

2021



naisda
dance college

Proudly dancing on Darkinjung land

STUDY GUIDE 2021

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WELCOME TO NAISDA 2021



We give respect to the traditional owners past, present and future and look to their spirits to guide us through the year and help us achieve our aspirations with passion, commitment and creativity.

Yadah gayi-gu darkinjung ngura (Welcome to Darkinjung land).

From the Chief Executive Officer

NAISDA has a very special place in my, and many peoples', hearts. NAISDA has created so many artists over its 44 years. NAISDA has changed and contributed much to the Aboriginal and Torres Strait Islander and Australian dance sector, as well as the contemporary dance landscape.

NAISDA changes lives! It has the power to give you the strength and ability to realise your dreams.

Your NAISDA arts education will enable you to shape your life and contribute to the future lives of others. What you learn from our cultural tutors, trainers and staff will give you the skills to make a difference in the arts community and pursue your development as a professional artist.

We are all custodians of the skills and cultural knowledge given to us. Your artistry and ideas will help transform our world into a better place for all.

At NAISDA, we refer to you, our students, as Developing Artists and Practising Artists (DAs/PAs) as you are Australia's artistic future. Our Developing Artists and Practising Artists are at the core of our drive and commitment.

NAISDA is about creativity, culture, learning, cooperation, community and above all, excellence.

Embrace your future with openness and honesty, honour the past and commit yourself to maximising all that there is at NAISDA. Only you can truly know and realise what you wish to achieve.

As we head into 2021 after a year like no other, keep your dreams alive; enjoy your studies with passion; respect all as we respect you. 2021 will be an exciting time in your development with many new artists joining us. It is also the inaugural year of the Advanced Diploma which is another great step in NAISDA's history.

Kim Walker
Chief Executive Officer

VISION, PRINCIPLES AND VALUES

Vision

That NAISDA is a dynamic cultural organisation creating and celebrating Aboriginal and Torres Strait Islander knowledge and wisdom through excellence and innovation in dance and performing arts education and training.

Principles

We are shaped by, and respond to:

- The needs and aspirations of today's Aboriginal and Torres Strait Islander youth and communities across Australia; and
- Celebrating diversity, while fostering belonging and relatedness in an artistic environment that nourishes community inside and outside.

Central to these are our:

- Relationship with our communities across Australia;
- Provision of dynamic, relevant and excellence in our training programs;
- Provision of quality facilities;

- Recruitment of highly skilled and experienced staff; and
- Sound leadership and governance to fulfil the vision, sustainability and outcomes of the organisation.

Values

- Cultural integrity and continuity
- Pursuit of Excellence
- Wisdom and Respect
- Creativity
- Rigor



NAISDA DANCE COLLEGE MISSION

(PREPARED BY THE NAISDA BOARD OF STUDIES)

Mission

To challenge our Developing Artists to learn, create, aspire, so as to be the artists and cultural leaders for tomorrow.

PRINCIPLES

Include a commitment to:

- The provision of a learning environment that culturally affirms, supports and contributes to the artistic, intellectual and performance skills of our Developing Artists; and
- Explore, facilitate and grow Aboriginal and Torres Strait Islander people's sense of identity through dance and culture in a running, challenging and inspiring educational environment.

Key messages:

- Nourish our future artists, expanding their technique and practice with a greater sense of culture, innovation, justice and humanity.
- Grow creative, informed and reflective practice in an environment of listening, collaboration and respect.
- Partner with Indigenous communities, empowering them through performative expressions of Australian Aboriginal and Torres Strait Islander cultures.
- Partner international arts, educational and Indigenous organisations to facilitate understanding and to grow international Indigenous arts perspectives.



HISTORY AND TIMELINE

In the early 1970s an upsurge of Aboriginal and Torres Strait cultural pride led to the birth of a unique new dance form: contemporary Australian Indigenous dance. At the heart of this movement was NAISDA's founder and now Artistic Director Emeritus and Life Member of NAISDA, Carole Y Johnson.

The new dance form sprang from the collaborations of Indigenous Aboriginal dance creators, Western trained choreographers and traditional cultural owners, who came together in performance and workshops. This led to workshops for young people keen to learn and perform this new dance fusion.

This was the genesis of NAISDA Dance College.

In 1976 a small group of students from both town and country began the first formal year-long Careers in Dance training course.

The performance arm of this program became the Aboriginal/Islander Dance Theatre (AIDT) – a vibrant touring company employing students and graduates of the new Careers in Dance training program. Very soon the group was receiving invitations to perform at festivals around the world.

The training program evolved into the National Aboriginal and Islander Skills Development Association – now known as NAISDA Dance College.

For its first thirty years, NAISDA was located in the Sydney metropolitan suburbs of Redfern, Glebe and The Rocks. In 2006, the College relocated to the Mt Penang Parklands on the Central Coast of New South Wales providing an opportunity for growth and development.

The current NAISDA facilities are a mix of purpose-built spaces and existing refurbished infrastructure

which now consolidates the campus on Darkinjung Land. The NAISDA campus sits within the Mt Penang Parklands in Kariong. The precinct is listed on the NSW State Heritage Register as a site of State Heritage significance. The site was the former Mount Penang Juvenile Justice Centre (1912-1999).

NAISDA Dance College celebrates over 40 years of training which is more relevant than ever as young Aboriginal and Torres Strait Islander people look to redefine their roles in this very different Australia. However, some aspects of NAISDA never change.



THE NAISDA TIMELINE

CURRICULUM DEVELOPMENT

1972 Aboriginal Slender Sticks Development Scheme (ASDS) established by Carole Y. Johnson in response to Arts (Federal Government)

1975 6-week training course sponsored by the Aboriginal Arts Board (now the Aboriginal and Torres Strait Islander Arts Board of the Australian Council)

1976 First Trust Deed signed with the Arts Council of Australia

1977 Aboriginal Arts Board and Commonwealth Department of Education support the 'Careers in Dance' program

1979 ASDS formed an affiliation with the Sydney College of the Arts (SCA) which allowed SCA to receive funds to be received on behalf of ASDS

1981 ASDS 'Careers in Dance' registered as an approved course by the NSW Higher Education Board

1982 NEAT Scheme extended to a two year extension of the 'Careers in Dance' course. Courses were reallocated by ASDS to be a two year Certificate Course followed by a three year Associate Diploma Course

1988 ASDS became an incorporated body as the National Aboriginal Slender Sticks Development Association. Funds could now be received directly by the organization

1995 Courses and teaching program developed and refined culminating in a full Diploma Course

1994 Relocates to Miles Point

1995 Relocates to Cammeraj and St. Michaels

1997 Relocates to St. John's Church, Carle

1976 Relocates to Botemeyer Dance Centre, Brantley

1975 Established at Cape Street, Malden

1975 Carole Y. Johnson's 1972 idea of from Indigenous dance form resulted in workshop and 'Careers in Dance' program

2006 New Nationally accredited courses – Certificate II, III, IV and Diploma of 'Careers in Dance'

2009 The National Aboriginal and Torres Strait Islander Skills Development Association becomes a Company Limited by Guarantee – NAISDA Ltd

2010 New Certificate II, III, IV and Diploma Courses 'Careers in Dance, Community Dance Practice (CDP) and Professional Dance Performance on stage. CDP not delivered due to funding constraints)

2013 Holter Technique introduced

2017 Certificate II discontinued, new Certificate III course and existing Cert IV and Diploma courses delivered

2018 Delivery of new Certificate IV Diploma courses

2020 Term 2 remote delivery due to pandemic

2021 Delivery on Advanced Diploma course

DEVELOPING ARTISTS



5 DEVELOPING ARTISTS (1972)

STATE OF ORIGIN (2011-2016)



MORNINGTON IS. YAMI IS. WARMUN. SABAI IS. ERNABELLA. BOGUIS. YIRRALA. BATHURST IS. BADUIS. MURRAVIS. NUNBURK. NUNYIKVA. DHAMBALA. GALWININGU. MOA

1,400 DEVELOPING ARTISTS (2016)



GRADUATES EMPLOYED 87% FURTHER STUDY 13% (2010-2016)

GOVERNANCE & BUSINESS

TURNOVER

\$58,467

\$958,532

\$1,159,222

\$3,438,381

\$3,616,425

OUTREACH PROGRAMS 10,000 PARTICIPANTS PER ANNUM

William Ebersson Foundation Scholarship established

VISIONARY MILESTONES



1966

1976

1986

1996

2006

2016

2026

GOVERNMENT SUPPORT



1967 Referendum

1972 Aboriginal Tent Embassy

1975 6-week workshop funded by the Aboriginal Arts Board

1976 Aboriginal / Slender Sticks Development Scheme Trustees sign deed with Arts Council Australia

1977 First International tour

1979 Aboriginal / Slender Sticks Development Scheme (ASDS) affiliates with Sydney College of the Arts to receive funds on behalf of ASDS

1988 Alter incorporation NAISDA receives funds directly from the Australian Government

1990 Australian Government funds NAISDA on an annual basis and supplementary funds received from State and Federal Government Departments

1992 Mason decision

1992 Fedlerin Statement

2000 Sydney Olympics

2008 Apology to the 'Stolen Generations'

2013 Australian Government initiated first multi-year funding agreement (2013 - 2017) with a minor uplift. Supplementary funds received from State and Federal Government Departments

2016 Australian Government initiates second multi-year funding agreement (2016 - 2022). Supplementary funds received from State and Federal Government Departments

2017 Regional cultural funding to prepare Nga Wa Yugi business case

2018 Annual funding uplift for Advanced Diploma from Department of Communications and the Arts

2020 COVID-19 Pandemic Free the Flag movement Black Lives Matter

1975 'Careers in Dance' funded by the Aboriginal Arts Board

1977 'Careers in Dance' funded as an on-going program

1979 Aboriginal / Slender Sticks Development Scheme (ASDS) affiliates with Sydney College of the Arts to receive funds on behalf of ASDS

1988 National Aboriginal and Torres Strait Islander Skills Development Association

1989 Bangarra Dance theatre established by Carole Y. Johnson under the direction of Raymond Sawyer

1994 Relocates to Miles Point

1995 Relocates to Cammeraj and St. Michaels

1997 Relocates to St. John's Church, Carle

1998 National Theatre (The Company) under the direction of Raymond D Bianco established

2003 Patrick White Bequest

2007 NAISDA moves to Darkinjung Land, Mt Penang Parklands NSW

2014 NAISDA Foundation established

2016 Jeane Harris Annual Appeal launched

2017 Songlines Festival Perth Business Awards

2019 Bangarra Dance Theatre 30th Anniversary

2020 Delivery of Nga Wa Yugi business Case 1

2021 William Ebersson Foundation Scholarship established

2013 Australian Government initiated first multi-year funding agreement (2013 - 2017) with a minor uplift. Supplementary funds received from State and Federal Government Departments

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2020 COVID-19 Pandemic Free the Flag movement Black Lives Matter



NAISDA participated, performed or presented in event

THE NAISDA BOARD OF DIRECTORS

NAISDA is a company limited by guarantee, incorporated under the Corporations Act 2001 (Commonwealth of Australia) and governed by a Board of Directors who are responsible for the overall governance, management and strategic direction of the organisation.

NAISDA Ltd is a Deductible Gift Recipient (DGR) under Item 1 of the Income Tax Assessment Act 1997.

The NAISDA Ltd Constitution provides for one Developing Artist/Practising Artist representative to be appointed to the Board.

Directors:

- Mayrah Sonter (Chairperson)
- Josh Riley (Deputy Chairperson)
- Robyn Heras (Board Secretary)
- Elizabeth Butcher AM
- Sharon Burnett
- Wesley Enoch AM
- Christian Lugnan
- Dr Nerida Blair

Ex Officio:

- Kim Walker
- Debra Schleger (Company Secretary)
- Staff Representative (to be elected)
- Developing Artist / Practising Artist Representative (to be elected)



BOARD OF STUDIES

The Board of Studies is the principle advisory panel to the NAISDA Board. It oversees the academic and artistic development of the College.

The Terms of Reference for the Board of Studies allows for two members of the Developing Artist/ Practising Artist cohort (one female, one male) to be elected by the Developing/Practising Artist cohort to the Board of Studies.

The Board of Studies is responsible for:

1. Forward vision of the philosophical teaching practice at the College.
2. Oversight of College policy in the areas of accreditation, academic and artistic planning including non-accredited or open programs.
3. Approval of all admissions of Developing Artists and Practising Artists.
4. Progression of Developing Artists and Practising Artists through courses.
5. Signing off on all qualifications achieved by Developing Artists and Practising Artists.
6. Oversight of the implementation of the Australian Skills Quality Authority (ASQA) and other regulatory bodies' course delivery requirements.
7. Oversight of research and development.
8. Other duties as agreed between the NAISDA Board and the Board of Studies.

Board of Studies Members:

- Dr Nerida Blair (Chair)
- Shane Caroll
- Joanna Clancy
- Dr Christine Evans
- Dr Brooke Collins-Gearing
- Pam Williams (Staff Representative)
- To be elected for 2021 (Developing Artist/ Practising Artist Representative)

Ex Officio:

- Kim Walker
- Deon Hastie
- Bronwyn Hodgekiss (Secretariat)



STAFF, TRAINERS AND TUTORS 2021

FOUNDER AND ARTISTIC DIRECTOR EMERITUS AND LIFE MEMBER NAISDA

Carole Y Johnson

OUR STAFF

EXECUTIVE

Chief Executive Officer	Kim Walker
Chief Operating Officer	Debra Schleger
Corporate Services Executive Assistant	Casey Bourke

CORPORATE SERVICES

Head of Development	Jan Wells
Head of Finance	Simba Chimpaka
Corporate Services Coordinator	Kate O'Brien
Youth Engagement Officer	Celeste Uerata
Receptionist	Jaylee Lawrence
Facilities Officer	Karen Bluff
Bus Driver	Greg Dubose

TRAINING SERVICES

Head of Dance	Deon Hastie
Head of Compliance and Training Operations	Bronwyn Hodgekiss
Head of Cultural Practice	Jo Clancy
Advanced Diploma Coordinator	Alfred Taahi
Training Operations Coordinator	Pamela Williams
Academic Manager	Jane Austin
Academic Administration Officer	Meaghan Bonser
Support Officer	Adelle Grogan

CULTURAL TUTORS

Heather Mitjangba Burarrwanga
Tony Mudalyun Ganambarr
Marcus Mungal Lacey
Dujon Niue
Jeanette Fabila
Trudy Lui Ses Bero

CULTURAL TRAINERS

Berthalia Selina Reuben
Casey Natty

UNIT MANAGERS

Francoise Angenieux
Vanessa Ziesing
Angelyn Diaz
Amy Thornhill

SESSIONAL TRAINERS

Raymond D Blanco
Chima Olujie
Tahlia Watton
Guy Strazz
Troy Russell
Jasmin Shepard
Vicki Van Hout
Karl Shore
Yvette Shore
Dr Brooke Collins-Gearing
Sean Byrnes
Jasmin Sheppard
Legs On The Wall Trainers lead by
Artistic Director Josh Thomson
Paul Sciberras
Lee Serle
Richard Cilli
Katina Olsen
Dr Nerida Blair

VISITING ARTISTS

Alvin Rangel-Alvarado
Gary Lang and NT Dance Company
Stalker Theatre
Victoria Hunt
Kirk Page
Ella Havelka

NAISDA employs Visiting Artists and Cultural Tutors as opportunities arise throughout the year. The list is correct at the time of printing.

