into the professional undergraduate program can audition in May 2027 (subject to change) and can be accepted into either the 1st, 2nd, 3rd, or 4th year depending on their progress.

2.1.3 Postgraduate Program

I.C.E. (International Choreographic Exchange)

The International Choreographic Exchange is for creative students who have completed a professional training program and want to continue specializing in choreography for one postgraduate year.

I.C.E. students are choreographers who want to work independently in an artistic environment to develop their creativity with the benefits of rehearsal space, dancers, feedback, an international faculty, and performance opportunities.

Their possibilities during a yearly study can include presentation of new choreography, a written work, a period of studio research, assistance to guest choreographers, production and lighting opportunities and the possibility to present the work at Dance Festivals curated by SEAD. Students in the I.C.E. program are allowed to take part in all the technical classes offered in the professional training program after communicating with their advisor regarding their aims and interests during the school year. ICE students receive written/verbal feedback and support from

SEAD's faculty during the length of study. The I.C.E. student may be granted an exemption from technical classes if working on an outside project, something which may be counted as an equivalency (upon agreement with the Director).

I.C.E. Certificate Requirements

I.C.E. students receive a certificate after successfully completing the postgraduate year and meeting the programme requirements:

- » **Artist Statement:** A clear and thoughtful reflection on the student's goals and values.
- » **Mentoring:** Each choreographic work must be seen and mentored by a mentor at least four times before it can be presented.
- » **Two Substantial Works:** Completion and presentation of two substantial works developed through an in-depth research process throughout the year, demonstrating the aims of the programme in the student's practice.
- » **Guest/Faculty Choreographer:** Assist a guest or faculty choreographer for at least one session, as suggested by the faculty.
- » **Friday Showing:** Curate a Friday Showing.

Application Process for Presenting Your Work

Recommended students must hand in their CV and concept for the piece by the beginning of session 1 to their class advisor, the director, the academy coordination, their mentor and the academy administrator. Concepts will be reviewed by Susan Quinn and the mentor-in-residence at that time.

Audition/Applications for SEAD Postgraduate programs I.C.E.

Admission is based on an audition in the 2nd semester of each school year and a video of the student's choreography.



Exchange Program

The exchange programs provide the opportunity to study abroad to students, attending SEAD's professional dance program for at least 2 years.

New York University (NYU) Tisch School of the Arts

SEAD is planning to offer exchange programs with the New York University (NYU).

Refining year students can apply for the exchange program to study in New York (May/June 2026). The application process will be announced by the class advisor. Students are selected based on their level of work and engagement.

2.1.4 Theory classes

Anatomy

Grounding Year:

Students develop a solid theoretical understanding of the musculo-skeletal system and body biomechanics. They learn how the skeleton, joints, and muscles work together to create movement, and how structure and posture influence each other.

Locating Year:

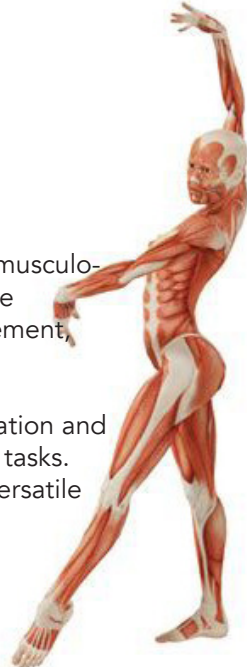
Building on this knowledge, students develop their observation and understanding of movement mechanics through functional tasks. The aim is to develop critical thinking and more efficient, versatile movement.

Induction Week - Diversity/Community

This workshop helps students recognise discrimination, social exclusion, and behaviours that can reinforce them, and provides tools for creating a more inclusive school community. It introduces key terms related to diversity, gender, and sexuality, including discrimination, privilege, structural disadvantage, allyship, and microaggressions. Through discussion and real-life examples such as racism, homophobia, transphobia, and ageism, students explore their impact and ways to recognise and respond to them.

Dance History

This course provides an introduction to Western stage dance history from the Renaissance to the present. Organised chronologically, half the course focusses on pre-20th century dance, and half on choreographic practices of the 20th century. The class is based on a combination of lecture, practical exercises and video examples, whereby historical works are related to contemporary choreographic interrogations. By the end of the year, the students are expected to have basic knowledge of important periods, practices, movements and figures of Western dance history, to be able to think critically about them and to link them to their present-day choreographic experiences.



Dance Analysis A

This course introduces students to dance analysis through group discussions of selected contemporary works, mainly from the European choreographic scene.

Students learn to describe and analyse dance from different perspectives, including movement, dramaturgy, staging, media, and performance.

By the end of the year, students should be able to write their own dance analysis, using clear descriptions and explaining the effects of the choreographic choices they observe.

history and theory

Building on the Grounding Year, this course explores key concepts in dance, such as choreography, dramaturgy, and the body, through historical material, contemporary theory, choreographic examples, practical tasks, and discussion.

Students actively work with selected sources and learn how key dance terms have developed over time. By the end of the year, they should be able to use these terms clearly and accurately in both writing and discussion.

Dance Analysis B

Building on Dance Analysis A, students continue to analyse selected contemporary choreographic works through group discussion.

The course develops more precise and complex analytical skills, enabling students to independently analyse others' work and articulate key aspects of their own creations.

By the end of the year, students should be able to develop and structure an independent interpretation of contemporary choreographic works in a clear written text.

Dramaturgy

This class is an introduction to dance dramaturgy as a practice, aiming to prepare dancers and choreographers for working with a dramaturge as well as for participating in dramaturgical reflections on the creative processes they are part of. After having provided background knowledge on dance dramaturgy - its history and definitions - the class will experiment with the practice through reflective feedback sessions, studio visits of rehearsals within the school, discussion of texts by dramaturgs active in the field and the development of dramaturgical tools.

Writing

This course is a short primer on important tools and methods for writing on one's own work as a choreographer and/or dancer. It includes lecture-based methodology, written exercises, peer-to-peer feedback on written samples and collective discussion of writing styles. By the end of the year, the students should be capable of writing texts of different lengths on their own work and to adapt these texts for different contexts / recipients.

Project Class

Bridging the imaginative and the practical in creation OR Why did this piece choose me to be created? We work in little groups through writing and conversations about the motivations and inspirations for the piece the students were working on. Analyzing what is there now, projecting what is still really necessary to be done that the piece can work best. Asking then the question: Why did this piece choose me to be created?

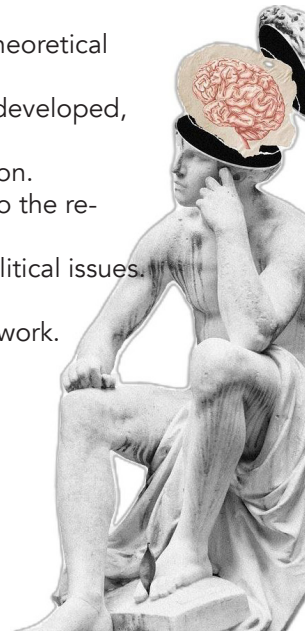
Title: What is Choreography? Relating to statements of 50 choreographers answering to that question and develop a discussion from there.

Performance Research

This course introduces a transdisciplinary approach to artistic and performance research, focusing on exploration and process rather than a final product.

Students are encouraged to:

- Connect different fields of knowledge, combining theoretical and practical approaches.
- Focus on process and how materials are collected, developed, and used.
- Develop critical thinking, reflection, and self-reflection. Bring their individual and collective artistic ideas into the research process.
- Explore topics that connect to current social and political issues.
- Research both through the body and beyond it, moving between intellectual thinking and practical work.
- Develop a curious, respectful, and open approach to research.



2.2 Advisors & Representatives

Class advisor

The class advisor is the faculty member of the SEAD faculty. The entire class meets as a group throughout the sessions to discuss ongoing progress during the year. Individual meetings with the class advisor, students can discuss issues related to their studies at SEAD.