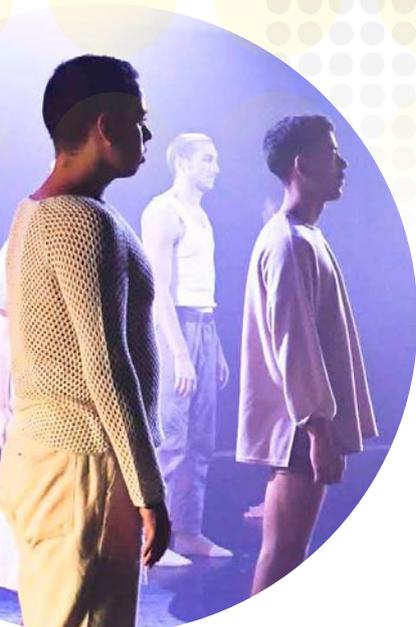
NAISDA FOUNDATION

The NAISDA Foundation Trust was established in 2013 as an independent body to raise funds for NAISDA Dance College. The Foundation works closely with NAISDA Dance College to support a range of projects and activities for the College.

The NAISDA Foundation Trust is registered as a charity and endorsed as a Deductible Gift Recipient (DGR). It is a public ancillary fund covered by Item 2 of the table in Section 30-15 of the Income Tax Assessment Act 1997 (Cth).

Directors of the NAISDA Foundation are:

- Shane Simpson (Chair)
- Elizabeth Butcher AM (Deputy Chair)
 - Mayrah Sonter
 - Kim Walker
 - Heather Brown
 - Douglas Nicol

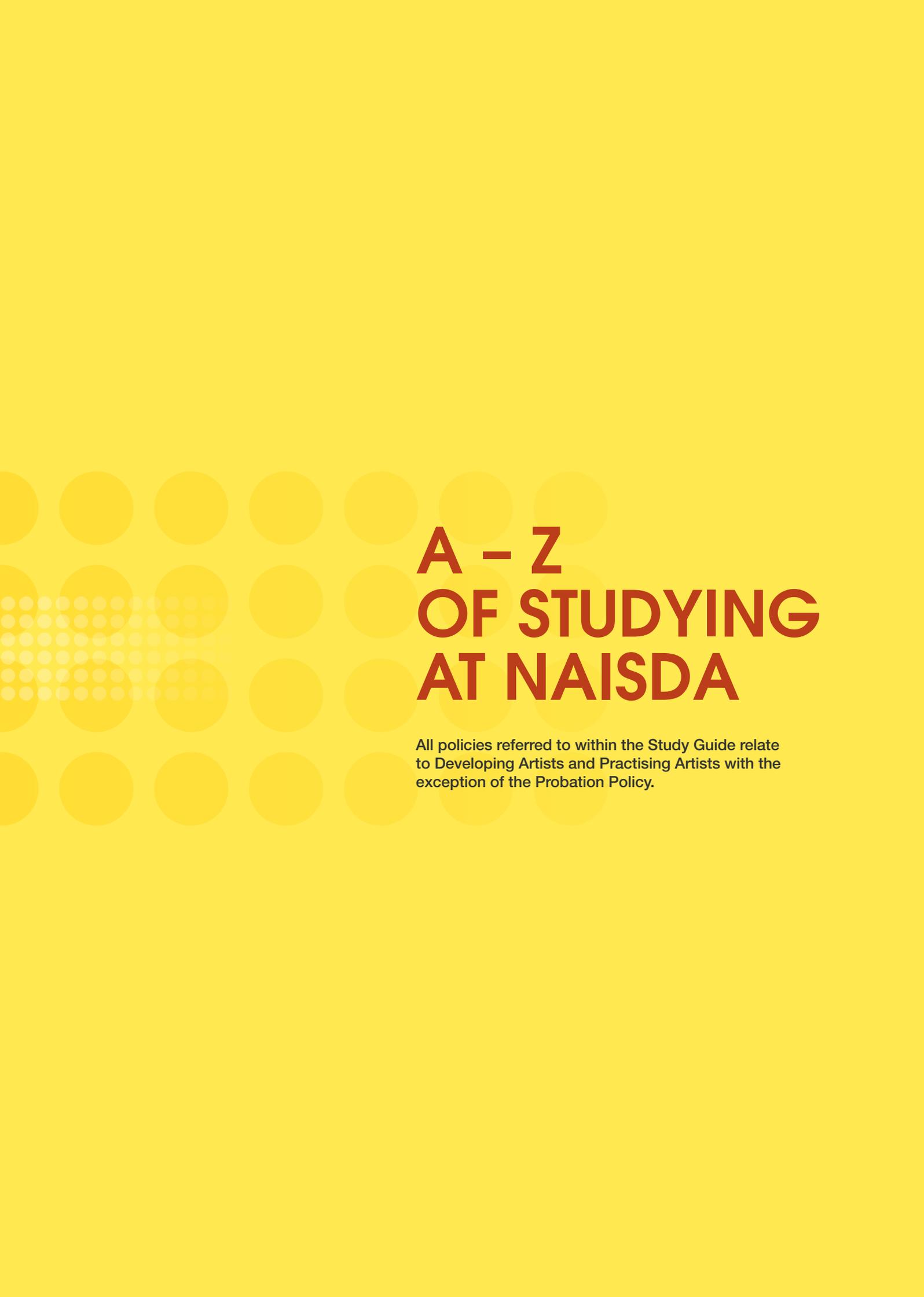


GOVERNMENT SUPPORT

The NAISDA Dance College training operations are primarily funded by the Federal Government Department of Infrastructure, Transport, Regional Development and Communications. Supplementary funding is also received through the Federal Government's National Indigenous Australians Agency in the Department of the Prime Minister and Cabinet; and the State Government's Department of Education and Communities NSW. Project funding is also regularly secured through State and Federal Government programs.

NAISDA business and fundraising activities also generate income for the organisation.





A - Z OF STUDYING AT NAISDA

All policies referred to within the Study Guide relate to Developing Artists and Practising Artists with the exception of the Probation Policy.

ABSTUDY

If you are eligible for ABSTUDY assistance, you may receive a payment for a range of situations e.g.

- ABSTUDY incidental allowance
- Rental assistance
- Living expenses
- Travel costs to your place of study each term or semester if you need to study away from home.

If you have any questions about ABSTUDY and which payments you are eligible to receive, you should talk to ABSTUDY by phoning:

- Centrelink 1800 132 317
- Gosford Office 02 4328 6345
- QBT Travel 1300 659 131

Or go online to the ABSTUDY website:

<https://www.humanservices.gov.au/individuals/services/centrelink/abstudy>

Note: *It is best practice to add the ABSTUDY link to your mobile phone.*

DAs'/PAs' Obligations to ABSTUDY

It is important to understand that:

1. It is your responsibility to contact ABSTUDY and communicate with them, not NAISDA's. However, if you have any issues or problems, please see the Support Officer (SO).
2. If you withdraw from NAISDA studies you **MUST** inform the Head of Compliance and Training Operations as your ABSTUDY payments need to cease or be transferred to your new place of study.

3. It is important that all your correspondence (paper work) with ABSTUDY is followed up by you ASAP as ABSTUDY may temporarily suspend your payments.

Note: *During your orientation, an ABSTUDY consultant will be made available to answer any of your questions.*



ACCOMMODATION

Cottage Accommodation (onsite)

There are seven cottages in the Mt Penang Parklands within walking distance to the College that are utilised for DA accommodation. The accommodation is heavily subsidised by NAISDA as part of its holistic support program, to ensure that rents remain affordable for all DAs/PAs. All NAISDA cottages and premises are alcohol-free.

These cottages are provided for the over 18 year old DAs/PAs undertaking full time study at NAISDA. Each DA/PA has their own bedroom, or shared in some instances, with shared common areas and facilities. The cottages are simply furnished and fitted out with kitchen and laundry appliances and kitchenware.

DAs/PAs who require onsite accommodation enter into a fixed term Licence Agreement with NAISDA for each year of study and pay an all-inclusive rent of \$200 per fortnight. The rent includes a contribution to electricity, water, furniture, TV, utensils, washing machine/dryer and Wi-Fi. Tenants who identify maintenance issues are required to log all maintenance requests through the Chief Operating Officer.

Inspections of the cottages are held on the first Tuesday of each month to help maintain a high standard of presentation. As an incentive NAISDA will provide a \$50 voucher towards food for the cleanest and tidiest cottage of the month and runners-up will be provided with a \$25 voucher as encouragement. The cottages also undergo regular safety and maintenance inspections.

On signing of a Licence Agreement you will be given a full Cottage Handbook stipulating all conditions. A refundable bond of \$200 is paid at the time of completing the Licence Agreement. A Key Bond of \$15 is also paid in addition to the Rental Bond.

At the end of each academic year, DAs/PAs are required to vacate the cottage accommodation. DAs/PAs will forfeit the annual bond and/or incur a cleaning charge if the cottage is left in an unsatisfactory state.

A full briefing will be provided to all DAs/PAs staying in the cottages. Any DA/PA disciplinary matter relating to NAISDA accommodation will be managed through the DA/PA Misconduct Policy and Procedures.

PAs' Offsite Accommodation For Extended Projects

Please note that any PA undertaking offsite travel and accommodation as part of their studies will have a separate accommodation contract organised specific to the requirements of their study project.

See the [DA Cottage Handbook](#)

See the [DA Cottage Policy & Procedures](#)

Homestay Accommodation (offsite)

The NAISDA Homestay Program provides accommodation for DAs under eighteen and those who require additional support to complete their studies. Homestay parents are accredited through the NAISDA application process and provide a supportive living environment. DAs and their parents enter into an agreement with the Homestay Parents and pay a fortnightly fee for the accommodation. NAISDA subsidises the Homestay program and payments to the Homestay families. The preferred payment method is Centrepay directly paid to NAISDA.

A DA Homestay Handbook will be provided to the DA, their family and the Homestay Family. A full briefing will be provided to all Homestay DAs.

See the [DA Homestay Handbook](#)

See the [DA Homestay Policy & Procedures](#)

See the [DA Code of Conduct Policy & Procedures](#)

See the [DA Misconduct Policy & Procedures](#)

ALCOHOL, SMOKING AND DRUGS

The wellbeing of each Developing Artist and Practising Artist is paramount. It is the vital foundation to support each DA/PA achieve their training and personal goals. Wellbeing is viewed from a First Nations' perspective that includes eight vital personal connections (mind and emotions; family and kinship; community; culture; Country spirit, spirituality and ancestors and body). The policies in this section have been developed to support NAISDA's wellbeing goals for each Developing Artist and Practising Artist.

No Smoking Policy

Smoking is not permitted at NAISDA. This includes all NAISDA training, administration buildings and cottages (including verandahs), garages and vehicles. This No-Smoking Zone extends to 15 metres past the boundary lines. It also includes all offsite performances and cultural residencies.

NAISDA is committed to ensuring the health, safety and welfare of its Developing Artists and Practising Artists, staff and visitors whilst at NAISDA and to providing a healthy environment. NAISDA has adopted a smoke-free environment policy in accordance with requirements of the NSW Smoke-free Environment Act 2000 and the Work Health and Safety Act 2011.

If DA/PAs choose to smoke outside the areas identified, the cigarette butts must be disposed of in an environmentally responsible way (ie not on the ground). NAISDA will provide support services for any DA/PA wishing to quit smoking. In the first instance you should discuss this with a NAISDA Support Officer.

Failure to observe this Policy shall constitute misconduct and shall be dealt with in accordance with the DA Misconduct Policy and Procedures.

No Alcohol Policy

No Developing Artist or Practising Artist is permitted to consume alcoholic beverages during the course of their daily training at NAISDA. This includes during any breaks that occur during the training day. DAs/PAs are not permitted to be affected by alcohol during class, rehearsals or prior to or during a performance.

NAISDA cottages are to be alcohol free at all times. DAs/PAs are not permitted to bring alcohol onto NAISDA premises, including the cottages. Parties are not permitted at the NAISDA cottages. Further information about this matter can be found in the DA Cottage Handbook.

Developing and Practising Artists are not permitted to consume alcohol at NAISDA events, or other College related activity where alcohol is served. It also includes all offsite performances and cultural residencies.

Failure to observe this Policy shall constitute misconduct and shall be dealt with in accordance with the DA Misconduct Policy and Procedures. In addition, if any DA who breaks this rule is on a NAISDA or other scholarship, the scholarship will be withdrawn.

NAISDA strongly supports the Government's commitment to raising awareness of the problems associated with drug and alcohol use and abuse. If a DA/PA needs help in this regard please see the Support Officer (SO) to arrange support.

No Drugs Policy

Developing Artists and Practising Artists are not permitted to consume illegal drugs anywhere at NAISDA at any time. This includes all NAISDA training, administration buildings and cottages (including verandahs, garages and vehicles). Developing Artists and Practising Artists are not permitted to be affected by illegal drugs during class, rehearsals or prior to or during a performance. It also includes all offsite performances and cultural residencies.

Failure to observe this Policy shall constitute misconduct and shall be dealt with in accordance with the DA Misconduct Policy and Procedures. In addition if any DA who breaks this rule is on a NAISDA or other scholarship, the scholarship will be withdrawn.

NAISDA strongly supports the Government's commitment to raising awareness of the problems associated with drug and alcohol use and abuse. If a DA/PA needs help in this regard please see the SO to arrange support.

See the [DA Code of Conduct Policy & Procedures](#)

See the [DA Misconduct Policy & Procedures](#)

ASSESSMENTS

At NAISDA, we deliver training over four terms for the DAs and over 3 semesters for the PAs. Assessments will happen throughout the year and your Trainer/Unit Manager/Advanced Diploma Coordinator will give you information about how and when you will be assessed.

Overview of the Year: DAs

TERM ONE

The first assessment will cover the NAISDA Cultural Residency, held early in Term 1. You will be observed as you engage in the residency and you will complete and hand in a worksheet covering the information shared by the Cultural Tutors. You will complete a theory aspect for every unit and most theory tasks will be completed in the first two terms.

TERM TWO

Dancefilm and music compositions are due by mid-year. You will also be assessed on your performance and engagement at the Mid-Year Show at the end of Term 2. Diplomas will also present their choreographic season in Term 2.

TERM THREE

You will engage in the Cultural Residency on Country in August, Term 3 and complete your worksheet on return. All physical dance and movement assessments are held in late Term 3, in September. We use the final week of the term to complete re-sits and re-submits.

TERM FOUR

You will complete any outstanding re-sits and re-submits in the first weeks of Term 4, you will then move into performance and production for the End of Year Show in November. You will be observed as you work with choreographers, develop performance skills and production knowledge.

After the End of Year Show you will complete your cultural repertoire and performance reflections. You may also need to complete any outstanding assessments or re-sits as required. The final week of the year is focused on completing administration tasks and enrolments for the next year.

Overview of the Year: PAs

The Advanced Diploma Assessment schedule will be developed in consultation between the Practising

Artist, the Trainers and the Coordinators.

The assessments will be spread over the entire 18 month course (three semesters).

The tailor-made aspect of the course, such as working off-site, rehearsing, touring and performing away from NAISDA, will be taken into consideration.

Therefore the course will have a different look and every effort to accommodate the PA's timetable will be made.

Competency-based Training

Competency-based training (CBT) is a structured training program used in the Vocational Education and Training (VET) Sector. The training system is designed to develop the skills and knowledge required to perform tasks and jobs to an industry standard.

CBT at NAISDA supports DAs/PAs to develop cultural knowledge, cultural and western dance technique, creative Indigenous arts practice, physical conditioning skills and theoretical knowledge to prepare you to take your place as Indigenous artists, creators and cultural leaders in the Indigenous, arts and wider industries. The emphasis in CBT is on 'performing' tasks rather than just 'knowing' them.

'Competency' refers to your capacity to consistently apply your knowledge, skills and aptitudes to perform tasks to an expected standard or benchmark.

Unit Managers

At NAISDA, our Unit Managers (UMs) are responsible for the planning, management, delivery and assessment of each unit. For all questions about your unit, please see your Trainer in the first instance. For more information, please make an appointment to see the Unit Manager through their NAISDA email.

Advanced Diploma Coordinator

The Advanced Diploma Coordinator is responsible for the planning, management, delivery and assessment of each unit within the Advanced Diploma with specific Unit Managers. Please see the Advanced Diploma Coordinator in the first instance if you have any queries.

Assessment Process

Assessment provides evidence that you have achieved the knowledge and skills required in each unit of competency. Successful completion of all the units is based upon your demonstrated competence in the studio, classroom and/or workplace.

At NAISDA, practical skills and knowledge are assessed through a variety of assessment tasks. These tasks take into consideration language, literacy, numeracy and cultural issues related to the task. The different assessments methods include:

- **Skills Evidence – Technique Class and Practical Activities:** You will be given many opportunities to demonstrate movement and practical skills throughout the program.
- **Knowledge Evidence – Worksheets:** Questions and answers, both oral and written, are used to determine your understanding of knowledge required in each unit.
- **Creative Responses:** DAs/PAs synthesize the skills and knowledge explored in a unit through a final creative response. This may include written text, visual art, movement, music/sound, film or combination. DAs/PAs will present their response and describe how they developed the idea into a creative work.
- **Presentations:** Either individually or in a group, you will deliver a presentation to your peers.
- **Verbal Presentation:** You will use PowerPoint to help you order your information.
- **Physical/Movement-based Presentation:** You will present your responses in the studio. Be prepared to reflect on the creative process and intention of your work.
- **Journals:** You will maintain a journal to make notes in all classes. This is one kind of evidence that you are engaging and developing your skills and knowledge.

1. Preparing yourself for Assessments

Throughout the year the Unit Managers and Trainers have been monitoring your progress in class. You can ask for feedback at any time during the term to see how you are progressing. Record all feedback in your journals. If you are struggling with any aspect of your training, there are Learning Plans in place to assist you and feedback sessions are provided by your Trainers and Unit Managers.

PHYSICAL TASKS

When demonstrating your technical and performance skills, you must:

- Know the exercise, phrase or choreography.
- Perform the exercise, phrase or choreography demonstrating performance quality.
- Integrate all feedback and corrections into your performance.
- Finish all exercises and maintain professional focus.

NON-PHYSICAL AND WRITTEN TASKS

When answering the questions, you must:

- Address all the questions.
- Include key words from the assessment task in your answers.
- Sequence your answer to appropriately develop logical arguments and;
- Include an introduction, body and conclusion.
- Submit by the due date.

SPELLING, GRAMMAR AND PUNCTUATION

Accurate spelling, grammar and punctuation will ensure the Trainer can correctly interpret what you have written. You should use the tools available (Dictionary, Thesaurus and spell check on computers) and proofread your work before handing it in.

ATTENDANCE AT ASSESSMENTS

All DAs/PAs are required to attend their scheduled assessments throughout the year. Your Trainer or Unit Manager will notify you in class as an assessment session approaches and all assessment sessions will be noted on the timetable. Unless notified, assessments will take place in a 1.5 hour session, similar to a training session.

SUMMATIVE ASSESSMENT TIMETABLE

The Summative Assessment period for DAs is held in Term 3 and provides you with an opportunity to present the culmination of all the knowledge and skills you have developed throughout the year. You will be notified of the assessment schedule via the timetable by email at least 7 days in advance.

MANAGING YOUR ASSESSMENT PERIODS

Please take note of the assessment sessions in the timetable. Do not make personal appointments or arrangements during your scheduled assessment. Make sure you include warm-up and warm-down time in your planning.

NAISDA'S RESPONSIBILITY

NAISDA reserves the right to make reasonable adjustments to the assessment schedule via the timetable, up to and during the summative

assessment period, in the event of an unforeseen issue.

Every reasonable effort is taken to communicate any change to DAs/PAs as soon as practicable.

2. DAs'/PAs' Responsibility

DAs/PAs are responsible for monitoring their emails.

Please note *"Not checking my emails"* is **no excuse for missing an assessment.**

Any missed assessment will incur a \$100 re-sit fee to complete a re-sit of the assessment.

Payment of the \$100 re-sit fee must be made **before** you attend the rescheduled assessment.

The ONLY acceptable reasons for missing an assessment by NAISDA are:

- **Extreme Illness**
A Doctor's Certificate needs to be presented **within 24 hours** of the assessment session. The certificate must cover the date of the missed assessment. If a Medical Certificate is not produced in this timeline, you will incur a **\$100 re-sit fee.**
- **Pre-Existing Injury**
The management of all pre-existing injuries should be discussed with the Training Department in the lead up to the assessment session. A Doctor's Certificate or an Injury Plan needs to be provided.
- **Personal Business**
Please contact the Support Officer (SO) immediately if Sorry Business or Cultural Leave falls during the summative assessment period or coincides with an in-class assessment. Evidence will be required to support your claim of non-attendance exemption.

DA INJURY REHABILITATION APPOINTMENTS

During assessment weeks there are to be no **physio/chiropractor, injury rehabilitation or personal appointments** that clash with an assessment. If an appointment clashes with an assessment, the appointment will need to be rescheduled. If you have a problem doing this, the Support Officer (SO) will help you. Having a rehabilitation appointment is **not an acceptable excuse**, even with a Doctor's Certificate.

ASSESSMENT TASKS

At NAISDA, both practical skills and knowledge are assessed through a variety of assessment tasks. These assessment tasks take into consideration any language, literacy, numeracy and cultural issues related to the task.

ASSESSMENT TOOL

At the beginning of a unit, your Trainer and/or Unit Manager will hand out your Assessment booklet which contains all the information you will need to successfully complete the unit. It contains an overview of the assessments and a glossary of terms. You will be given instructions on how to successfully complete each task. It also contains a checklist which describes the performance criteria for all physical/dance/creative presentations and performances. You will be required to read, sign and date the 'DA/PA Instructions' sheet for every assessment task you complete, sit or submit.

KNOWLEDGE EVIDENCE

Each unit has a theory or knowledge component. You will demonstrate your knowledge in the following ways:

WRITTEN ACTIVITIES

You will work through the written short answer questions in your Assessment Tool in One Note You must complete **every** question in One Note.

ORAL QUESTIONS AND CLASSROOM DISCUSSION

Your Trainer may ask you to work through the research material in your Assessment Tool and join in class discussions, questions and answers, group brainstorm etc.

PRESENTATIONS

You will be asked to prepare and deliver a presentation to your peers - either individually or in a group. Completing all the written questions in the Assessment Tool will help you complete your research. Use this research to help prepare your presentation. You are encouraged to use PowerPoint to help you organise your ideas. You are also encouraged to include links to videos and YouTube, samples of movement or music, images of costumes, lighting, staging etc. to help support your presentation.

SKILLS EVIDENCE

You will be given many opportunities to demonstrate movement and practical skills and your Trainer/Unit Manager and Assessors will observe your dance/movement/dramatic and creative skills in class and assess your progress against a benchmark which marks your progress in the unit. You may be assessed in the following ways:

- **Observation of practical/dance/movement/creative/dramatic skills.**
- **Summative Assessments (culmination of skills and knowledge) of Creative Works**

You will demonstrate a combination of skills and knowledge in a range of creative works you will present to the Assessor on completion of the unit.

These will include:

- Cultural performance and repertoire, dance technique, dance performance, physical theatre performance.
- Dance film, music composition, dance composition, physical theatre.
- Creative responses – including visual art, music, poetry, hip hop, movement, artefacts.

FEEDBACK AND SELF-REFLECTION

You will also develop skills in reflecting on your progress and integrating your feedback into your practice. You will learn these skills in the following ways:

- **Feedback Session:** Unit Managers will observe you during the year and discuss your progress with your Trainer. If you are not up-to-date in class, please use the feedback from others to identify and develop ways to improve your own presentation technique, set realistic goals for improvement and develop strategies to achieve them.
- **One Note:** You will maintain your class notebooks or journals to make notes in all classes. You will complete Self Reflection Worksheets for a range of dance units, physical conditioning and cultural residencies and repertoires.



3. Submission of Assessments

PERFORMANCE CRITERIA

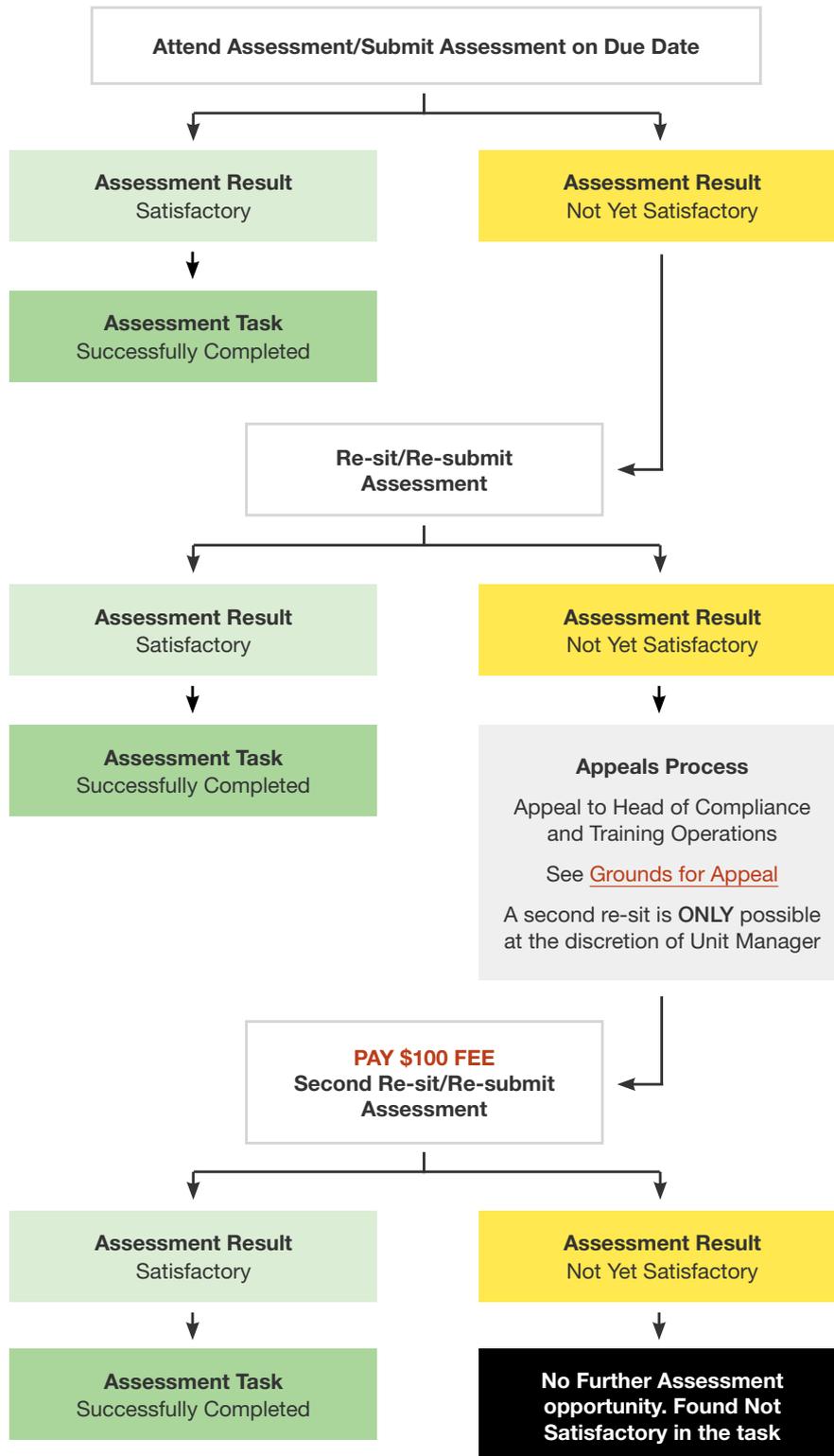
You will be notified of each assessment task in the 2021 Assessment Tool booklet which can be found on One Note (please refer to your Trainer for help). You will be notified of the date of each assessment via the Assessment Tool and the weekly NAISDA timetable. Your Trainer will also remind you in class.

'NOT YET SATISFACTORY' RESULTS

If you are found to be 'Not Yet Satisfactory' (NYS) in one or more tasks, you will be required to re-sit or re-submit the assessment/s.

- You will not be required to pay for the first re-sit or re-submit fee unless you miss the re-sit.
- You will receive clear feedback on the element/s which need to be addressed.
- Your Trainer will work with you to help you address all 'Not Yet Satisfactory' elements.
- You will prepare for your re-sit/re-submit.
- You will be notified of your re-sit/re-submit dates. If you do not attend the re-sit or re-submit your work, you will be deemed 'Not Satisfactory' in this task.
- All DAs/PAs have one opportunity to re-sit/re-submit their work.
- You must satisfactorily complete all tasks for every unit of competency to gain the full dance qualification certificate for which you are studying.

Flowchart of the NAISDA Assessment Process for Academic and Physical Assessments



Please note this flowchart applies to both DAs and PAs.

4. Physical Dance Assessments: Studio Conduct

BEFORE THE ASSESSMENT

- Wear correct dancewear.
- The door will be closed at the commencement of each assessment.
- If you are not in the class, you will be marked absent with no excuse and will be required to pay \$100 to re-sit the task later.
- Be prepared – be in studio on time.
- Be warmed up – be fully warmed up before the assessment.
- Water bottle – bring a full water bottle with closed lid to the assessment.
- Sweat towel – bring a sweat towel as required.

DURING ASSESSMENT

- Professional – present yourself in a professional manner.
- Commitment – commit to completing every exercise and routine.
- Engaged – remain engaged throughout the assessment.
- Appropriate - use appropriate language and behaviour during the course of the assessment.
- If you leave the room during the assessment you will be marked absent.

AFTER ASSESSMENT

- Positive self-reflection – reflect on your experience and make notes on how you engaged with the experience.
- Rest and refuel the body – eat well and rest well during the entire summative assessment period.

See the [DA Code of Conduct Policy & Procedures](#) for Studio Conduct.

5. Theory Assessments: Presentations

BEFORE THE ASSESSMENT

- Test your media – check that your PowerPoint/ film/other media has been successfully transferred to your USB/laptop and that it is working.
- Check all links/music files and test files are working and link to the correct files.