Student Representatives

Students of each year (Grounding, Locating, Refining and Going On) must elect two group representatives in the first session. These students are representatives for their group and coordinate the contact between students and director, faculty, and administration. Student representatives meet with the director at the end of each session throughout the school year. The student representative meeting is intended to be a constructive exchange between the student representatives and the director.

Buddy System

At the beginning of the year, each Grounding student will be assigned a Going on student as a buddy. The system aims for the experienced fourthyear student to help and advise the new student through their first year in Salzburg and at SEAD



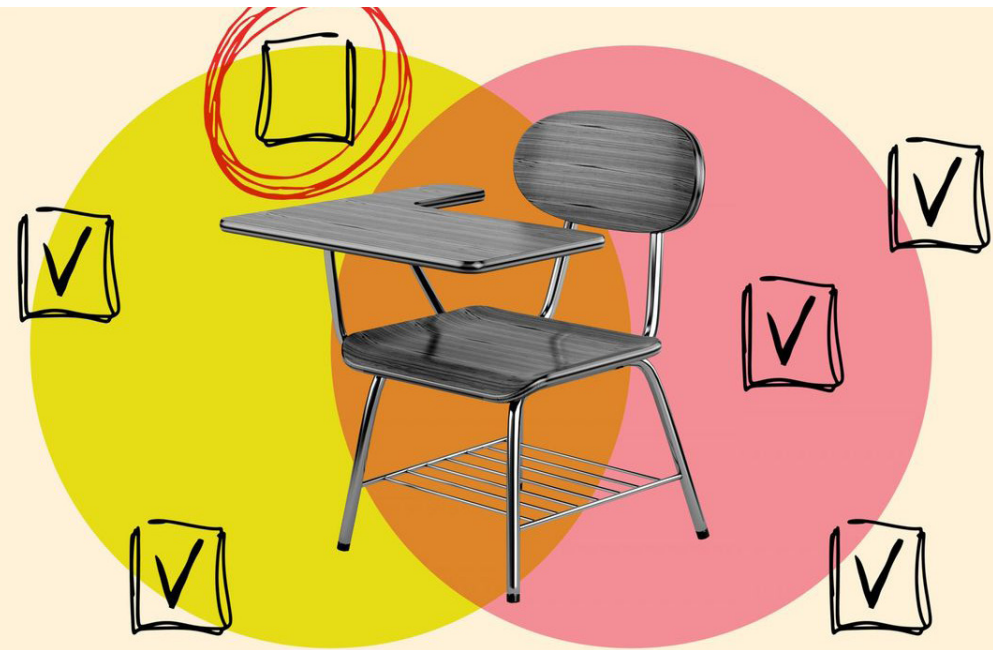
2.3 Attendance & Absence Policy

Students are required to attend all classes offered, for their level and/or year of study, according to the schedule. We require students to commit fully to SEAD's curriculum and program offered. Students are not allowed to take other years' classes. Regular attendance is an essential part of the SEAD curriculum.

Students must be in the studio at least **20 min before their first morning** class starts. Attendance will be listed at the beginning of the class. If the student is late for class, they are not allowed to participate and will receive an absence. In all subjects offered in SEAD's program students are required to attend all classes.

Attendance Requirements

- Students must attend at least 90% of all scheduled classes.
- Attendance is recorded for each subject.
- A main subject (for example, Ballet) taught by two teachers during a session is considered one subject.



Reporting an Illness or Injury

If you cannot attend classes because of illness or injury:

- Inform your Class Advisor as soon as possible.
- Provide a doctor's certificate from a licensed medical practitioner who has examined you by the last day of the session.
- Note: if you visit emergency room, you still need to visit your general practitioner (family doctor) to get excused note for that period of time. Same for Physiotherapist.
- The certificate must clearly state the dates of your absence.
- Certificates submitted after the session has ended will not be accepted, and those absences will be recorded as unexcused.
- If your condition allows, you are expected to attend classes as an observer and note-taker (except Yoga).
- Excused absences do not reduce or cancel tuition fees.
- If your absences prevent you from reaching the required standard, the faculty may require you to repeat part or all of the academic year. Faculty will review your situation and decide how you can fulfill the curriculum requirements.

Health and accident Insurance

All students must have valid health and accident insurance. Proof of insurance must be submitted to SEAD at the beginning of the school year.

If you do not have valid insurance, you will be required to suspend your studies until you are insured. No reduction or refund of tuition fees will be granted during this period.

Mental Health Absences

Students experiencing a mental health condition may receive excused absences under the following conditions:

- Notify your Class Advisor immediately.
- Submit a certificate from a licensed psychologist or medical doctor who has examined you.
- The certificate must include the dates of your absence.
- Submit the certificate by the last day of the session.
- Certificates submitted after the session ends will not be accepted, and the absences will be marked as unexcused.

When Is Attendance Considered Incomplete?

Your attendance for a subject is considered incomplete if:

- **More than 10% Unexcused Absences.**

Consequence: You will be placed on probation. Failure to meet the attendance requirement may prevent you from progressing to the next level.

- **More than 30% Excused Absences**

Consequence: If your absences were excused due to illness or injury, you may be required to make up the missed learning before progressing to the next level.

- **Missing Theory Classes**

The attendance rules for excused and unexcused absences still apply. If you miss an examination, you must complete a retake to remain eligible for a diploma. The subject will remain incomplete until all academic requirements have been fulfilled.

- **Missing Creation Classes**

The attendance rules for excused and unexcused absences still apply. Students with excused absences due to illness or injury may be required to attend SEAD workshops before progressing to the next level. Workshop dates and duration are determined by the Class Advisor(s) and Director.

Progression to the Next Level

Please note:

- To be eligible for a diploma, you must complete all attendance and academic requirements and, where permitted under this policy, complete any required workshops or other make-up requirements.
- If your attendance is incomplete in any subject, you cannot progress to the next level.

2.4 Evaluations

End of Session

Evaluations take place at the end of each session and are used to review students' progress. The evaluation method depends on the subject and is decided by the Director and teachers.

The final teaching week follows a modified schedule. One Ballet and one Contemporary Technique class are replaced by individual feedback meetings, where students discuss their progress, strengths, and areas for development with teachers or guest teachers.

Most sessions end with a public showing or performance at the SEAD Theatre or another venue in Salzburg.

How Students Are Evaluated

Teachers assess:

- Understanding and application of technique
- Presence and working attitude
- Ability to apply corrections
- Individual progress

Main subjects, such as Contemporary and Ballet, include practical evaluations. Theory subjects may be assessed through written or oral evaluations. Teacher feedback and attendance are part of the overall evaluation.

Feedback & Semester Reports

Students receive written feedback at the end of each session.

Official semester reports are issued twice a year, at the end of the Winter and Summer Semester.

Students should review their feedback and discuss any questions about their progress with their Academic Advisor.

At the end of each semester, the report states:

- Which subjects are complete or incomplete
- Whether the student may continue to the next semester

Students who do not pass a semester or final evaluation must meet with their Class Advisor.

Retaking Evaluations

Main subject evaluations cannot be retaken.

Failed theory evaluations may be repeated once per year.

The retake fee is €50.

Students who have not completed all required subjects by the end of the fourth year receive a Certificate of Completion instead of a diploma.

Students who have not successfully completed all required subjects by the end of the fourth year will receive a Certificate of Completion instead of a diploma.

Illness or Injury

If a student is ill or injured during evaluation week, they must inform their Class Advisor as soon as possible and provide a doctor's certificate.

With a valid doctor's certificate, the missed evaluation can be completed at a later date free of charge, as decided by the faculty.

Without a doctor's certificate, the evaluation must be completed by the end of the academic year. A €50 retake fee and probation will apply.

Grades

The following grades are used:

- 5 – Insufficient
- 4 – Sufficient
- 3 – Satisfactory
- 2 – Good
- 1 – Very Good

Some subjects, such as Solo or Creation, are assessed as Pass/Fail.