- Print out a copy of the PowerPoint or presentation notes and give this to the Assessor.
- DAs/PAs should arrive on time to the Computer Room/Studio and be prepared for their presentation.

AFTER ASSESSMENT

- Copy of presentation – ensure you follow up by giving a hard copy or USB copy of your presentation to the Unit Manager.

NON-PHYSICAL AND WRITTEN TASKS – ANSWERING THE QUESTIONS

When answering the questions, you must:

- Address all the questions.
- Include key words from the performance criteria in your answers.
- Sequence your answer to appropriately develop logical arguments.
- Include an introduction, body and conclusion.

GRAMMAR APP

Grammarly is an app which can help you check your work for spelling and grammar issues and spot check for plagiarism. It will not fix the mistakes, but it will help you see where they are. Please feel free to ask for help if you need it.

To use the Grammarly app, open the Q drive, open the 'Grammarly' folder, open the document and click on the link.

REFERENCING

Any quotation or context that has been obtained from published sources such as books, reference texts or websites must be referenced. This must be written at the end of a quotation or extended in the bibliography. All assignments must be your own work.

PLAGIARISM

Plagiarism is taking and using someone else's thoughts, writings or inventions and representing them as your own. Plagiarism is a serious act and may result in a student's exclusion from a course. When you have any doubts about including the work of other authors in your assessment, please consult your Trainer/Assessor.

The following list outlines some of the activities for which a student can be accused of plagiarism:

- Presenting any work by another individual as your own unintentionally.
- Handing in assessments markedly similar to or copied from another student.
- Presenting the work of another individual or group as their own work.
- Handing in assessments without the adequate acknowledgement of sources used, including assessments taken totally or in part from the internet.

If it is identified that you have plagiarised within your assessment task, we will organise a meeting to discuss this with you. You will be required to re-submit the work in your own words.

COPYRIGHT

You must be careful when referencing the work of others. The owner of the material may take legal action against you if the owner's copyright has been infringed. You are permitted to do a certain amount of copying for research or study purposes. Generally, 10% or one chapter of a book is acceptable, where the participant is studying with, or employed by, an educational institution.

INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY (ICIP) PROTOCOLS

You must seek permission and acknowledge all Indigenous cultural or intellectual property content in your work.

For all cultural knowledge, including visual arts, historical and cultural stories, movement, songs, artefacts, please refer to the Australia Council and Bangarra ICIP protocol documents link:

<http://www.terrijanke.com.au/indigenous-cultural-protocols-and-arts>

RETAIN A COPY

You must save a copy of any written, pictorial, digital or hard copy evidence that is submitted as part of your assessment/s prior to submission. For compliance purposes the original documentation must be maintained by NAISDA.

6. Submission Format

OBSERVATIONS

a) Assessors will observe you in your physical, cultural or creative performances and use a checklist to ensure you are demonstrating the knowledge, skills and performance qualities

required for the assessment. Photos/video of your assessment will be taken as evidence of engaging in the task. You must sign and submit your DA/PA Declaration Sheet prior to the assessment session.

b) When submitting assessment tasks to a Unit Manager or Trainer that are separate to your journal worksheets, please include the following information on the email/front cover of the task

- Unit code and name
- Task number
- Date
- Your name

Also retain a copy for your personal records.

WRITTEN QUESTIONS AND ANSWERS

Assessment Tool: Complete all written questions either in hard copy or One Note and submit your completed work to your Trainer on the due date. You must sign and submit your DA/PA Declaration Sheet on submission.

CREATIVE RESPONSES AND WORK

- Prepare to present your creative responses in your assessment session.
- Be prepared to discuss your creative process and self-reflect on the artefact/creative work.
- Your Trainer will take a photo of your artefact as evidence of your work.
- You must sign and submit your DA/PA Declaration Sheet on submission.
- You will be advised of the due date for each assessment by the Trainer and Unit Manager.

For example, for dance film and a music composition assessment:

- Prepare and submit your electronic work in the format requested by your Trainer.
- The work may be presented on a USB by emailed link or placed into your One Note folder.
- You must sign and submit your DA/PA Declaration Sheet on submission.
- If you are presenting a PowerPoint, images or other material to support your presentation, please print a hard copy for the Assessors.
- You must sign and submit your DA/PA Declaration Sheet on submission.
- Your Assessor will advise if anything else is required prior to your submission.

LATE SUBMISSION

Firstly, make contact with your Trainer to discuss if an extension is possible.

If work is not submitted on time and you have not been given an extension you will be marked **Not Yet Satisfactory (NYS)**.

Assessments will only be accepted after the due date in the case of illness (Doctor's Certificate must be provided) or under other exceptional circumstances (at the discretion of the Unit Manger).

RE-SITS AND RE-SUBMISSIONS

If a task does not satisfactorily meet the benchmarks set against the task, you will need to re-sit the assessment or re-submit the work. You will be given feedback on which section of the work needs a re-sit or re-submit. Please ask your Trainer for support to help complete the task successfully.

7. Assessment Appeals

An appeals and re-sit or re-submit process is an integral part of all training and assessment pathways leading to a nationally-recognised qualification or Statement of Attainment. A fair and impartial appeals process is available to all DAs/PAs.

If you wish to appeal an assessment result, you must first discuss the issue with the Head of Dance (HOD) or the Head of Compliance and Training Operations (HOCATO).

Note: *No appeals will be organised until the assessment re-sit option has been finalised.*

GROUNDS FOR APPEAL

An application for a formal appeal is considered when a DA/PA claims disadvantage because:

- A Trainer did not provide the assessment information document.
- The Trainer varied, without consultation or in an unreasonable way, the assessment requirements as specified in the assessment timetable and the assessment information document.
- It is believed an assessment requirement, specified by the Trainer was unreasonably or prejudicially applied.
- It is believed that a clerical error has occurred in the documenting of the assessment outcome.

The formal appeals process can be found in the Complaints Handling Policy under the appeals section.

The NAISDA Formal Appeals Form must be filled out and sent to the CEO who will then forward this to the NAISDA Appeals Committee (NAC) where the appeal will be discussed at a formal NAC meeting in order to reach an outcome.

See the [DA Complaints Handling Policy & Procedures](#)

See the [NAISDA Appeals Form](#)

If the appeal for re-assessment is upheld, NAISDA will make all necessary arrangements to conduct the re-assessment at a time that is mutually convenient for all parties concerned.

All appeals are recorded and then reported to the NAISDA Board of Studies.

8. Issuing Qualifications

You must be assessed 'competent' in all Units of Competency before you can be issued with a qualification (Certificate/Diploma) for the course in which you are enrolled. You will only be issued a qualification upon completion of your course.

NAISDA will issue each DA/PA with their complete transcript and certificate testamur within 30 days after completing the course. A graduation certificate is issued at the NAISDA Graduation.

Please note that if you have any course-related debt to NAISDA, your transcripts will not be issued until the debt is repaid.

TESTAMURS

A testamur is defined by the Australian Quality Framework (AQF) as 'an official certification document that confirms that a qualification has been awarded to an individual'.

References to 'testamurs' on this page refer only to official documents that confirm that an AQF qualification has been awarded to an individual. DAs/PAs who successfully complete all of the required Units of Competency are entitled to receive the following certification documentation on award of the qualification:

- A testamur.
- A transcript record of results.

STATEMENTS OF ATTAINMENT

If you successfully complete one or more Units of Competency, but do not meet the requirements for a full qualification, (as specified in the course outline) you will be issued with a Statement of Attainment. The Statement of Attainment will list all of the Units of Competency achieved.

RE-ISSUE OF TESTAMURS AND STATEMENTS OF ATTAINMENT

A document re-issue fee of \$50 applies if you request the re-issue of a document that NAISDA has already provided to you. Re-issue of document fees apply to Statement(s) of Attainment, Certificates and Diplomas and Record of Results. A written request and payment of the fee must be paid before the re-issue can be completed.

See the [NAISDA AQF Issuance Policy & Procedures](#)



ATTENDANCE, ABSENTEEISM AND LEAVE

Attendance

DAs/PAs must attend all scheduled classes to remain eligible to access full time study.

Safe Dance

To maintain safe dance practice you need to maintain your training consistently throughout the term. If you are absent multiple days, this may affect your body conditioning and may result in a physical injury. NAISDA deems 85% overall attendance to be the minimal engagement in your training.

Your Trainers will be concerned if you have unexplained absences from class. This could impact you in the following ways:

- Missing out on important information, skills, knowledge.
- Reducing the time and opportunities to practice and develop dance.
- Make you susceptible to injury.

You must contact the Support Officer (SO) if you are unable to attend for any reason.

ABSTUDY

NAISDA must notify ABSTUDY when attendance drops below ABSTUDY's accepted level of 75%. If you fall below this level, it may impact your ability to maintain your enrolment at NAISDA.

Please note that ABSTUDY conducts random audits of DAs/PAs receiving ABSTUDY payments. NAISDA is obligated to provide ABSTUDY with any information requested in regards to attendance etc.

What is Absenteeism?

Absenteeism is being absent from scheduled classes without a reasonable or acceptable explanation, Doctor's Certificate or evidence of illness or injury.

YOUR RESPONSIBILITIES

If you are going to be away from class please phone or SMS the Support Officer (SO) on 0428 077 111.

The Support Offer (SO)/ Advanced Diploma Coordinator (ADC) need this information ASAP to inform your Trainers for the day.

Absenteeism or lateness without a reasonable excuse and/or a Doctors Certificate may result in a Warning Letter.

EXAMPLES OF ABSENTEEISM AND LATENESS

- **Missing three classes of a unit** in a row, for example missing three Ballet or Urban Jazz in timetable session classes without a reasonable explanation and/or a Doctor's Certificate.
- **Missing five classes in one day**
- **Falling below 85% attendance overall**, after taking into account any exempt leave absences (after the compulsory three month probation).
- **Repeated and ongoing lateness** without reasonable reasons.
- **An unexplained absence after two consecutive days:** If you take two or more days off without contacting the Support Officer (SO) you will be given a Level One Warning Letter and you will be called in for a meeting with the HOD/ADC. If the behaviour continues, a Warning Letter Two will be issued.
- **If you are given a Third Warning Letter** you will be required to present your case to the CEO and the NAISDA Disciplinary Review Panel (**NDRP**) in accordance with the DA Misconduct Policy and Procedures.

Leave

NAISDA provides a range of leave options, depending on circumstances. DAs/PAs are allowed the safety net of ten sick leave days each year. After a DA reaches the ten-day sick leave threshold, they

will be marked **Absent** from classes, regardless of providing a Medical Certificate or not.

Every day that you are marked absent from College will you will be absent from four classes. This will have an impact on your attendance percentage, and if not addressed quickly, could result in a warning letter, ABSTUDY cut off or withdrawal from College.

SICK LEAVE

If you are sick, please stay home and advise the Support Officer (SO)/Advanced Diploma Coordinator (ADC) via SMS or phone call and stay home until you feel well enough to attend class.

Please notify the SO on 0428 077 111 before 8.30am on the day you are not coming in, so they can notify your Trainers.

If you are sick for more than two consecutive days you must produce a Doctor's Certificate when you return to College. If not, you will be marked absent for the days you are away. This will affect your attendance percentage.

SORRY BUSINESS

You need to notify the SO as soon as possible, to discuss your leave arrangement. You will need to bring proof that you have attended a service on your return. Please discuss further with the SO. This leave is for the purpose of attending Sorry Business for immediate family members including:

- A partner of the DA/PA
- A child or step child
- Sibling
- Parent or grandparent
- A close member of the DA's/PA's extended family.

This leave must be discussed with the SO prior to any leave being granted. The DA/PA will then be asked to present evidence of the Sorry Business in order to apply for leave. On acceptance of the application, the amount of leave time will be discussed and agreed. Generally this will not exceed five College days.

CULTURAL LEAVE

This leave is available to DAs/PAs to attend significant ceremonies that form part of your cultural practice. To gain Cultural Leave, DAs/PAs must apply to the Head of Dance or the Advanced Diploma Coordinator four weeks prior to the event. This will then be assessed by the relevant NAISDA staff.

EXEMPT COURSE RELATED LEAVE (ECR)

This leave is available to DAs/PAs to participate in external opportunities, including workshops, external classes and secondments. To gain ECR leave, you must apply to the Head of Dance or the Advanced Diploma Coordinator four weeks prior to the event. This will then be assessed by the relevant NAISDA staff.

See the [DA Attendance Policy & Procedures](#)

See the [DA Misconduct Policy & Procedures](#)

AWARDS AND SCHOLARSHIPS

While NAISDA follows the competency-based training and assessment system, DAs/PAs may also be awarded a NAISDA Distinction or High Distinction for their studies. To receive a NAISDA Award, DAs/PAs will be assessed to have achieved all of the following criteria for each award:

High Distinction

- 95% attendance overall
- Receive a high distinction in assessment of the unit
- Excellent general attitude
- Excellent dance and academic performance
- Contribution to NAISDA culture

Distinction

- 90% attendance overall
- Receive a distinction in assessment of the unit
- Excellent general attitude
- Excellent dance and academic performance
- Contribution to NAISDA culture

NAISDA Awards are presented at the NAISDA Graduation Ceremony.

Chairperson's Excellence Award Sponsored by the Commonwealth Bank of Australia

The Chairperson's Excellence Award is presented each year to a graduating Diploma DA in recognition of their exemplary positive contribution to College life and highly distinguished artistic and academic performance record. A trophy and monetary gift are presented at the annual Graduation Ceremony and the DA's name recorded on the perpetual trophy.

Zonta Scholarship

This scholarship is generously donated by the Zonta Club of Central Coast and is awarded to a female Developing Artist to support her studies. The application and selection process is completed early in Term One.

The William Rubensohn Scholarship

The William Rubensohn Foundation's generous support enables NAISDA to deliver two bursaries to deserving Certificate III Developing Artists. The bursaries are intended to remove barriers and stresses that Developing Artists experience as they commit themselves to their first year of training. The application and selection process is completed early in Term One.

The Joanne Harris Scholarship Fund

The Joanne Harris Scholarship fund was launched in 2015. Joanne Harris was passionate about studying, teaching and performing dance. Her vision and generous legacy nurtured under the leadership of Chris and Kathy Harris, has enabled NAISDA to offer a range of annual scholarships and bursaries which assist DAs/PAs to pursue their training and career pathways.

In 2021 the following scholarships will be available:

- NAISDA Bursary Program (application and selection process is completed early in Term One).
- Gifted and Talented Scholarship (application and selection process is completed early in Term Two).
- Pre-Professional Support Scholarships (application and selection process is completed early in Term Three).

The Joanne Harris Scholarships require all DAs/PAs or graduates to submit applications. These are located on the NAISDA website.

DA CALENDAR DATES FOR 2021

JANUARY

1	New Year's Day
25	Certificate III start
26	Survival Day (Australia Day)

FEBRUARY

1	Cert IV, Diploma Term one start
8 - 13	Onsite Cultural Residency
13	National Apology Day

MARCH

18	National Close the Gap Day
22 - 26	NIDA Collaboration
24 - 25	Bangarra (Wyong)

APRIL

2	Good Friday
5 - 18	Term Break
19	Term two start (DA Free Day)
26	ANZAC Day

MAY

1 - 9	Remote Cultural Residency (Nyinyikay)
10 - 11	DA Free Day
26	National Sorry Day Reconciliation Week (Grounded Truth)

JUNE

3	Mabo Day
14	Queens Birthday
21	Mid-Year Show week
23	Graduation
21 - 22	Mid-Year Show
22	Community Day
28	End Term two

JULY

1	Coming of the Light
4 - 11	NAIDOC Week 2021 theme: Heal Country!
3 - 12	Remote Cultural Residency (Moa)
13 - 14	DA Days off
15	DA Training commences

AUGUST

4	National ATSI Children's Day
9	International Day of World's Indigenous Peoples Day
30	Assessment period begins

SEPTEMBER

1	Indigenous Literacy Day
6 - 17	Assessment Period
13	UN Declaration Rights of Indigenous People
17	End Term three
20	Term three Break

OCTOBER

5	Term four begins
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NOVEMBER

15 - 22	NAISDA End of Year Show (Sydney Opera House)
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DECEMBER

9	DA paperwork completion
10	DA/PA Christmas Party
10	End Term four
13	DA Break
23	NAISDA Closed for Christmas Break

PA CALENDAR DATES FOR 2021

JANUARY

- 1 New Year's Day
- 27 Survival Day (Australia Day)
Public Holiday

FEBRUARY

- 1 NAISDA Term/Semester One Start
- 15 Enrich & Embody Stories workshops
(NIDA Collaboration)

MARCH

- 1 Enrich & Embody Stories workshops
- 22 - 26 NIDA Collaboration with Diplomas
and Cert IV
- 24 - 25 Bangarra Dance Theatre (Wyong)

APRIL

- 2 Good Friday (Public Holiday)
- 5 Easter Monday (Public Holiday)
- 12 Gary Lang Artist in Residence
on site
- 26 ANZAC DAY-Public holiday
- 30 Gary Lang Artist in Residence
Showing of *Forbidden*

MAY

- 1 - 8 Cultural Residency (Nyinyikay)

JUNE

- 3 Mabo Day
- 7 Forbidden cast Fly to Darwin for
residency with NTDC
- 22 Mid-Year Show
- 23 Graduation

JULY

- 1 Coming of the Light
- 4 - 11 NAIDOC Week 2021 theme:
Heal Country!
Residency NTDT Darwin

AUGUST

- Residency NTDT Darwin

SEPTEMBER

- 1 - 11 Victoria Hunt Residency
- 13 - 17 Stalker Physical Theatre Residency

OCTOBER

- 5 - 8 Restoration of Storying intensive
- 14, 19, 26 Restoration of Storying intensive

NOVEMBER

- 15 - 22 NAISDA End of Year Show
(Sydney Opera House)

DECEMBER

- 9 PA paperwork completion
- 10 DA/PA Christmas Party
- 13 PA Break
- 23 NAISDA Closed for Christmas Break

CODE OF CONDUCT

NAISDA aims to ensure that all Developing Artists and Practising Artists abide by a Code of Conduct whilst studying at the College that is bound by a Code of Conduct Policy and Procedures Process.

You are required to:

1. Treat everyone with respect and courtesy and without bullying and/or harassment and/or discrimination.
2. Respect, support and engage with the collaborative nature of the practice-based ensemble learning environment.
3. Respect, support and engage with your own practice, be it professional and/or creative, as well as the practice of others, including preparatory work for collaborative or production activities.
4. Maintain professional standards of communication and behaviour and be familiar and comply with all relevant NAISDA policies.
5. At all times when engaged in NAISDA related activity, both onsite and offsite, behave in a way that upholds NAISDA values and the integrity and the good reputation of NAISDA.
6. Disclose and take reasonable steps to avoid any conflict of interest (real or apparent) in connection with your employment/enrolment.
7. Respect the privacy of others in the NAISDA community and maintain an appropriate level of confidentiality when dealing with any sensitive information.
8. Take reasonable care for the health and safety of yourself and others during NAISDA activities and cooperate with NAISDA so far as reasonably practicable, to enable compliance with WHS legislation.
9. Be mindful of NAISDA's resources and use them responsibly, ethically and sustainably; respecting the rights of other to share space and have equal and fair access to resources and facilities.
10. Not knowingly provide false or misleading information in response to a request for information.
11. Not make improper use of inside information, status, power or authority in order to gain or seek to gain a benefit or advantage for yourself or another person.
12. Comply with the security and access requirements at NAISDA.
13. Not use the NAISDA name, logo or resources for private gain or the gain of a third party, for private business or commercial purposes, without prior permission.
14. Not participate in any NAISDA activity under the influence of alcohol or a prohibited substance.
15. Respect the academic/professional community and industry that you have drawn on, borrowed from or used/developed in your work by appropriately acknowledging the work, ideas and practice of others and not engaging in plagiarism, academic misconduct or breach of copyright.
16. Comply with any lawful and reasonable direction given by someone in NAISDA.
17. Comply with all applicable laws and any instrument made under such laws.

NAISDA Training Codes of Conduct

As NAISDA Developing Artists and Practising Artists you undertake to:

- Follow the NAISDA Code of Conduct with respect to your behaviour and your behaviours towards others.
- Follow and engage fully with the provided programme of study as specified for the year.
- Attend and be punctual for every timetabled session or obtain agreement from HOD/ADC, in advance, for any essential absences or notify illness as outlined in the Attendance Policy.
- Keep informed by a) regularly checking your NAISDA e-mail account, b) reading the NAISDA Study Guide, and c) consulting College noticeboards and information provided on Q Drive.
- Take responsibility for managing your own learning: actively engaging in the programme, spending sufficient, regular time in private study and practice, informing the relevant staff of, illness, injuries or changes to address or other changes of circumstance.

- Attend all scheduled assessment events and submit course work by the stated deadlines, and actively and professionally engage with the resulting feedback in accordance with the Assessment Policy.
- Be appropriately attired for the timetabled session at the beginning of that session.
- Be respectful to all involved parties including, facilitators, other Developing Artists and Practising Artists or guest lecturers and tutors.
- Assist in improving the quality of programmes, facilities and services by giving full and constructive feedback on your experience via the Learner Engagement Questionnaire or other surveys run by on behalf of NAISDA.
- Talk to a member of staff if you are experiencing problems, or lodge a complaint using the online complaint form.
- Be respectful of the learning space, facilities and equipment at all times – vandalism, graffiti and theft are grounds for immediate cancellation of enrolment.
- Take responsibility for the prompt and timely payment of fees or rent.
- Take responsibility for being proactive in attending support sessions with tutors, mentors and other support staff.
- Not smoke anywhere on campus other than in the designated smoking area/s. See Alcohol, Smoking and Drugs Section. You may not smoke when wearing costumes in any area of NAISDA or at an external performance.
- Observe the zero tolerance rules on being under the influence of recreational drugs and/or alcohol. Any Developing Artist/Practising Artist whose appearance or behaviour suggests that you may be under substance abuse will be immediately be referred to senior management for investigation and follow up action. See Alcohol, Smoking and Drugs Section.
- Not bring food or drink, other than water, into learning spaces unless cleared with the individual trainer. If food or drink are allowed, you are responsible for cleaning up after yourselves.
- Ensure the studio and classroom space is restored to the state it should be in for the usual running of the space. This includes reporting broken or faulty equipment, returning furniture, door frames, props and other objects to the original locations and the removal of all personal items and trash from the room.
- Be responsible for restoring classroom and studios to the NAISDA specified set-up at the end of each session.
- Return props and costumes to the assigned storage locations at the end of a session.
- Refrain from disruptive use of any electronic devices.
- Refrain from photography, recording or broadcasting of any kind without permission of the trainer.
- Not post or distribute beyond the company without the express permission of NAISDA (see Privacy and Release of Information Section and Social Media sections)
- Accept that class and production work at NAISDA often requires physical interaction and touching. This may include but is not limited to:
 - Partnering with male and female DAs/PAs Trainers or Choreographers
 - Voice and body partner work
 - Rehearsal and improvisation
 - Costume measurement and fitting
 - Dressing and costume changes in performance
 - Hair cutting, styling and makeup application
 - Microphone and body microphone fitting and adjustment
 - Harness fitting and adjustment
 - Props and effects fitting and adjustment
 - Body cleaning in performance and rehearsals settings
 - Body painting in regards to Cultural totems
- Your acceptance of this Code of Conduct signifies affirmative consent to appropriate physical contact in the context of the training however you and other students have the right to speak out if you feel that the contact has been inappropriate or has put you at risk. You should speak the Head of Compliance and Training Operations immediately.
- You have the right to request an adjustment in behaviour from a work or student colleague in the case of any discomfort or distress arising from physical contact.
- Accept and respect that consent to appropriate physical interaction and touching as part of the training in a class or rehearsal does not give consent or carry over outside the class.

Cultural Responsibilities

- Treat all Tutors with respect at all times.
- Ensure that you have the correct clothing for cultural classes.
- Do not paint up without permission from Tutors or NAISDA Head of Cultural Practice.
- Do not perform the cultural dances taught at NAISDA outside of NAISDA at any time unless under the guidance and permission of NAISDA Dance College and NAISDA Head of Cultural Practice.
- Do not record (film, voice) the dances/songs with devices at any time.
- Do not stay at the Tutors' accommodation without prior permission from NAISDA Head of Cultural Practice.

In Addition:

REHEARSAL CONDUCT

If you are involved in a NAISDA production you undertake to:

- Read Daily Schedules/Call sheets.
- Be on time to every rehearsal.
- Be in appropriate rehearsal clothing at the start of each rehearsal.
- Be prepared and ready to work. DAs/PAs will have appropriate equipment and documents for your role within the production.
- Be engaged in the rehearsal process and give your full attention to the task at hand following directions from the Director and Stage Manager.
- Be quiet during rehearsal and use the opportunity to listen to feedback and directions of others in order to learn.
- Always have a documentation process for note-taking.
- Stand by for cues and entrances at all times.
- Be on time and courteous at any costume-fitting or props and sets consultations.
- Refrain from bringing food or drink into a rehearsal in a theatre, backstage or eating while in costume. Food and drink in rehearsal rooms is at the discretion of the Director. If eating and drinking is allowed DAs/PAs are responsible for cleaning up and removing all rubbish.
- Recognise and respect that rehearsals are workshop extensions of the curricula classroom work. Missing class because of rehearsal or

performance-related activities is unacceptable.

- DAs/PAs who miss classes on the morning of a rehearsal will not be allowed to attend the afternoons/evenings rehearsal until they have reported to the Rehearsal Director.
- Refrain from leaving rehearsals for any reasons without the permission of the Director, Rehearsal Director and/or Stage Manager.
- Do not take photographs, recordings or broadcasts of any kind without the permission of NAISDA.



PERFORMANCE CONDUCT

Performances form part of the learning and assessment for DAs/PAs and NAISDA expects that you undertake to:

- Recognise that rehearsals and performances contribute to your learning and assessment, and respect the process and rights of other DAs/PAs to a quality learning and assessment process.
- Sign in at once upon entering the theatre or performance space.
- Sign out when leaving the theatre or performance space.
- Once signed in do not leave the space without the permission of the Stage Manager/ Rehearsal Director. **Please note the Support Officer (SO) does not have permission to release you from the theatre/ performance space.**
- Be present and signed in for all half hour calls.
- Advise the Stage Manager or Rehearsal Director as soon as possible and before the half hour call, if you are running late for any reason.
- Be warmed-up, dressed and ready for cues and entrances at the beginning of each performance.
- If performing in a work, provide at your own expense all make-up required to conceal any and all visible tattoos and other basic makeup requirements.
- Costumes are not to be worn in public spaces outside the venue.
- Treat costumes, props and make-up with care. Hang and return costumes and props in the way you have been instructed in a consistent and respectful way. Do not make any unauthorised changes to them or any other production equipment.
- Act on all notes before and during the season to maintain the work as originally directed.
- Remain quiet in all backstage areas.
- Cooperate with the Director, Rehearsal, Choreographers, Stage Manager and Assistant Stage Manager and all specialists assigned to a production; refer all issues of concern to the Stage Manager.
- Understand and respect that the NAISDA-employed staff and artists are obligated to report any misconduct. All DAs/PAs should report any serious mistake or breach of professional conduct to the Stage Manager.
- In line with NAISDA policy, do not smoke in dressing rooms, rehearsal spaces, backstage areas or in theatres.
- Do not eat or drink in theatres or backstage (water being the exception).
- Do not leave a performance for any reason without the permission of the Director, Rehearsal Director and/or Stage Manager.
- Ensure dressing rooms are left neat and tidy at the end of each day – all rubbish removed and facilities left in an orderly manner.

See the [DA Code of Conduct Policy & Procedures](#)

COMPLAINTS HANDLING

Complaints Handling Policy and Procedure

A complaint is a concern or area of dissatisfaction about an aspect of NAISDA training, operations, staff or other DAs/PAs. A Developing or Practising Artist, NAISDA staff member, Homestay parent or member of the public can raise a complaint.

NAISDA aims to provide an environment where it is acceptable to lodge an informal or formal internal complaint through our Complaints and Policy Handling Procedures so that:

- The person lodging a genuine complaint knows that they will not suffer any detriment because they make a complaint.
- The relevant person to a complaint will be provided with an opportunity to respond to the complaint.

At any stage you can ask for help or support from the Support Officer (SO) or our Counselling Services at Yerin Aboriginal Medical Service.

Note: *Fortnightly appointments can be made through the Support Officer (SO).*

The Guiding Principles

The following principles should be adhered to:

- **Confidentiality:** People who breach confidentiality during an investigation may be subject to disciplinary action or legal defamation.
- **Impartiality:** All sides must get a fair chance to tell their side and must be allowed access to support if they want it.
- **Victimisation:** NAISDA will take all the steps necessary to make sure that people involved in a grievance are not victimised by anyone else for coming forward, or for helping sort it out. Any victimisation will be subject to disciplinary action.
- **Sensitivity:** NAISDA treats all grievances sensitively. What may seem frivolous or amusing to you may be very serious for the person with the grievance.
- **Timely:** NAISDA has timeframes in place to deal with grievances and give priority where possible over other work.

NAISDA is committed to the provision of learning space which culturally affirms and supports Developing Artists while advancing their cultural, intellectual and performance skills leading to a professional qualification. NAISDA recognises that complaints may arise from time to time that need to be investigated and appropriately managed.

The NAISDA Informal Complaints Handling Process

Try to sort the issue out first by:

- Talking with the person involved to discuss, clarify, negotiate, compromise or apologise.
- Talk with the Support Officer (SO) for personal, medical or training issues.
- Talk to a Trainer for absences or about your assessments with them.
- Talk to the Academic Administration Officer on audition issues.
- Talk to a Unit Manager or Advanced Diploma Coordinator for courses, training or assessments.
- Talk to the Head of Dance (Cert III – Diploma) or Advanced Diploma Coordinator (Advanced Diploma) on any Assessment/Training issues.
- Talk to NAISDA's Chief Operating Officer or a Support Officer (SO) about accommodation issues.

The NAISDA Formal Complaints Handling Processes

If an informal complaint cannot be resolved within a reasonable timeframe, or if the processes used to resolve the informal complaint have not yielded a result, a request for a review of the procedures can be lodged as a Formal Complaint by filling out a NAISDA Complaint Form. See the three stages of the Complaints Handling Process.