At the end of the academic year, students receive their semester report, attendance report, and information about enrolment for the following academic year.

To pass a semester, all required evaluations must be completed.

Evaluations 2026/27
(Subject to change)

Winter Term

Pre-Session:

- All Creations

Session 1:

- ICE and CM2 Concepts
- All Creations
- Assisting Choreographer
- Announce CM1

Session 2:

- Ballet - Grounding, Locating, Refining
- All Creations
- Assisting Choreographer
- CM1 Concept

Session 3:

- Contemporary - Grounding, Locating, Refining
- ICE NFND Creation
- Assisting Choreographer
- All Creations

Summer Term

Session 4:

- Contemporary and Ballet - Grounding, Locating
- Assisting Choreographer
- All Creations
- ICE Concept
- CM1 & CM2 - Showing

Session 5:

- Assisting Choreographer
- CM1, CM2, ICE Final Thesis
- Artist Statement Evaluation
- All Creations
- ICE Creation

Session 6:

- All Creations
- Going on - Solo Project
- CM2 Solo Project/ CM2 Solo Creation

Self-reflections

Students must write a self-reflection for each class at the end of every session, focusing on their artistic process, personal development, and understanding of the subject. Reflections must be written in English and essay form.

Submit your reflection as a PDF to reflections@sead.at by the Wednesday after the session.

Self-reflections are not graded, but are a required part of the curriculum and must be completed six times per year.

Late or missing reflections result in probation. More than two missing reflections will result in an incomplete status and no diploma.

Students are encouraged to use the same format for all reflections.

2.5 Academic Probation

If a student has not fulfilled their session requirements due to negative class feedback or evaluations, incomplete attendance, failure to submit a self-reflection, or failure to follow SEAD policies, they will be placed on probation.

While on probation, a student may not participate in any rehearsals or activities outside the regular academy schedule. This includes participation in student performances such as Friday Showings and informal showings.

- If a student is placed on probation, the relevant subject(s) will be marked as Incomplete for that session on their report card.
- If a student receives more than two probations within an academic year, any subjects for which they are placed on probation will be marked as Incomplete, and the student will not be eligible to receive a diploma.

Repeated probation also puts the student's academic standing at risk. Students who receive more than two probations in an academic year may become ineligible to receive a SEAD diploma at the end of the four-year program and may be asked to leave the academy.

Student Conduct

As a SEAD student, you are expected to approach your studies with responsibility, commitment, and professionalism and to actively engage with the training, knowledge, and artistic opportunities offered.

SEAD is an international community based on collaboration, respect, and mutual support. Students are expected to treat fellow students, teachers, guest faculty, staff, visitors, and all members of the SEAD community with respect and to follow all SEAD policies and regulations.

Each student has an Academic Advisor who provides guidance and support throughout the programme. Personal requests, concerns, and academic matters should be directed to the Advisor rather than to guest teachers, who change throughout the year.

SEAD values curiosity, openness, flexibility, responsibility, tolerance, humour, and a supportive attitude. Students who do not meet these expectations or fail to follow SEAD policies may face disciplinary action, including being asked to withdraw from the programme.

Punctuality and Professionalism

Being ready to work in the classroom or rehearsal space at the assigned time is not only a question of politeness towards your teacher, choreographer, or colleagues, but is also essential for your development as a future dance professional.

Students should be in the studio:

- at least 20 minutes before the first morning class;
- at least 10 minutes before the first class if the morning begins with Yoga.

Repeated lateness, unpreparedness, or disruptive behaviour may be addressed through the academy's disciplinary procedures.

Wellbeing and Safety

The health, safety, and wellbeing of the SEAD community are a shared responsibility.

SEAD has a zero-tolerance policy for drugs and illegal substances. Possession, use, distribution, or sale of illegal substances is prohibited on SEAD premises and at all SEAD-related activities and events. Any violation will result in immediate expulsion from the academy. Students are expected to help maintain a safe and respectful environment. If you witness behaviour that may threaten the safety or wellbeing of others, please report it to a member of staff.

A healthy community is built on trust, responsibility, and mutual care.

2.6 Schedule & Rehearsals

Daily Schedule

The daily schedule generally follows this structure:

- Classes begin at 8:45 a.m.
- Lunch break lasts between 1 hour and 1 hour 30 minutes. Meetings or advising sessions may be scheduled during this time.
- Afternoon classes, rehearsals, and creative projects usually continue until 5:30–7:30 p.m., depending on the schedule.
- Some Saturdays include theory classes, workshops, and rehearsals.
- On one designated Monday during each session, classes begin later than usual and is called Monday Morning Off.

Students are expected to check the weekly schedule regularly, as timetables may vary.

Individual Rehearsal booking

The rehearsal schedule is available at reception and opens every Monday morning for bookings. **Students must sign up using their full name, group, and project title.**

- Rehearsal bookings are limited to 2 hours. Choreography Majors and I.C.E. students may book up to 3 hours on weekends, if space allows.
- Choreography Majors and I.C.E. students have priority when booking studios.
- Solo Projects are limited to 2 hours per day. Please book only the space you need and share larger studios whenever possible.
- If you cancel, cross your name off the schedule so others can use the space. Reservations may be forfeited if you do not arrive within 15 minutes of the start time.
- Academy classes always have priority. Rehearsal bookings may be changed if the academy schedule changes, so please check the schedule regularly.
- Studios used for outside projects must be rented for a fee.

Weekend Rehearsals

SEAD is usually open for student rehearsals on Saturdays and Sundays during the school term, within the times stated on the schedule.

- Enter using the door code and keep the door fully closed at all times. The code must not be shared with non-SEAD student
- The front door will be locked in the evening. No private arrangements or exceptions can be made with the person responsible for locking the school.
- Only enrolled SEAD students may be in the building on weekends. For SEAD-related projects involving a guest artist, ask your Class Advisor for permission in advance.
- The building is fully closed on public holidays.
- In case of an emergency, refer to the emergency contact list posted in the dressing rooms.
- Failure to follow these rules may result in probation.

2.7 Diploma, Equivalency, Graduation

Semester Credits

The SEAD curriculum is also available expressed in ECTS credits. ECTS (European Credit Transfer and Accumulation System) is a tool for making studies and courses more transparent. It helps students to have their academic qualifications and study periods abroad recognised. 1 ECTS credit equals 25 study hours. The four-year undergraduate program at SEAD comprises 200 ECTS credits; with one study year amounting to 50 ECTS credits.

Equivalency

All new students accepted to a higher level (Locating, Refining, Going On Year) should apply for a diploma in their first study year at SEAD by sending an e-mail to academy@sead.at. They will then be asked to provide documentation of their previous university-level dance education. The equivalency of a student's previous education with the SEAD curriculum will be evaluated and it will be decided whether the student is eligible for a diploma. The deadline for the application is 12th of December 2026.

Graduation

To receive a diploma in the professional program at SEAD or to be considered for the postgraduate year, the student must successfully complete all the courses in the required years of study designated for each school year. Only students who have successfully completed their program or hold any kind of other Undergraduate degree will be considered to enter the postgraduate year. A school year is successfully realized when the student has passed the evaluations and meets attendance requirements. Students must complete all the required school years to be considered for graduation.