1. THE STAGE ONE FORMAL COMPLAINTS

- a. Formal complaints must be submitted in writing to the NAISDA Head of Compliance and Training Operations, email complaints@naisda.com.au or post to PO Box 7103, Kariang, NSW, 2250 Australia or download the [NAISDA Complaint Form](#)

- b. The Head of Compliance and Training Operations will receive the formal complaint within 24 hours, process it, and communicate back to the DA/PA in writing of the outcome with the reasons and a full explanation on the decisions and the actions in a timely manner.

Note: For a simple complaint, a total of seven calendar days is required to finalise the outcome.

- c. If the DA/PA is dissatisfied with the outcome of the internal Stage One Formal Complaints process or outcome, the Head of Compliance and Training Operations will notify the DA/PA of their right to access the internal Stage Two Formal Appeals process in a timely manner.
- d. The complaint will be recorded onto the NAISDA Complaints Register.

2. THE STAGE TWO FORMAL APPEALS PROCESS

If you are not satisfied with the outcome of your original complaint you may lodge an appeal to have the outcome reassessed by completing a NAISDA Appeals Form.

- a. The DA/PA may lodge a written appeal to the CEO k.walker@naisda.com.au or by post to PO Box 7103, Karing, NSW, 2250, Australia. He will refer the appeal to the NAISDA Head of Compliance and Training Operations for recording, acknowledgement and communication; and the NAISDA Appeals Committee (NAC) for resolution.
- b. See the [NAISDA formal Appeal Form](#)
- c. NAISDA Appeals Committee (NAC)

The CEO has devolved the responsibility for appeals to the **NAISDA Appeals Committee (NAC)**. If there are complaints and appeals to be addressed, the NAC meets when required. The NAC may consist of:

- The Chief Operating Officer (Chairperson)
 - The DA/PA
 - A DA/PA Advocate (parent, guardian, agent, friend)
 - Support Officer (SO)
 - Head of Dance (HOD)
 - Trainer/Assessor (specific to that appeal)
- d. The Head of Compliance and Training Operations will record, acknowledge and communicate in writing with the student in a timely manner (Level A Simple Appeal within 48 hours).

- e. The NAC will aim to resolve the appeal using a three-step approach:
- (i) investigate (conduct consultations with the DA/PA and other relevant people) by the NAC.
 - (ii) make a determination about the outcome by the NAC.
 - (iii) notify the DA/PA in writing about the outcome with reasons and a full explanation for the decisions and actions (communicated by the Head of Compliance and Training Operations) in a timely manner (Simple Complaint A within 14 calendar days, then a further 7 calendar days or 21 calendar days to finalise this stage)
- f. The Appeal will be recorded onto the NAISDA Appeals Register.

3. THE STAGE THREE DISPUTES PROCESS

If you are not satisfied with your Appeal outcome you may move to Stage Three of the NAISDA complaints handling process which is to refer your complaint to an independent body.

- a. DAs/PAs may request the matter be referred for external, independent mediation with the NSW Dispute Resolution Centre (NSWDRC), 1 Castlereagh St, Sydney, NSW 2000 or Telephone (02) 9239 0700.
- b. DAs/PAs may request the matter be referred to external legal services with Legal Aid NSW, 92-100 Donnison St, Gosford NSW 4001, Telephone (02) 9239 0700, <https://www.service.nsw.gov.au/nswgovdirectory/gosford-legal-aid-office>
- c. The DA/PA may lodge an external appeal with the Office of the Student Ombudsman, Suite 2, level 16, 580 George Street, Sydney, NSW 2000, Telephone 1300 362 072 (local call charge) within Australia, enquiries 9am to 5pm Monday to Friday (AEDT), nswombo@ombo.gov.au, <http://www.ombudsman.gov.au/contact>
- d. NAISDA will give due consideration to any recommendations arising from the external dispute stage in a timely manner (Simple Complaint A within seven calendar days for finalisation of this stage).

See the [DA Complaints Handling Policy & Procedures](#)

COUNSELLING

NAISDA supports DAs/PAs with counselling assistance throughout their study period and counselling may be sought for a range of issues.

NAISDA utilises the support services provided by Yerin Eleanor Duncan Aboriginal Health Centre based in Wyong and other relevant agencies.

At any stage you can ask for a Yerin counsellor booking by talking with the Support Officer (SO) on their work mobile to arrange for a counselling session. The appointment will take place at the NAISDA campus. Bookings tend to be held on a fortnightly basis. Please note that all counselling sessions are confidential and are bound by our privacy policy laws.

Please phone: 0428 077 111 to contact the Support Officer (SO).

Alternatively, if you would like to arrange a private booking yourself at the Eleanor Duncan Health Centre in Wyong, the contact details are:

Yerin Eleanor Duncan Aboriginal Health Centre
Suite1, 6 Margaret Street Wyong NSW 2259
Phone: (02) 4351 1040

For online applications please refer to their website:
<https://yerin.org.au/contact>

Note: *Transport to Wyong for your counselling sessions will be in your own time, however you may receive approved leave for this through the Training Department.*



COURSE FEES AND ASSOCIATED COSTS

Although there are no course fees for training at NAISDA, there are associated costs that DAs/PAs and their families need to consider when preparing for training for the year. These include the following.

- Dancewear
- NAISDA Uniform
- Locker Fee
- Daily Travel
- Personal Items
- Food
- Medical Costs
- Accommodation-related costs:
 - Rental Bond
 - Key Bond
 - Rent/Board
 - Bedding

Upon accepting your offer to study at NAISDA, a \$100 non-refundable annual fee **MUST** be paid prior to your enrolment day. The non-refundable fee is paid prior to the commencement of studies in Term 1 each year.

To complete your studies and training at NAISDA, you will be provided with course resources for each of the Units of Competency. These include unit outlines and assessment tools that are vital for your successful completion of units with a variety of tasks that require written and other forms of submissions.

NAISDA will also provide you with transport to all of the excursions, outings and classes that you are required to attend for the successful completion of your course.

Lockers

There are a number of large lockers provided for DAs/PAs.

- All DAs/PAs will need to pay a locker deposit of \$20 to receive a locker. Lockers are compulsory. This is refunded at the end of the year if the locker is left clean and undamaged.
- If the locker is damaged during the year and needs to be repaired, the DA/PA will lose the \$20 deposit and will need to pay a further \$20 deposit for another locker.
- Lockers are to be kept tidy and no food is to be stored in them.
- Locker codes are allocated during Orientation Week. All personal belongings are to be kept in the DA/PA lockers and not left in the common areas or DA Common Room.
- NAISDA staff may require access to lockers during the course of the training year for cleaning and operational reasons. If this is required, the affected DA/PA will be informed that the staff member needs to access their locker.

DA/PA Cash Loan Facility

NAISDA understands that financial difficulty may be experienced by DAs/PAs during their time studying.

To alleviate a short-term lack of finance in an emergency there is a small cash loan facility (low value) available to DAs/PAs.

These loans are granted on a case-by-case basis. The amount of the loan is approved by the Chief Operating Officer and a payment plan is agreed and signed by the DA/PA to comply with the terms. Loans are available to assist with living expenses, transport or other short-term emergency financial matters. Loans can be repaid by cash, EFT, credit card payment or deducted from ABSTUDY payments.

COURSE WITHDRAWAL

If you are thinking about permanently withdrawing from your course, GET ADVICE FIRST.

- Before you apply for course withdrawal, you should discuss your decision and its implications with the Support Officer (SO) in the first instance. You may then talk to the Head of Dance (HOD) Advanced Diploma Coordinator (ADC), the Unit Managers or the Head of Compliance and Training Operations (HOCATO) to navigate this serious decision.



- Once you have discussed your decision, should you still wish to withdraw from NAISDA studies, an official notification by email should be given to the HOCATO.
- A formal exit process will be required before you leave NAISDA and this will be conducted by NAISDA led by the SO.
- If you withdraw and wish to return to study at NAISDA in the future, you will need to go through the audition process again.

After withdrawal from study, NAISDA will ensure that:

1. You will be entitled to a copy of your qualification transcript if any Units of Competency have been completed.
2. Details of your withdrawal will be entered into the Student Management System, VETtrak.
3. ABSTUDY will be notified of your withdrawal and the changes to your training application.
4. Any debt or payment relating to your accommodation, whether onsite (Cottage) or offsite (Homestay) will be adjusted after an exit inspection has been conducted.

COVID-19

The wellbeing of NAISDA DAs/PAs, staff, visitors and wider community is always our primary concern. NAISDA closely monitors all developments in relation to the COVID-19 virus, follows advice from State and Federal Health Departments, is proactive in measures to protect DAs/PAs, staff and visitors and applies a risk management and mitigation approach to all environments.

Please follow all COVID-19 hygiene advice and best practice, cover your mouth and nose when coughing/sneezing, sanitise your hands every time you enter NAISDA training buildings and studios, check and record your temperature daily according to the NAISDA WHS COVID-19 Policy, maintain social distance and wear masks in the community as necessary. NAISDA has a supply of masks and gloves which are available on request.

Should you develop any COVID-19 symptoms including fever, cough, sore/scratchy throat, shortness of breath, loss of taste or smell, please do not come to class. Contact the Support Officer immediately to arrange to be tested at a COVID-19 testing clinic. The Support Officer can provide advice on the nearest COVID-19 testing clinic locations and how to get there.

As this is an evolving and often fast-changing situation, NAISDA regularly reassess and communicate updates. It is essential that DAs/PAs read and follow all COVID-19 information provided through NAISDA emails, noticeboards, posters, signage as well as verbal advice provided by NAISDA's Support Officer, trainers and staff.

Please ensure that you check NAISDA communication and messages regularly to remain well-informed as new advice emerges.

[NAISDA WHS COVID-19 Policy and Procedures](#) have been developed in line with current government guidelines.

Should you have any concerns or questions relating to any of this information, please contact the Support Officer 0428 077 111 or email das@naisda.com.au





CULTURAL RESPECT AND INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY (ICIP)

Respect and Cultural Protocols

At the core of NAISDA is respect for, and an unbreakable bond with, Australia's Aboriginal and Torres Strait Islander cultures. This bond informs and underpins the very existence of our organisation and has done so since its first year.

NAISDA pays respect to the Darkinjung people and land on which we train, perform and live. We pay respect to our Elders past, present and emerging at all NAISDA meetings. We also pay respect whenever we perform on Country.

Indigenous Cultural and Intellectual Property (ICIP)

Indigenous Cultural and Intellectual Property (ICIP) protocols are ethical guidelines that provide a set of procedures and recommendations stipulating the correct course of action to be followed surrounding the use of Indigenous cultural material. Protocols ensure the safeguarding of ICIP rights, that is, Indigenous people's rights to their heritage and culture.

Integrity and Relationships

NAISDA collaborates with individuals and communities in the Aboriginal and Torres Strait Islander cultural, arts and education sector in relation to how their culture, history, material and customs are used or represented. NAISDA continues its commitment to building and sustaining strong relationships with Aboriginal and Torres Strait Islander communities.

NAISDA values and respects its relationships with Aboriginal and Torres Strait Islander communities that have been seeded and flourished since

NAISDA's inception. The cultural authority and contribution these communities have made to the ongoing evolution of NAISDA remain the nourishing spirit of the courses delivered at NAISDA.

Consultation and Consent

NAISDA recognises its responsibility in acknowledgement of, and contribution to, the maintenance of Aboriginal and Torres Strait Islander heritage and cultural rights. NAISDA develops songs, dances and materials in a culturally appropriate manner and in consultation with Aboriginal and Torres Strait Islander communities. NAISDA only uses traditional knowledge and cultural expressions with the full permission of the relevant Aboriginal and Torres Strait Islander communities and it does not assert any ownership in the cultural rights over that knowledge or those expressions.

NAISDA's Cultural Protocols in Training Delivery

NAISDA acknowledges the communities and clans that it works with to develop its songs, dances and performances, recognising the right of Aboriginal and Torres Strait Islander communities to be credited for the use of their cultural material and knowledge.

NAISDA supports the right of Aboriginal and Torres Strait Islander people to benefit from the use of their culture. Fair payment and other benefits are made available to the people and communities that NAISDA works with to support cultural development and maintenance.

Developing and Practising Artists Responsibilities to Adhere to the Protocols

NAISDA DAs/PAs should pay respect whenever they undertake a public performance and must gain permission and acknowledge all Indigenous cultural or intellectual property content in their work.

You must seek permission and acknowledge all Indigenous cultural or intellectual property content in your work.

For all cultural knowledge including visual arts, historical and cultural stories, movement, songs, artefacts, please refer to the Australia Council and Bangarra ICIP protocol documents according to the information below.

Cultural Protocol Resources

Please refer to the Terri Janke Company Pty Ltd and The Department of Communications and the Arts publications listed below.

1. The Australia Council and Bangarra ICIP protocol documents link: <http://www.terrijanke.com.au/indigenous-cultural-protocols-and-arts>
2. Pathways to Engagement: Aboriginal and Torres Strait Islander Protocols in Performing Arts Training. (At the time of printing this document is ONLY available in hardcopy)

Note: Copies of the above documents can be located in the NAISDA Library.



CULTURAL TUTORS

Visiting Cultural Tutors

For over 40 years, cultural learning with communities with an unbroken line of cultural knowledge, has been at the forefront of NAISDA training. We have been honored to work with many communities over this time.

NAISDA aims to ensure that whilst it adheres to all cultural knowledge imparted to our DAs/PAs, all assessments are carried out in accordance with the principles of assessment and rules of evidence and guide the implementation of the strategic goals of NAISDA to ensure DAs/PAs gain the required skills, knowledge and attributes in dance qualifications.

Engagement with our Cultural Tutors ensures DAs/PAs connect with acclaimed artists from communities across Australia.

Cultural Tutors

Cultural Tutors bring a wealth of cultural knowledge and cultural experience directly into the cultural classroom and to the DAs/PAs as they head towards a career as an Aboriginal and Torres Strait Islander performing artist.

Cultural Tutors bring real life experiences on cultural dance practices and on how to communicate and engage with community both at the College and on residency.

Using Cultural Tutors in Assessment Judgements

Working alongside NAISDA's VET qualified Trainers and Assessors and Unit Managers, Cultural Tutors provide useful and valuable input into the assessment judgment of DAs/PAs. Whilst Cultural Tutors do not hold the TAE40116 Certificate IV in Training and Assessment qualification, they work alongside NAISDA's VET qualified Trainers, Assessors and Unit Managers who all hold the TAE40116 Certificate IV in Training and Assessment qualification and assist with the assessment judgement. The responsibility of the Cultural Tutors is to:

- Provide input and expert advice on cultural knowledge to include language, song and cultural dance corrections whilst observing DA/PA performance during assessment sessions.

- Provide feedback on "Questions and Answers" responses given by DAs/PAs. Feedback is given on the depth of information required in learning about specific cultural communities.
- Provide advice to DAs/PAs about their communication with Cultural Tutors and members of the specific community being studied by the DAs/PAs.

NAISDA Costumes and Props

During the course of the year all DAs/PAs will take part in props and costume making. All props and costumes created during the year REMAIN the property of NAISDA Dance College.

- **Cultural dresses and nargars:** All dresses and nargars provided to the DAs/PAs for cultural dance also remain the property of NAISDA and must be returned at the conclusion of each session.
- **(Galpus) Cultural Sticks:** All Galpus created during the year by the male DAs/PAs remain the property of NAISDA and must be returned at the conclusion of each session.

Performance/s

All cultural knowledge shared and taught by Visiting Cultural Tutors will always be the intellectual property of the Tutors; and owned by them, their families and their communities. NAISDA DAs/PAs are made aware that they are not to perform, share or teach any cultural material/knowledge that does not belong to them, unless otherwise given permission to do so, from the Cultural Tutors directly. Please note to gain permission from the Cultural Tutors, all communication must go through the NAISDA Head of Dance.

Nhangara Barayi

NAISDA has developed Nhangara Barayi, a sand dancing circle and a living learning space on campus to the rear of Cottage One. This provides a culturally-welcoming space for dance and cultural knowledge classes as well as a venue for workshops and performances.

CURRICULUM OVERVIEW OF QUALIFICATIONS

TRAINING AT NAISDA

We deliver four qualifications at NAISDA Dance College.

10277 NAT CERTIFICATE III in Dance Practice for Aboriginal and Torres Strait Islander Peoples

CODE	UNIT OF COMPETENCY	HOURS
CULTURAL UNITS (DCK)		
DPRDCK301	Explore My Mob through investigation and performance	50
DPRDCK302	Investigate issues that underpin the development of Contemporary Indigenous Dance	60
DPRDCK303	Develop knowledge of Aboriginal or Torres Strait Islander cultures and dance	50
DPRDCK304	Develop and apply knowledge of Aboriginal or Torres Strait Islander cultures and dance on Country	50
DPRDCK305	Develop Aboriginal or Torres Strait Islander cultural dance repertoire	60
DANCE TECHNIQUE UNITS (DTC)		
DPRDTC301	Develop contemporary dance skills in an Aboriginal or Torres Strait Islander context	140
DPRDTC302	Develop contemporary urban dance skills in an Aboriginal or Torres Strait Islander context	140
CUADAN206	Perform basic ballet technique	25
INDIGENOUS ARTS PRACTICE UNITS (IAP)		
BSBCRT301	Develop and extend critical and creative thinking skills	40
DPRIAP301	Develop performance and production skills	50
PHYSICAL CONDITIONING UNITS		
CUAWHS401	Apply movement and behavioural principles to physical conditioning	40
CUAWHS403	Incorporate anatomy and nutrition principles into skills development	60
COMPLIMENTARY SKILLS UNITS (CSD)		
DPRCSD301	Develop and apply physical theatre skills	60
DPRCSD302	Develop and apply musicianship skills to dance performance	60
DPRCSD303	Explore and apply Dancefilm skills in an Aboriginal or Torres Strait Islander context	40
TOTAL		925

10628NAT Certificate IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples

CODE	UNIT OF COMPETENCY	HOURS
CULTURAL UNITS (DCK)		
DPRDCK401	Investigate and apply Aboriginal or Torres Strait Islander cultures and dance	60
DPRDCK402	Engage in Aboriginal or Torres Strait Islander cultures and dance on Country	60
DPRDCK403	Analyse Aboriginal and Torres Strait Islander dance styles to enhance cultural dance repertoire	60
PDPDCK504	Research My Mob with <i>Dadirri</i> and critical thinking	70
DANCE TECHNIQUE UNITS (DTC)		
DPRDTC401	Investigate and apply techniques for contemporary dance and Contemporary Indigenous Dance	150
DPRDTC402	Investigate and apply street dance and urban jazz in an Aboriginal or Torres Strait Islander context	150
CUADAN306	Increase depth of ballet dance technique	70
INDIGENOUS ARTS PRACTICE UNITS (IAP)		
DPRIAP401	Engage in performance and production	60
PHYSICAL CONDITIONING UNITS		
CUAWHS301	Condition the body for dance performance	60
COMPLIMENTARY SKILLS UNITS (CSD)		
DPRCSD401	Increase depth of physical theatre skills	75
DPRCSD402	Increase depth of musicianship skills	60
DPRCSD403	Direct production of Dancefilm	60
CUAMCP303	Develop simple musical pieces using electronic media	35
CUAIND304	Plan a career in the creative arts industry	35
TOTAL		1,005

10629 NAT Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples

CODE	UNIT OF COMPETENCY	HOURS
CULTURAL UNITS (DCK)		
PDPDCK501	Supervise and lead Aboriginal or Torres Strait Islander cultures and dance	60
PDPDCK502	Lead a group in performance of Aboriginal or Torres Strait Islander cultures and dance on Country	60
PDPDCK503	Recognise and respond to cultural protocols in cultural dance repertoire	60
DANCE TECHNIQUE UNITS (DTC)		
PDPDTC501	Refine Contemporary Indigenous Dance repertoire	75
PDPDTC502	Refine contemporary dance in an Aboriginal or Torres Strait Islander context	150
PDPDTC503	Refine contemporary urban dance in an Aboriginal or Torres Strait Islander context	150
CUADAN408	Develop expertise in ballet technique	80
INDIGENOUS ARTS PRACTICE UNITS (IAP)		
PDPIAP501	Analyse and explore the choreographic process in an Aboriginal or Torres Strait Islander context	50
PDPIAP502	Demonstrate professional engagement in performance and production	100
PHYSICAL CONDITIONING UNITS		
CUAWHS501	Maintain a high level of fitness for performance	80
COMPLIMENTARY SKILLS UNITS (CSD)		
PDPCSD501	Refine physical theatre skills	60
PDPCSD502	Produce and direct Dancefilm	80
CUAMCP501	Compose music using electronic media	60
CUAPRF304	Develop audition techniques	25
CUAIND502	Maintain and apply creative arts industry knowledge	50
ELECTIVE UNITS (CHOOSE 1)		
PDPDCK504	Research My Mob with <i>Dadirri</i> and critical thinking	70
CUACHR501	Create and perform complex dance pieces	60

10841 Advanced Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples

CODE	UNIT OF COMPETENCY	HOURS
CORE UNITS		
NAT10841001	Planning engagement to embody Aboriginal or Torres Strait Islander Cultural life in a community	200
NAT10841002	Embody Aboriginal or Torres Strait Islander cultural life in a chosen community	200
NAT10841003	Restoration through own Storying	250
CUAWHS501	Maintain a high level of fitness for performance	80
CUAIND601	Work professionally in the creative arts industry	70
CUAWHS602	Develop techniques for maintaining resilience in a competitive environment	50
NAT10841004	Form relationships with Aboriginal or Torres Strait Islander mentors	150
NAT10841005	Enrich and embody Storys	100
TOTAL NOMINAL HOURS (CORE UNITS)		1,100
ELECTIVE UNITS (CHOOSE 8)		
CULTURAL ARTS PRACTICE (CUP)		
PDPDCK504	Research My Mob with Dadirri and critical thinking	70
COMMUNITY ARTS PRACTICE (CAP)		
NAT10841006	Enrich contemporary dance skills in an Aboriginal or Torres Strait Islander context	110
NAT10841007	Enrich urban dance skills in an Aboriginal or Torres Strait Islander context	210
NAT10841008	Enrich ballet technique in an Aboriginal or Torres Strait Islander context	110
NAT10841009	Enrich contemporary Indigenous dance for community practice	110
NAT10841010	Enrich choreographic skills for devised works in an Aboriginal or Torres Strait Islander context	110
DANCE TEACHING SKILL SET (CUASS00015)		
CUADTM401	Plan and organise dance classes	40
CUADTM403	Apply safe dance teaching methods	60
HLTAID003	Provide first aid	18
SISCCRO302A	Apply legal and ethical instructional skills	25
SISCDAN301A	Teach recreational dance	15
BUSINESS OPERATIONS SKILL SET (CUASS00021)		
BSBPRC402	Negotiate contracts	50
BSBREL402	Build client relationships and business networks	50
BSBR501	Manage risk	50
BSBWOR501	Manage personal work priorities and professional development	60
BSBWRT401	Write complex documents	50
CUAFIM501	Source funding for projects	70
FNSORG501	Develop and manage a budget	80
PROFESSIONAL DANCE PRACTICE (DPR)		
NAT10841011	Master contemporary Indigenous dance for professional practice	185
NAT10841012	Master professional contemporary dance in an Aboriginal or Torres Strait Islander context	185
NAT10841013	Master professional urban dance in an Aboriginal or Torres Strait Islander context	150
NAT10841014	Master professional ballet technique in an Aboriginal or Torres Strait Islander context	185
NAT10841015	Master professional solo dance composition in an Aboriginal or Torres Strait Islander context	100
NAT10841016	Master professional physical theatre skills in an Aboriginal or Torres Strait Islander context	100
MULTIMEDIA (MMS)		
NAT10841017	Create Dancefilm for professional practice	195
NAT10841018	Use advanced music composition skills for dance	195

DA/PA REPRESENTATION

NAISDA has four Houses made up of DAs/PAs across all courses.

The Houses are Nicol, Cole, Randall and Leslie. These are the surnames of four of NAISDA's significant pioneers whose passion has led the way for the College to be here today.

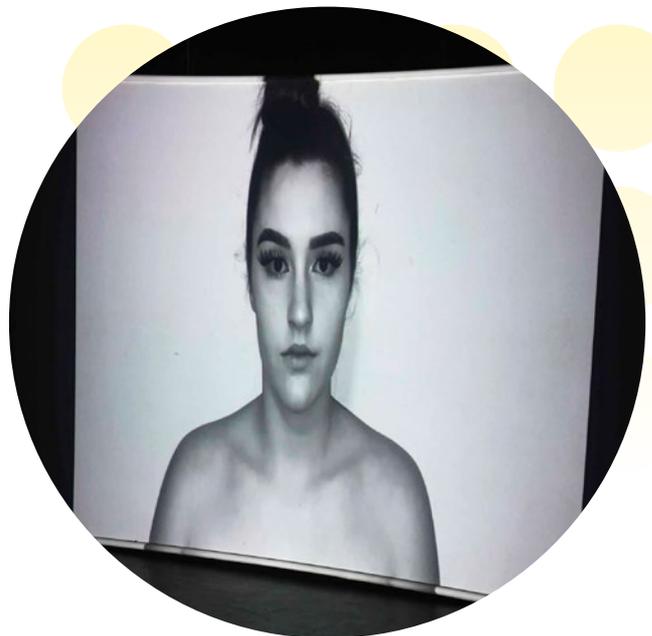
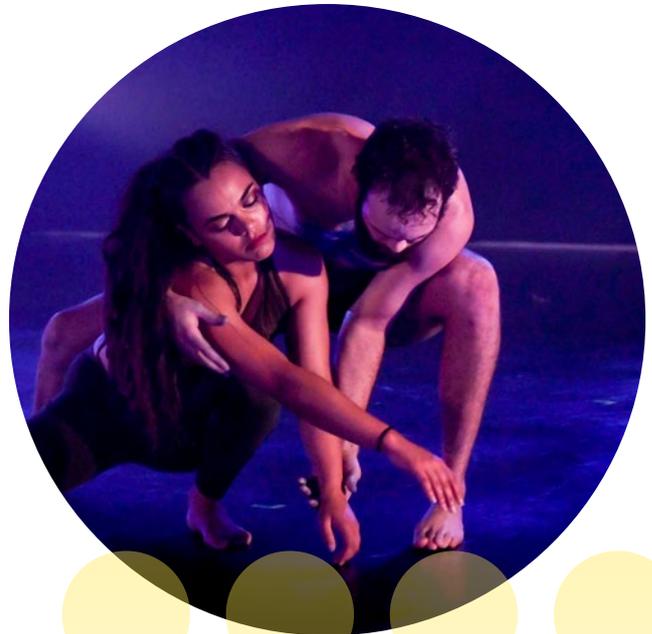
Each House has a House Leader elected by its members. The House Leader is the House's voice during YARN Time and someone other DAs/PAs can discuss issues with. The DA/PA cohort will also elect a DA/PA representative to the NAISDA Ltd Board (ex officio) and two members to sit on the Board of Studies.

1. NAISDA Board

The selection process to elect one DA/PA Representative to an ex-officio position on the NAISDA Ltd Board takes place annually prior to the Annual General Meeting (AGM). The successful DA/PA will receive an induction and join the Board at that year's AGM in April and subsequent Board meetings.

2. NAISDA Board of Studies

The membership of the NAISDA Board of Studies includes two DA/PA representatives (one male and one female). The term of membership is two years. All DAs/PAs elect a representative (s) that are vacant at the time. All elected DA/PA representatives will attend all possible meetings. If DA/PA representatives are absent from classes due to a Board Meeting they are exempt and this does not affect their overall attendance.



DA/PA SUPPORT SERVICES

As part of NAISDA's commitment to providing a dynamic and supporting learning environment for all Developing and Practising Artists, NAISDA employs a Support Officer (SO) who assist, guide and mentor DAs/PAs in a range of support services and ensure all DAs/PAs have a safe environment to discuss issues in a culturally appropriate and confident manner. The support services are underpinned by First Nations' perspective on self and determinants of wellbeing.

If after a conversation you feel that there are issues that will affect your studies, the Support Officer (SO) may discuss the issue/s with relevant staff members in a respectful and confidential manner.

If the Support Officer (SO) feels you may require external support, they may give you information about other services available on the Central Coast and help you link in with the services as required (such as Counselling, Community Programs and Events etc.)

See the Counselling, Health Services and the Managing Stress sections for contact details.

Health Checks

At NAISDA we develop skills and knowledge for the performing arts industry. To have a long and successful career in the arts industry, you need to maintain a fit and healthy body. For this reason, along with the Federal Governments' Closing the Gap initiatives, all DAs/PAs receive a free annual health check with Yerin Aboriginal Health Services. The check-ups may identify any pre-existing injuries or illnesses that could impact your training. The check-up is known as a **'715' Health Screen**.

This health check is bulk billed. You may also require referrals to specialist health services to manage injuries or illnesses and to help develop your fitness and strength.

See [Health Services section](#)

DA/PA Student ID Cards

NAISDA issues all enrolled students with a DA/PA Photo Identification Card each year.

If you lose your ID card or it gets damaged, a fee of \$25 will be charged for a replacement card. Payment must be received prior to NAISDA issuing the replacement card.

You must not lend your cards to any other DA/PA. If a person is caught carrying the wrong ID or Student Concession Card whilst travelling on NSW Public Transport, fines may be enforced and the cards will be confiscated. Please note that the security of your Tertiary Student Concession and DA/PA ID cards are your responsibility.

Tertiary Student Concession Card – Opal Card

You will also need to set up your Concession Opal Card online for Tertiary Students that allows you to travel on NSW Public Transport at a student/concession rate. This card, in addition to your DA/PA ID card, must be kept on you at all times when travelling on all NSW Public Transport.

Damaged or Lost Cards

If your Tertiary Student Concession is damaged or lost and you require a replacement, you will need to see the Academic Administration Officer for a replacement form and pay for a replacement fee to NSW Transport. Replacement of the NAISDA DA/PA ID card will incur a \$25 fee. Please see the Academic Administration Officer if you require a replacement card.

Payment must be received prior to NAISDA issuing the replacement card.