3. Production & Performances

SEAD is not only an academy for contemporary dance, but also provides a performance space at its own Josef Eckart Theatre where students and teachers present their work created during the sessions. Performing in front of an audience is an important part in forming the student's professional path. Equally important is taking over working roles in the productions and learning about what needs to be done in order to bring a piece to life on stage. Every student at SEAD is required to fulfill production work in performances throughout the year, achieving 1,5 mandatory production credits per year. The credits are earned through completing different tasks as part of the technical team during productions

:

For one production credit:

- Sound manager: learning all sound and music cues for performances and running them in the showing
- Light helper: assisting the light manager in preparation, set-up and strike during rehearsals and shows, light cues and moveable lights during performances
- X-MAS decoration: putting up/taking down decorations around the school

For 0,5 production credits:

- Front-stage:
- Backstage: managing backstage during performances, arranging dancer entrance and exit
- Extra helper: as assigned by stage manager
- Announcement: preparing performance announcement together with SEAD's production manager, leading through the performance as host and announcer
- Entrance/front door: checking tickets at performances, assisting during the show with opening/closing front door

Students taking over announcement and entrance/front door must be present at the general rehearsal as well as the performance(s). All other team members must attend technical rehearsals as well. Rehearsal dates are communicated by stage manager and also can be found on the schedule. For two-day events (SEADances, X-MAS Dances, to spring! and Symphonic Dance) tech team members received an extra 0,5 credits if working in both performances. For all performances and events, a technical team sign-up sheet will be on display in the hallway. Each student is responsible for having an overview over their credits, and signing up for tasks in order to achieve the required amount. Credits will only be awarded when the student completes the appropriate tasks and is present at rehearsals and performances. If a student is not able to attend for any reasons, a replacement must be found by themselves and communicated in writing to the production manager. After each event, the completion of the production credits is confirmed by signature of the production manager on each student's overview sheet (available at reception). Additionally, every class has an assigned production or event the students need to work in during the year: Additionally, every class has an assigned production or event the students need to work in during the year:

Grounding year:	children performance (06.06.2027)
Locating year:	graduation ceremony (03.07.2027)
Refining year:	Lust am Risiko Festival (12.06.2027)
Going On year:	welcome day for new students (tba)

Technical equipment, costumes and props and school furniture

All technical equipment and costumes at SEAD can only be used for official performances and rehearsals. Both the tech and the costume room are not accessible for students! If any equipment is needed outside of rehearsals, students must apply by filling out the list provided at the reception at least one day before! Only after confirmation by the production manager students are allowed to take items from the rooms, accompanied by the equipment supervisor or a staff member. Equipment must be returned by the agreed date without any damages.

Props can be found in the basement prop storage. These items are free to use in individual rehearsals, but also must be returned after use. All students are responsible to keep the prop storage in order. SEAD does not replace any props damaged or lost.

Students are not allowed to use any school furniture (tables, chairs, benches, sofas, etc) found around the building for their performances and/or rehearsals. Non-compliance of this rule will lead to a written warning, and to probation in a second incident. If furniture is necessary for a piece, students can either use furniture from The Room, or must consult with the production manager to find a solution.

Attending performances

All students are invited to attend SEAD's in-house performances throughout the year.

- Students must pick up a student ticket at reception before the show. Tickets are limited and depend on availability.
- Student tickets cannot be given to other people. Breaking this rule may result in exclusion from attending future shows.
- No food or beverages are allowed in the theatre.

Commissioned Work

Pieces created and commissioned by SEAD cannot be taken over by students and presented elsewhere without SEAD's permission.

Artist Talk (May be held during the session)

A teacher or guest teacher from the faculty will speak about their career and/ or productions, choreographies, etc.

Informal Showings

In the weeks when SEAD events do not take place, SEAD students are invited to share their artistic ideas in the form of a phrase, installation, unfinished or finished work etc.

Informal showings will take place throughout the school year when public showings or other academy events do not take place. They are open only for students, guest teachers and staff members, but not to the public. An informal showing will be scheduled during the lunch break on selected days and the sign-up list for participants will be posted in advance.

Informal showings of student work Students are not permitted to make individual showings/open rehearsals using the lighting set up or to invite more than 10 students to watch the piece. Outside people are not allowed to watch the informal showings/open rehearsals.

Impro Jam

Throughout the academic year, SEAD may organize Impro Jams led by guest faculty or invited artists. These sessions are open to all students and faculty and provide an opportunity to explore improvisation, exchange ideas, and build community outside of the regular curriculum.

Open Forum

Once a session students can ask for space to be booked (two weeks in advanced) to organize an open forum. Theme and organization are the student's responsibility. The school will only provide the space and include the open forum on the schedule. Open forums are an opportunity for student to bring the community together and share on various topics

Friday Showings

Friday Showings take place in session 1-3 and 5 during the academic year. These showings are a possibility for students to present their own creations to an open audience, and are curated either by ICE students or faculty teachers. There are certain rules to follow for Friday Showings:

- Pieces are limited to ten minutes each. Students who want to present longer pieces must ask for the director's permission.
- No more than 5-6 pieces are shown per evening
- Each piece may only include max. five light cues
- Keep in mind that Friday Showings are shared evenings; big set-ups/stage design etc. are not practical or possible. Make sure your creation doesn't require a lot of changeover work both for stage and light setup
- Grounding year students are only allowed to show their work in Friday Showing of session 5
- Students who want to show their work in Friday Showings have to go through the following steps:
- First look: a meeting with the show's curator to present ideas and concepts, and receive feedback (non-mandatory, must be signed up for)
- Pre-Selection: students present their finished work to the show's curator. Choreographers must sign up to participate in the pre-selection. The curator will choose the final pieces for the Friday Showing. Pieces not shown at the pre-selection cannot be shown in Friday Showing. No more changes to the piece are allowed after selection.
- Technical rehearsal: limited to 20-25 minutes per piece
- General rehearsal
- Feedback session after the Friday Showing with the show's curator

Graduation Week

Graduation Week is a week of performances and solo project presentations at The Josef Eckart Theatre and showcases SEAD's undergraduate and postgraduate programs as well as guest choreographers' work. At the end of the Graduation Week there will be an official ceremony and graduating students will receive their diplomas/certificates and are invited to a graduation ceremony reception.

Performance Pass

As part of the SEAD curriculum, students are expected to attend selected professional dance performances throughout the academic year. Watching live performances is an important part of the educational program, providing opportunities to experience a wide range of artistic practices, choreographic approaches, and performance contexts.

To support this, all students are required to purchase a SEAD Performance Pass during registration.

The Performance Pass costs €40 and provides access to some selected performances presented by SEAD, both in-house and at external venues. Attendance at the designated performances is mandatory. The Performance Pass is purchased for educational purposes and is non-refundable, including in cases where a student chooses not to attend a scheduled performance.

4. Work-Study Engagement

The Work-Study Engagement Program offers selected students the opportunity to gain practical experience while receiving a reduction in tuition fees. Students support the daily operation and development of the academy while building valuable professional skills and experience.

Work-study hours are assigned at the beginning of the academic year and reviewed at the end of the year. The tuition reduction is based on the number of approved hours completed and is determined at the beginning of the following academic year through a contract addendum. Students are expected to complete the agreed number of hours; if they do not, they must pay the remaining balance of their original tuition fees.

Eligibility and Application

Students may apply for the Work-Study Engagement Program after successfully completing their first semester and the required introductory workshops, such as Production, Methodology, and other mandatory training.

Applications are reviewed by the faculty. Depending on the position, applicants may be invited to audition, interview, or participate in a trial period within a Support Team before being accepted into the program.

Areas of Engagement

Students may apply for work-study positions in areas such as:

- Production and technical support
- Teaching assistance
- Event organization and coordination
- Other academy support roles as required

Assignments vary depending on the needs of the academy and the student's skills and experience.

Program Participation

In addition to practical work, students are expected to actively participate in the educational aspects of the program. These activities are mandatory but do **not count toward the practical work hours required for tuition reduction.**

Program participation includes:

- Attending workshops and training sessions led by faculty members and invited professionals.
- Participating in team meetings and planning sessions.
- Sharing knowledge and skills through workshops and peer learning activities.
- Demonstrating initiative, responsibility, and a willingness to learn within their assigned area.
- Contributing positively to the work-study team and the wider SEAD community.

The combination of practical work and ongoing professional development allows students to gain valuable experience while making a meaningful contribution to the academy.

5. Media

Media server

the SEAD Media Server hosts an extensive collection of dance videos. Videos downloaded from the Media Server may be used solely for academic purposes and may not be published or distributed to non-members of the SEAD community. Anyone not following library rules and policies will lose all Library, Media Server, and Costume access privileges. Once connected to the iCafe WiFi you can access the media server:

For Windows users:

1. Press „start“, and then press „run“ (or just type in the blank space) Type in: „ \\nas1\sead „
2. It will open a new window with a username and password to fill:

For Mac users:

1. Open Finder and press on „Go“ menu.
2. Press „Connect to Server...“
3. Type in Server Address: „ smb://nas1/sead „ and press „connect“

Username: student

Password: Sead48Access

Wi-Fi

Network: iCafe.

Access key: danc3spac3

5.1 Photos, Videos & Equipment

Video Camera/Projector

A video camera is available only to production team members responsible for recording. If a student is required by a teacher to record for class purposes or SEAD productions, they will be given a video camera for a specific timeframe and instructions of use. Teachers and guest choreographers have priority use of the cameras. Make sure you transfer the recording (except SEAD productions and showings) to your computer immediately as the video production team will delete all recorded items regularly. The video projector is only available for performances and general rehearsals when a designated production team member is present. A student causing damage to any equipment will be charged.

Photos/Videos

All photos and video recordings taken in SEAD are the property of SEAD and are used for marketing purposes only. Recording of academy classes is not allowed. Students who wish to make videos of a performance must submit an authorization form with the choreographer's signature to the office before they proceed with the recording. For any kind of public release of photos and video material it is obligatory to ask for the director's permission. Please respect this rule!

If you like to create short videos and take photos of your artistic work, we invite you to send it to us (communication@sead.at) or tag us on your social media. SEAD can support you by sharing it on our social media channels.

The photos that are taken throughout the year will be regularly uploaded to the server. You can find them in the folder titled: _PHOTOS. Not included are photos which are being used for marketing purposes (e.g. social media), those can always be shared, reposted and/or downloaded for personal archive. Please note that the photos must not be released or screened publicly, nor distributed, modified, or exploited.

The photo material must solely be used for viewing purposes as part of rehearsal processes and for your personal social media. Photo credits or copyright notices must be included in the name of the photographer on all photos.

5.2 Public Relations

SEAD has daily guests who attend the adult education and children's program. Please be welcoming and helpful to everybody you encounter at SEAD outside of the professional program. People who are not enrolled SEAD students may take teenager/adult program classes for a fee. Any person interested in participating in classes should contact the reception during afternoons.

Only on the last day of the session before a performance may a SEAD student have friends or family visit the school. Students must ask their class advisor for permission in advance if they wish to have visitors. The student must introduce the guest to the office and will be escorted to the class and introduced to a teacher. Ballet and Contemporary are the only classes that may be observed by guests. Guests planning to attend SEAD audition are not allowed to observe any of the academy classes.

6. Payment

Excerpt from the student contract (Grounding Year):

„By signing the school contract, the student (parent, legal guardian) binds him/herself/themself to paying the yearly tuition of €4500 within the time frames mentioned below.

The following modes of payment with the respective advances are accepted by SEAD: annual payment:

One payment due Sep. 1 € 4.500

OR

semi-annual payment in two installments:

First installment due Sep. 1 € 3.000

Second installment due Feb. 1 € 1.700

The mode of payment must be communicated in writing and is binding for one entire school year.

To guarantee a place in SEAD the student must send the signed school contract and a deposit of € 750. School deposits are not refundable. The remaining administration fee is € 2.250 (for Grounding Year), a one-time fee covering the duration of the contract that must be paid in full by 1st of August.

The student has the right to officially withdraw from the program by the end of the school year. The withdrawal must be in written form after speaking with the school director and submitted by the deadline of April 30. If this deadline is missed, a withdrawal is not possible before the end of the next school year; the student is obligated to pay the school tuition for the following year.

This is to state that a withdrawal after signing the contract before starting the education program, according to the rules of the KSchG, is not accepted and this contract remains valid.

SEAD has the right to raise the school tuition (max. 5 %) in order to adapt to the current economy. If there are any changes in tuition rates the students will be informed in advance. Students showing undisciplined or disruptive behavior may be expelled from the program by the school director. Students are responsible, nonetheless, to fulfill the financial requirements until the end of the current school year.

Students that damage SEAD's property are responsible for payment of repair. Please note that the school accepts no liability for damage to persons or property. The participation in the program is at one's own risk. Any alternative and supplementary agreements to this contract Students must pay the tuition fee. Missing payments may lead to exclusion from classes or expulsion from SEAD. Late tuition fee payments are charged at a penalty of €5 per day.

Students are responsible for any bank charges incurred through payment by bank transfer. In this case, the student will be informed via E-Mail of the amount of the bank fees incurred and asked to pay them in cash to avoid incurring additional bank charges.

SEAD Bank Information

Bank Name: Oberbank AG

Acc. Holder: SEAD Salzburg Experimental Academy of Dance GmbH

IBAN: AT68 1500 0003 7118 5877

BIC/SWIFT Code: OBKLAT2L

Should you have any questions or need further assistance, please do not hesitate to contact our finance department at finanz@sead.at.

6. Usefull information

6.1 Registration

(also known as the "Meldezettel")

Welcome to Salzburg!

In Austria people are obliged to register. This means that all those who live here have to be officially registered. Therefore when you come to Salzburg, you are obliged to register within three days. Register yourself and your family at the relevant office in the Magistrat or the municipal office. This also applies to removals within Salzburg – the current place of residence must always be stated on the confirmation of registration. You can settle this official business online or by visiting the relevant authority in person. Independent of this the residence registration form always has to be completed and you always have to be in a position to present means of identification, i. e. passport, birth certificate or proof of nationality. The residence registration form must be signed by the landlord/landlady prior to registration. It is best to bring the form with you when you sign your rental agreement.

Residence Registration Form

www.stadt-salzburg.at/fileadmin/e-government/pdf-formulare/meldewesen_nur_meldezettel_aktiv___meldezettel.pdf

Further information about the process of registration

www.oesterreich.gv.at/en/themen/dokumente_und_recht/an__abmeldung_des_wohnsitzes.html

www.willkommen-in-salzburg.at/en

Further information about the registration certificate:

www.oesterreich.gv.at/en/themen/leben_in_oesterreich/aufenthalt.html

Registration Certificate

In addition to the confirmation of registration (Meldezettel) you also need a registration certificate (Anmeldebescheinigung). The EU allows you to move freely as a citizen, to settle and work in any Member State. People from countries belonging to the European Economic Area or from Switzerland also have this right. However, in Austria they must apply for a registration certificate within the first four months after entering the country. This document is important for future visits to the authorities, employment relationships and for the Austrian social insurance system.

When expatriates who are neither from the EU nor from the EEA or Switzerland have the right of residence applicable in the EU, after five years of continuous residence they receive a permanent residence permit for the federal province of Salzburg. You can apply for the forms (e. g. the certificate of permanent residence) from the relevant district authority in the Gauen (districts) of the federal province of Salzburg as well as from the Magistrat (municipal authority) in the city of Salzburg. Further information is available on the following website: www.oesterreich.gv.at

6.2 Visa & Residence Permit

EU or EEA States

There are various kinds of visas and residence permits. For third-country nationals, in other words, those who do not come from a Member State of the EU or the EEA, the correct form of residence permit depends not only on the relevant country of origin but also on the duration and reason for residence in Austria.

Third-Country Nationals

Citizens from a third country have to apply for a visa even for a brief stay. There are exceptions for certain countries (such as, for example, Japan, the USA and Australia). Citizens from these countries can spend a maximum period of 90 days in Austria without a visa. Visa D allows third-country nationals to stay in Austria for up to six months. Exempted from this are persons who work seasonally in Austria, foreign unskilled workers for a specific period of time, holders of a "Job-Seeker" visa, and highly qualified foreign employees.

There are three categories of visas:

Visa A: Air transit visa

For persons from certain countries a visa is necessary for entering an Austrian airport.

Visa C: travel visa/Schengen visa

The classic tourist visa. It allows a stay in the Schengen states for up to three months.

Visa D: Stay for up to six months

Qualified third-country nationals seeking employment in Austria can apply for a residence visa in category D. The visa is valid for six months, in a few exceptional cases for up to twelve months. It is used primarily for the period up to obtaining the residence status applied for (Red-White-Red Card), which entitles the holder to a longer period of residence. A visa in this category can be allocated abroad only by an Austrian representative authority.

Residence permits

If you come from a third country and intend to live and work in Austria, you have to apply for legal status, the so-called Red-White-Red Card (at the latest before the Visa D expires). Residence permits are oriented on the reason and duration of your stay.

Special residence permits are issued for artists, researchers and persons not engaged in employment (for instance senior citizens and those who are financially independent). The prerequisite for this are sufficient financial means for securing a living, a comprehensive health insurance that covers all risks, proof of a place to live and German language skills on A1 level.

Further information concerning the visa

www.migration.gv.at/en/types-of-immigration

www.oesterreich.gv.at/en/themen/leben_in_oesterreich/visum_fuer_oesterreich.html

www.bmi.gv.at

Information for persons seeking employment on the website

www.ams.at/organisation/public-employment-service-austria

6.3 Residence permits for training: students

Besides the general prerequisites for status as a resident, as a student you have, among others, to fulfil one or several of the following principles:

- » A full-time course of study at a university, polytechnic university, at an accredited private university or at a public or private teacher training college.
- » An exceptional course in the context of a university course, a course for further training or a course at a private university. The course of study must make up at least 40 credit points and is not allowed to serve merely language teaching.
- » An exceptional course of study, so as to complete a foreign degree according to Austrian academic guidelines.

The residence permit is issued to students from third countries, who take part in a programme of the EU or a multilateral programme with mobility measures (such as Erasmus plus or OeAD scholarships), or also those for whom an agreement between two or several university institutions is valid. The permit is issued mostly for two years. Otherwise it is valid for one year.

www.oesterreich.gv.at/en/public.html

Please note:

- » One important tip is to ensure you have all necessary documents printed and/or copied for the entire process.
- » On the application form, please be sure to check the „pupil“ box rather than the „student“ box. This is a common mistake since SEAD is a school with university-level programs but not an official university, so our attendees are classified by the government as pupils.

www.weiterbildungsdatenbank.at

www.bmi.gv.at

Work in Austria

Are you a citizen of the EU or the EEA? Then you can take a relaxed view about finding work in Salzburg. In accordance with the European principle of free access to the labour market, persons from EU-/EEA-states as well as Swiss citizens and their family members can live and work in Austria. It is merely necessary to make an application for a registration certificate within the first four months after entering Austria.

Austria's Digital Office

You would prefer to settle bureaucratic business online? This is possible via the Digital Office. Using the app Digital Office you can apply for a proxy voting card, give notification of a change of address or arrange for a reminder to be sent about the expiry date of your passport. Non-Austrians who are registered in the Central Registration Office (i. e. expatriates who are or were registered as resident in Austria) have as a first step to activate a personal mobile signature and then they can use the Digital Office. There is a pathfinder to the offices in Austria under the following website: www.oesterreich.gv.at/en/public.html

Here you can also receive information about how to obtain a proxy voting card, change your address and on topics such as pregnancy and childbirth. In addition you can find various application forms, criminal record certifications, current referenda, the commuter calculator, your registration confirmation and much more.

6.4 Authorities in Austria

Magistrat Salzburg

The Magistrat (municipal authorities) is the administrative authority of the city of Salzburg. It is divided into departments with specific areas of responsibility, such as for example the Control Office, the Traffic Office, the Registration Office and the Office for the Arts. Here you can also find many service institutions such as the Civic Office and the Business Service. www.stadt-salzburg.at

Bezirkshauptmannschaft

The Bezirkshauptmannschaft (district authority) is an administrative authority for the separate districts in the federal province of Salzburg, with the exception of the city of Salzburg. www.salzburg.gv.at/dienststellen/bezirke

Federal Ministries

The federal government in Austria structures its work into various spheres such as finance, education, science and research or interior affairs. There are twelve federal ministries and the federal chancellery. www.bundeskanzleramt.gv.at/en.html

Inland Revenue/Inland Revenue online

In order to process your tax declaration or other applications, you can use the free e-government tool FinanzOnline (Inland Revenue online).

FinanzOnline functions with the civic card or the mobile signature. www.finanzonline.at

Ombudsman

The office of the ombudsman supports all those who feel they have not been justly treated by an Austrian authority. Complaints can be made at all times and free of charge. www.volksanwaltschaft.gv.at/en

Job Centre (AMS)

The Job Centre is an institution subject to public law for placing workers or conveying information about vacant jobs and unemployment benefit in the case of unemployment. www.ams.at

6.5 Further important institutions

Bank Account

You should consider opening a bank account in Austria. Nearly all banks give special offers for students. Please bring your SEAD student card and certificate of enrolment with you.

Sooner or later you will need an Austrian bank account, at the latest when your first salary is transferred. In order to be able to open this, you need only some kind of identification, preferably your passport and registration form (Meldezettel). You can find details about the various kinds of account from the relevant banks. But be careful: banks in Austria have very limited opening hours – most banks close for lunch and are open only briefly in the afternoons. The best thing to do is to make a consultancy appointment.

Salzburger Sparkasse, Sterneckstraße 59

Bank Austria, Rainerstraße 5

Oberbank, Sterneckstraße 55

Raiffeisenkasse, Linzer Gasse 76

6.6 Social Security System

Austria is a welfare state. This means that in Austria there is a legally anchored social security system, comprising the spheres health, accident, unemployment and pension insurance. This means that in case of accident or dismissal from a job, the costs are covered by the community that pays for this into the system. This also means that people who have their principle place of residence in Austria and have a job or are self-employed, are obliged to pay social insurance. This compulsory insurance serves to provide financial security in case of an accident, unemployment or illness as well as for covering the cost of living in retirement.

If you are in employment, the social security contribution will be automatically deducted from your salary. You must be careful if you are self-employed:
you are also obliged to pay social security contributions.

However, there are different prerequisites according to the kind of self-employment (as a tradesperson, new self-employed, etc.). Further information and access to an online guidebook for the self-employed are available from website www.sozialversicherung.at.

Health System

In Austria everyone is taken care of in health matters, regardless of how long the illness lasts or how serious it is. The health system is organized by the state and its services are separated into public and private services. The health system is financed primarily from public means, from social security payments and taxes. Only small parts of this have to be paid for with private means, such as for example a prescription fee or daily allowances in the case of a stay in hospital. There is also the possibility of concluding a private health insurance contract, which, according to the insurance company covers more extensive services than a compulsory insurance. If, as an employed person, you pay into the social insurance system, it is also possible to insure your life partner and children. Moreover there are special regulations for senior citizens as well as for the unemployed. Under certain circumstances self-insurance is also possible. Further information is available on the website www.gesundheit.gv.at.

Austrian Health Care Insurance

The Austrian Health Care Insurance (ÖGK) is Austria's largest provider of health insurance. Services are provided by doctors and hospitals and other health institutions under contract. For instance the ÖGK offers dental treatment in dental health centres. Consultancies on topics such as nutrition, sport and stress take place in the health information centre GIZ or in the ÖGK. So as to be able to use the many online services, the mobile signature is necessary.
www.gesundheitskasse.at

The e-card

All persons registered in the social security system receive an e-card. All relevant data for your visit to the doctor are stored on this. You have to present the card every time you go to the doctor, and it is at the same time an insurance card valid throughout Europe. With it you can receive medical treatment in an emergency within the EU, Switzerland and all EEA countries. ELGA, the electronic health portal, is closely linked with the e-card and allows doctors as well as patients simple and practical access to the relevant health data such as test results and important findings. You can call up your data as a patient online with your mobile signature or civic card via the ELGA-portal on www.gesundheit.gv.at. You can obtain further information about ELGA on the website www.elga.gv.at/en and about the e-card on www.chipkarte.at.

Doctors

When you have been living in Austria for a while, it is essential to have a GP (Hausarzt). Not only to be examined in case of illness but also to clarify whether it is necessary to see a specialist, if you need a medical note for your employer or other authorities. Please be aware of the fact that you may change your GP only once within a quarterly period, unless you go to a deputy because your own doctor is on holiday or indisposed. On the website www.arztsuche.aeksbg.at/finder/search/land/SA,OO you can find the search function for general practitioners in Salzburg.

In case of emergencies at the weekends or when your GP is not available.

GP Emergency Service
Dr.–Karl-Renner-Strasse 8, 5020 Salzburg
Monday to Friday 7 p.m. to 11 p.m.
Saturday and Sunday and on public holidays
8 a.m. to 1 p.m. and 4 p.m. to 11 p.m.
www.notdienst141.at/en

8.7 In an Emergency

Here are the most important telephone numbers at a glance. If you are calling from a telephone abroad, do not forget to use the code +43 for Austria!

Fire brigade	122
Police	133
Ambulance	144

Euro Emergency Service	112
Mountain rescue	140
General doctor emergency service	141
Telephone counselling	142
Poisoning information	01 406 43 43

Hospitals
Landeskrankenhaus Salzburg
Müllner Hauptstrasse 48
5020 Salzburg
+43 5 7255–0

Krankenhaus der Barmherzigen Brüder Salzburg
Kajetanerplatz 1
5010 Salzburg
+43 662 8088–0

Christian-Doppler-Klinik Salzburg
(neurological-psychiatric illnesses)
Ignaz-Harrer-Strasse 79
5020 Salzburg
+43 5 7255–0
+43 5 7255–44

Universitätsinstitut für Sportmedizin
Lindhofstrasse 20
5020 Salzburg
+43 5 7255–23200

8.8 Mental Health

Just like making sure your bodies are in good condition to perform during the academic year, your mental health is equally important to be aware of! Pressure during the classes, performances, working overtime and also personal challenges can affect your psychological well-being. SEAD encourages all students to maintain a good mental health. There are several options if you wish to speak to somebody about anything that might trouble you.

- ProMente Krisenhotline: telephone counseling available 24/7 at 0662 / 43 33 51; you can call this hotline with anything that's on your mind. If needed, personal counseling can be scheduled there as well
- Psychosozialer Dienst des Landes Salzburg: first place to go in case of mental health issues; this service offers diagnostics, information and also counseling in case no other service is able to help out. It is free, but you need to make an appointment: 0662 / 43 33 51 or psds@salzburg.gv.at
- Psychotherapeutischer Bereitschaftsdienst: you can schedule a first meeting to answer any questions about where and how to find a therapist, and what kind of therapy might apply to your situation. The office can be found at Bergstraße 22 / 3, open Tuesday/Wednesday 09:00 – 12:00 and Friday 09:00 – 13:00. Hotline 0662 / 20 22 10. A personal appointment costs 85€.
- Helpline for women affected by violence: 0800 / 222 555
- Men helpline: 0800 / 400 777
- Telefonseelsorge: telephone counseling 142
- PsyHelp platform: this new platform offers therapy sessions for people with low/no income. You will need a doctor's note from a family doctor in order to apply, as well as valid health insurance in Austria.

9. Make SEAD a safe space

by Anna Leon

We are the whole school community: students, teachers and staff. These principles apply to all of us, and we all have responsibility in taking care that they are upheld. We have all grown up in societies that are sexist, racist, ableist, heteronormative, classist and lookist (among other social inequalities). This has inevitably influenced us and we may all display behaviors that reflect this socialization. We can all potentially engage – even unintentionally – in discriminatory behaviors; we recognize that in order to be able to work on it and to progressively change it. We strive to make SEAD a safe space for everyone. When we witness a discriminatory behavior we speak up to support the person receiving it. We recognize that speaking up is difficult, so if someone tells us that we did/said something discriminatory, we do not blame the messenger.

We know that if we are told that something we said or did was discriminatory, we will feel uncomfortable, because we probably did not intend it to be that way. We accept this discomfort as an experience that allows us to learn, grow, understand more. We process it and keep its memory as a reminder to avoid similar behaviors in the future. We see criticism and comments about discriminatory behaviors as opportunities to learn and to change. We enter the school community willing to learn and change and the school community supports us in this process. We try to make space for discussions on sexism, racism, ableism, heteronormativity, classism, lookism and other forms of discrimination. When working on a creation, for example, a time can be set aside to collectively discuss how the piece looks from a gender or race (or...) perspective and make sure everyone implicated in it feels comfortable with that. We know that representation matters in perpetuating inequalities and carefully consider what we stage. We realize that male and female nudity on stage do not have the same connotations for audiences even if our intention does not differentiate them.

We are aware that we have different positions of power (e.g. teachers who evaluate and grade students; students who pay) but we recognize that these do not justify following school values and principles. These principles should overcome hierarchies. We do not use tactics of humiliation or putting on the spot. When we tell someone that they have said/done something discriminatory, we say it firstly to protect the school's safe space and secondly to

give productive feedback to the person who said/did it. We are not in a competition over who is more 'correct', we are not divided into 'correct' and 'incorrect'. We do not police each other's words and acts: we discuss them in order to take collective care of a common safe space. We criticize actions and not people – both positively and negatively!

We try actively to inform ourselves about topics we don't know enough about. If we are not sure (e.g. if something we said was hurtful, how to understand a term...) we ask. If we ask a person directly concerned, we respect their choice to maybe not reply. We know that we may not understand all replies and accept sometimes not understanding everything – we can respect a person's safe space without understanding them completely!

The dignity of each person is important to all of us, and we respect the needs of a person having received a discriminatory comment/behavior. We understand that some terms that historically have acquired negative connotations can only be used by people concerned (self-descriptively in a strategy of reclaiming).

We know that even if we share an identity, we are not the same: one person's way of being (e.g.) queer is not the same as another person's way of being (e.g.) queer, and one is not more valid than the other.

We realize that we may make inappropriate / hurtful comments when we are in emotional, stressful, tired frames of mind. We process that and try to apologize as soon as possible. We realize that the person we hurt may not be ready to accept the apology right away.

We remember that some people in the school experience racism, especially in the city. We think of what it might mean to be exposed to racism every day (on the bus, in the street, at the visa office, in shops...); we acknowledge this, and we provide support – even just by being present and listening – to the people affected.

We remember that some people in the school suffer from anxiety, depression, eating disorders, physical ailments. We realize that these conditions may be invisible but nonetheless exist. We do not judge people's bodily appearance. We do not make dismissive or negative comments about someone's skin conditions, weight and general physical characteristics. We consider that good dancers are not necessarily slim dancers.

We remain aware of the fact that while the school is a vibrant international community, its majority is white European. We do not forget that not all Europeans are white. We do not forget that the diversity that exists in Europe exists everywhere: we do not stereotypically bundle together people from different national or ethnic backgrounds as being similar, dismissing their cultural differences. We avoid using stereotypes (e.g. 'afro style' or 'feminine movement qualities'). When we use material (e.g. techniques, steps...) that come from contexts we are not part of, we acknowledge its origins, reflect on how we use it, and represent it as precisely as possible.

We make sure people feel comfortable in the school to express and practice differing religious beliefs. We are aware of the consequences of islamophobia and antisemitism and actively engage ourselves against them. We remember that there are people in the school that are not men or women. We consistently ask people what pronouns they use and try our very best to respect their choices. We don't force non-binary/trans students into male/female groups, roles, toilets. We remember that not everyone in the school has the same financial stability and means. We remember how prevalent precarity is even among successful dance professionals. We remain aware of the fact that some people in the school community need to work more than others for money and that this can influence their dance work. We are aware of gender stereotypes (e.g. men are stronger, women need to be supported, women are better in ballet...) and try to not reproduce them. We respect each person's control of their own body. We ask for consent before touching people. We try to remain aware of how much space we take and to allow enough space for other people to be heard. When someone speaks of their experience relating to an identity we don't share, we don't project our expectations on them but listen and learn from them. If we receive a discriminatory behavior, we do not blame ourselves for not reacting / not reacting 'as we should'. Our priority is self-care. We don't consider sexism, racism, ableism, heteronormativity, classism, lookism and other forms of discrimination to be taboo topics: the more we talk about them the better we deal with them.

Glossary

Asexuality:

Generally characterized by not feeling sexual attraction or a desire for partnered sexuality. Asexuality is distinct from celibacy, which is the deliberate abstention from sexual activity.

Bisexual:

A person whose primary sexual and affectional orientation is toward people of the same and other genders, or towards people regardless of their gender.

Cisgender:

The prefix cis- means „on this side of“ or „not across.“ A term used to call attention to the privilege of people who are not transgender.

Gender:

A social construct used to classify a person as a man, woman, or some other identity. Fundamentally different from the sex one is assigned at birth; a set of social, psychological and emotional traits, often influenced by societal expectations

Gender Expression:

How one expresses oneself, in terms of dress, mannerisms and/or behaviors that society characterizes as „masculine“ or „feminine.“

Genderqueer:

A person whose gender identity and/or gender expression falls outside of the dominant societal norm for their assigned sex, is beyond genders, or is some combination of them.

Heterosexuality:

A sexual orientation in which a person feels physically and emotionally attracted to people of a gender other than their own.

Homosexual/Homosexuality:

An outdated term to describe a sexual orientation in which a person feels physically and emotionally attracted to people of the same gender.

Intersex:

People who, without medical intervention, develop primary or secondary sex characteristics that do not fit “neatly” into society’s definitions of male or female. Many visibly intersex people are mutilated in infancy and early childhood by doctors to make the individual’s sex characteristics conform to society’s idea of what normal bodies should look like. Intersex people are relatively common, although society’s denial of their existence has allowed very little room for intersex issues to be discussed publicly.

Pansexual/Omnisexual:

Terms used to describe people who have romantic, sexual or affectional desire for people of all genders and sexes.

Nonbinary:

A gender identity that embraces full universe of expressions and ways of being that resonate with an individual. It may be an active resistance to binary gender expectations and/or an intentional creation of new unbounded ideas of self within the world.

Queer:

This can include, but is not limited to, gay, lesbian, bisexual, transgender, intersex and asexual people. This term has different meanings to different people. Some still find it offensive, while others reclaim it to encompass the broader sense of history of the gay rights movement. Can also be used as an umbrella term like LGBT, as in „the queer community.”

Sex:

a categorization based on the appearance of the genitalia at birth. Sexual Orientation: An enduring emotional, romantic, or sexual attraction. Sexual orientation is fluid. Asexuality is also considered a sexual orientation (See above definition of asexuality)

Transgender:

Used most often as an umbrella term, some commonly held definitions: 1. Someone whose gender identity or expression does not fit (dominant-group social constructs of) assigned birth sex and gender. 2. A gender outside of the man/woman binary. 3. Having no gender or multiple genders. Selected from <https://lgbt.ucsf.edu/glossary-terms>

Discrimination:

The unequal allocation of goods, resources, and services, and the limitation of access to full participation in society based on individual membership in a particular social group; reinforced by law, policy, and cultural norms that allow for differential treatment on the basis of identity.

Social Power:

Access to resources that enhance one’s chances of getting what one needs in order to lead a comfortable, productive and safe life.

Oppression:

When an agent group, whether knowingly or unknowingly, abuses a target group. This pervasive system is rooted historically and maintained through individual and institutional/systematic discrimination, personal bias, bigotry, and social prejudice, resulting in a condition of privilege for the agent group at the expense of the target group.(DISCRIMINATION + SOCIAL POWER = OPPRESSION)

Privilege:

Unearned access to resources (social power) that are only readily available to some people because of their social group membership; an advantage, or immunity granted to or enjoyed by one societal group above and beyond the common advantage of all other groups. Privilege is often invisible to those who have it.

Socialization:

The process by which a human beginning at infancy acquires the habits, beliefs, and accumulated knowledge of society through education and training (by family, friends, culture and systems/institutions).

Target or Oppressed Identities:

Social groups that are negatively valued, considered to be inferior, abnormal, or dependent and given limited access to resources and social power.

Agent or Privileged identities:

Social groups that are positively valued considered superior, independent, or “normal” and have access to resources and power. <https://nccj.org/resources/social-justice-definitions> Source: Adams, M., Bell, Lee Anne, Griffin, Pat (1997). Teaching for Diversity and Social Justice. Routledge New York, London. Definition of Diversity Adapted From Gardenswartz, L. & Rowe, A. (1994) Diverse teams at work: Capitalizing on the Power of Diversity. Chicago: Irwin Professional Publishing

Sexism:

Sexism is prejudice, stereotyping or discrimination on the basis of someone’s sex or gender expression. Sexism is usually expressed against women and is seen in everything from the pay gap to micro-aggressions in the workplace. Sexism is displayed when women are questioned about what they were wearing during a sexual assault, when they are expected to be the primary caregiver of children, and When they are cat-called on the streets.

Racism:

Racism is prejudice, stereotyping or discrimination on the basis of someone’s race or cultural identity. Racism is often thought of in broad, antiquated strokes, such as segregated drinking fountains and “no blacks allowed” signs. Unfortunately, despite the Civil Rights movement, racism is still alive and well today. There are many negative attitudes and stereotypes toward racial minorities ingrained in our culture, which can hold people in these oppressed groups back from opportunities and resources that are more easily accessible to those in the majority. For example, there are still significant wage gaps between white and non-white workers, and the criminal justice system tends to be far more lenient in its punishment of white defendants compared to non-white defendants.

Classism:

Classism is prejudice, stereotyping or discrimination on the basis of someone’s wealth or social standing. Classism often comes about when the wealthier members of a society consolidate their resources and influence to exercise power over the less wealthy. This can make it more difficult for those of a lower class to access resources and opportunities that would allow them to improve their position, and it often results in pervasive, inflated stereotypes of people based on their class. For example, in a classist society people might view richer, upper-class citizens in more positive terms - ambitious, deserving, dignified - while they view poorer, lower-class citizens much more negatively - lazy, jealous, worthless - regardless of other factors.

Heteronormativity:

Heteronormativity is prejudice, stereotyping or discrimination on the basis of someone’s sexual orientation or preference. In a heteronormative society, people assume that everyone is or should be straight and cisgender (conforming to the gender they were assigned at birth), and they will punish and oppress anyone who expresses a sexual orientation or gender identity that does not fit those expectations. Examples of oppression due to heteronormativity can be as broad and cultural as a lack of representation of LGBTQ+ people and themes in media or as specific and personal as parents physically abusing or disowning their children for coming out as gay or transgender.

Ableism:

Ableism is prejudice, stereotyping or discrimination on the basis of someone’s physical or mental capabilities or wellness. A common and widespread effect of ableism is the way that societies tend to organize in a way that is not easily accessible for people with disabilities, from buildings that are difficult to access via wheelchair, to movie theaters that are ill-equipped to assist people who are deaf or hard of hearing. In addition, employers might discriminate against people with disabilities in their hiring and labor practices, making it difficult for them to find and keep work to support themselves.

Source: <https://www.worldatlas.com/articles/what-are-systems-of-oppression.html>