Note: *To apply for your Opal Concession card please see the NSW Opal for Tertiary students link below:*

https://www.opal.com.au/en/about-opal/opal_for_concessions/opal_for_tertiary_institutions/

Health Care Card

If you are eligible to receive an ABSTUDY allowance, you are eligible for a 'Health Care Card'. Even if you are not eligible for ABSTUDY or any other Centrelink benefit, you still may be eligible for a 'Low Income Health Care Card'. Having a Health Care Card will give you concessions on healthcare costs. This means you can get cheaper prescription medicines through the Pharmaceutical Benefits Scheme and medical services funded by the Australian Government.

You can request a Health Care Card through ABSTUDY or speak with the Support Officer if you need help in applying for one.

Note: *ABSTUDY representatives will be onsite during your **NAISDA orientation week**. You will have an opportunity to ask them for more details on your Health Care Card application.*

See the [ABSTUDY section](#)



DANCEWEAR AND PERSONAL PRESENTATION

Overview

All DAs/PAs are required to wear appropriate uniform to all classes.

For a complete list of uniform requirements please refer to the policy below or contact Pamela Williams (Training Operations Coordinator) on p.williams@naisda.com.au or (02) 4340 3174.

- All DAs/PAs are required to wear uniforms and appropriate dance wear for ALL dance classes.
- Dress and grooming should always reflect care in personal presentation and hygiene.
- DAs/PAs may wear fingernail polish but NOT nail extensions due to safe dance protocols.
- NO piercings (studs accepted) or jewellery or long nails.
- All DAs/PAs must wear appropriate Dance Support at all time for personal safety.

If you would like to discuss any of the above, please see the Head of Dance for further information.

DA/PA Uniform and Personal Presentation Policy

CULTURAL CLASSES: TORRES STRAIT ISLANDER DANCE

Female

- Wide strap singlet or t-shirt and sarong

Male

- Singlet and sarong

YOLGNU/ABORIGINAL DANCE

Female

- Loose elastic-waisted skirt, midcalf or ankle length
- Wide strap singlet or t-shirt

Male

- Shorts
- Singlet or T-shirt

BALLET CLASSES

Female

- Hair must be worn in a tidy bun
- Please use hair net and bobby pins
- Black ballet leotard and ballet skirt
- Flesh or pink ballet tights (no bare legs)
- Skin tone ballet shoes

Male

- Hair must be groomed (brushed)
- Long hair must be tied back
- Long black tights, ¾ tights or dance shorts
- Black or white form-fitted (tight) t-shirt
- Black ballet shoes with elastic

CONTEMPORARY CLASSES

Female

- Hair must be worn in a tidy pony tail (no wispy hair)
- Black leotard
- Form fitted white or black t-shirt or singlet
- Long black tights, ¾ tights or black bike shorts, (no ballet tights)
- No shoes (socks can be worn for some exercises; your teacher will specify)
- Knee pads

Male

- Hair must be groomed (brushed)
- Long hair must be tied back
- Long black tights, ¾ tights or black bike shorts
- Black or white form-fitted shirt
- No shoes (socks can be worn for some exercises; your teacher will specify)
- Knee pads

URBAN JAZZ CLASSES

Female

- Hair must be worn in a tidy pony tail (no wispy hair)
- Form fitting t-shirt or singlet or leotard
- Black bike shorts or long black tights (no ballet tights) with leotard
- Baggy track pants and/or tops of personal choice
- Jazz shoes
- Runners for hip hop

Male

- Long hair must be tied back
- Long black tights, $\frac{3}{4}$ tights or black bike shorts
- Black or white form-fitted shirt
- Baggy track pants and/or tops of personal choice
- Jazz shoes
- Runners for hip hop



PILATES, MUSCLE AND BONE AND TUMBLING CLASSES

Female

- Hair must be worn in a tidy pony tail (no wispy hair)
- Black leotard
- Form fitting t-shirt or singlet
- Black long tights, $\frac{3}{4}$ tights or dance shorts (no ballet tights)
- Footwear as required
- Towel

Male

- Hair must be groomed (brushed)
- Long hair must be tied back
- Form fitting t-shirt or singlet
- Black long tights, $\frac{3}{4}$ tights or dance shorts and
- Footwear as required
- Towel



DISCRIMINATION, HARASSMENT AND BULLYING

What is Discrimination?

This occurs when someone is treated less favourably than another in similar circumstances because of a personal attribute that has no relevance to the situation.

Discrimination against a person or group of persons falls under the Anti-Discrimination Act 1977 (NSW) and the Australian law.

DAs/PAs must not discriminate against, nor treat unfairly or unlawfully another DA/PA, employee or community member/s on the grounds of:

- Gender
- Race, colour, nationality or ethnic origin, religion, disability
- Age
- Pregnancy
- Marital or parental status
- Political belief or activity
- Trade union activity
- Lawful sexual activity
- Association with or relation to a person with any of the above attributes

What is Harassment?

Study or workplace harassment is repeated behaviour, of a DA/PA or employee or group of employees or group of DAs/PAs that is unwelcome, unsolicited and considered to be offensive, intimidating, humiliating or threatening by another person.

Forms of harassment includes:

- i. Sexual harassment is any form of unwanted, unwelcomed or uninvited sexual behaviour that is offensive, humiliating or embarrassing. It may include unwanted attention or touching, sexual propositions, leering or staring, offensive language, displaying nude images, persistent requests for dates, crude or offensive jokes.

- ii. Homosexual and transgender vilification.
- iii. HIV/aids vilification.
- iv. Racial vilification.
- v. Constant offensive put downs or negative comments in person or on social media platforms like Facebook, Twitter or Instagram etc. This may include offensive photos, pictures or in writing or by telephone or other IT/electronic means.

NAISDA aims to ensure that all Developing Artists and Practising Artists abide by the DA and Staff Discrimination and Harassment Policy and Procedures.

Please review the [DA Discrimination and Harassment Policy & Procedures](#)

The NAISDA Informal Code of Conduct Approach in Dealing with this Issue

Any DA/PA or staff member who feels that they have been treated unfairly or experienced unwelcomed, unwanted behaviour on a constant basis whilst at NAISDA can first ask the person to:

Refrain (STOP) from the unwanted behaviour.

Let them know it is making you uncomfortable. This approach is best done in a private meeting. If you feel uncomfortable you may ask a friend or another DA/PA to attend this meeting as a witness ONLY.

Note: *The person accompanying the DA/PA is legally not allowed to speak during this meeting. It is best practice to make a written note of what was discussed and said by all parties during the meeting for your future reference.*

6. If the unwanted behaviour continues, please inform the Head of Compliance and Training Operations. They will record the information on a file note and discuss the matter with the alleged offender as to their understanding that their behaviour is unwanted, humiliating or offensive and that it must cease immediately. They must outline that this misconduct behaviour may lead

to disciplinary actions by NAISDA.

- If the unwanted behaviour continues the DA/PA is entitled to lodge a formal complaint by putting it in writing to the Head of Compliance and Training Officer and proceed with NAISDA's Formal Disciplinary procedures.

Note: *Both parties can be offered counselling during this process.*

What is Bullying?

This occurs when someone repeatedly treats another person less favourably in order to intentionally hurt, offend, intimidate, threaten or gain power over another person.

BULLYING/INAPPROPRIATE BEHAVIOUR

- Bullying behavior may be physical or psychological. It can be carried out by one person or a group and may be done privately, openly or via social media.
- Bullying behavior in a discriminating manner against a person or group of persons falls under the Anti-Discrimination Act 1977 (NSW) and the Australian law. This includes but not limited to bullying on the basis of gender, race, religion, age, marital status, homosexuality, disability, transgender basis, career responsibility or discrimination because a relative or associate has one of these characteristics.
- Bullying incidents that cause fighting with any person. This may include violent, indecent, disorderly, threatening or offensive behavior or language whilst on or off NAISDA premises whether directed towards a member of staff, another DA/PA, professional service staff (e.g. Police, Ambulance, Fire Crew) or a member of the public.

Note: *Any DA/PA who is found to have been bullying a person will be subject to the **Level Three disciplinary procedures**.*

See the [DA Bullying Policy & Procedures](#)

Bullying against a person or group of persons falls under the anti-Discrimination Act 1977 (NSW) and the Australian law.

DAs/PAs must not bully or treat unfairly or unlawfully another DA/PA, employee or community member/s on the following grounds of:

- Gender
- Race, colour, nationality or ethnic origin, religion, disability
- Age

- Pregnancy
- Marital or parental status
- Political belief or activity
- Trade union activity
- Lawful sexual activity
- Association with or relation to a person with any of the above attributes

The NAISDA Misconduct Approach in Dealing with this Issue

If any DA/PA or staff member has experienced any bullying issues, they are entitled to lodge a formal complaint by putting it in writing to the Head of Compliance and Training Operations. The complaint then proceeds according to NAISDA's formal disciplinary procedures.

Refer to NAISDA's [DA Misconduct Policy & Procedures](#)

EVACUATION PROCEDURE

Raising the Alarm

Any staff member or DA/PA who identifies an emergency situation must do the following:

1. Alert Reception or the Chief Warden, Debra Schleger.
2. The Chief Warden checks validity/severity of incident, notifies emergency services, marshals the wardens and commences an evacuation.
3. The Area Wardens will sound the alarm throughout the buildings using loud halers or verbal communication to commence the evacuation.

In the event that the Chief Warden and/or Deputy Warden are absent; an Area Warden will lead the evacuation process. In the event that no Wardens are on duty, dial Emergency 000.

Alarm Signal

A loud haler with continuous sound or verbal communication indicates that a building evacuation is required. This tone or verbal communication requires that everyone leaves the building immediately.

Evacuation Plan

1. **Immediately notify Emergency Services if required: Dial 000 for Fire, Police, and/or Ambulance**

*Information required: Name of Company
NAISDA Dance College*

Nearest Cross Street – Festival Drive and Parklands Road. Mt. Penang Parklands, Kariong (Kariong High School) then turn 2nd right on Parklands Rd.

2. **Evacuate immediate area to Emergency Assembly Point and account for all personnel**
 - a. All Wardens are to attend Reception and put on their caps, gather their equipment, await direction from the Chief Warden and commence evacuation of their designated area

- b. Should the incident be of a minor nature, evacuation may only be necessary in the immediate area
- c. In the event of a major incident, evacuation of the entire premises and adjacent properties may be required.

Note: Evacuation in relation to smoke, chemical spillage and gas escape will be governed by existing conditions at the time of the incident.

- d. **Evacuation should take place through the nearest and safest available exit to the Primary Evacuation Assembly Point at the cricket pitch on the Village Green.**
- e. **Alternate Emergency Evacuation Assembly Point is the sheltered picnic area near building 25.**
 - **WALK** smartly to the nearest safe exit, **DO NOT RUN.**
 - In the event of a general evacuation where a staff member/Developing Artist/Practising Artist is in another area, he or she is to evacuate with people in that area. People should **NOT** attempt to return to the area without clearance from emergency services/Chief Warden until they are told it is safe to do so.
 - In the case of a fire, people must close all doors behind them as they leave.
 - In the case of a bomb threat, people must leave all doors open.
 - The Chief Warden will announce when it is safe for everyone to return to their work areas/classes.

ASSEMBLY POINTS

Primary Assembly Points:

The cricket pitch on the Village Green

Secondary Assembly Points:

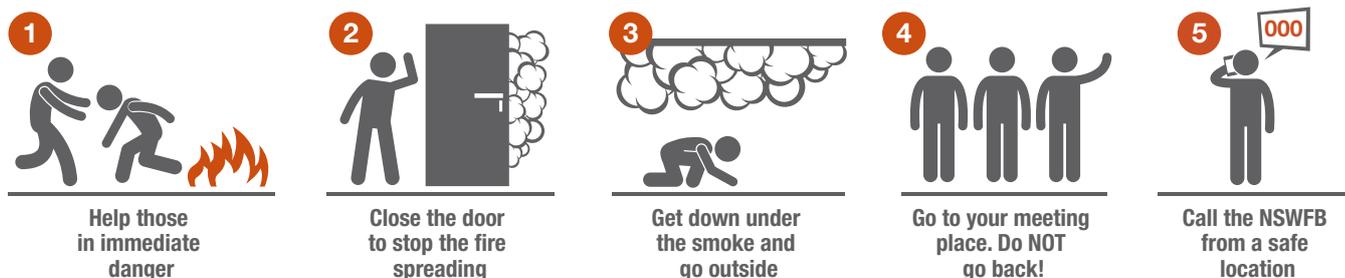
The sheltered picnic area near Studio 26

Do Not Panic/Do Not Run

DA/PA Responsibilities

Developing Artists and Practising Artists are key participants in an emergency evacuation. As such you are required to familiarise yourself with the evacuation diagrams posted in each building and the list of emergency wardens. You are also required to follow directions in an emergency evacuation as requested by any designated warden (staff member). Refusal to do so will be managed through the DA Misconduct Policy and Procedures.

NAISDA Cottage Evacuation Plan



106

EMERGENCY TEXT



000

EMERGENCY CALL



Evacuation Plan

1. Know two ways out of every room
2. Make sure your windows can open
3. Decide on an outside meeting place
4. Call 000
5. Talk about it with everyone in your household
6. Practise your escape plan regularly
7. Read the Evacuation Diagram on display in your cottage

Medical and Other Emergencies

1. **Police, ambulance or fire** **000**
2. **Kim Walker**, NAISDA Chief Executive Officer **0427 292 894**
3. **Debra Schleger**, NAISDA Chief Operating Officer **0427 700 473**

FIRST AID AND INJURY MANAGEMENT

First Aid

NAISDA aims to ensure that all health and safety procedures comply with legislation, standards and guidelines. This includes providing DAs/PAs with First Aid assistance.

Injuries

As a dancer in training, your body will experience many new and increased demands and naturally may sustain an injury as part of the process. At NAISDA, we believe in practising preventative measures to help your body adjust to the rigor of full-time dance studies and towards any injury occurred in the dance studio.

INJURIES DURING TRAINING

All injuries that occur on campus during College hours must be reported immediately to one of the designated First Aid Officers.

The First Aid Officer will assist the injured person by assessing the injury, rendering first aid and implementing any follow-up measures. A DA/PA Injury Register form must be completed at the time of rendering first aid.

REQUIREMENTS OF INJURY REGISTRATION FOR DEVELOPING ARTISTS ONLY

1. See a designated First Aid Officer.
2. First Aid Officer completes the NAISDA DA/PA Injury Register. The DA/PA is required to sign the register if able.
3. First Aid Officer notifies the Training Operations Coordinator immediately of the incident. The Training Operations Coordinator will notify the relevant NAISDA staff of the incident.
4. The First Aid Officer gives the Injury Register to the Training Operations Coordinator.
5. The injury will be assigned an injury number (coordinated by the Training Operations Coordinator) which will assist in the tracking of injury status, rehabilitation and return to studies status.
6. Personal and health information collected about the injured DA/PA on this form may be

used during the processing, assessing and management of the injury.

7. Review and follow the First Aid and Injury Flowchart process on p 54.
8. Original documents e.g. Medical Reports will be scanned and filed on the individual DA/PA file. The original document must be returned to the DA for their records.
9. Photographs of all the designated First Aid Officers are posted in all NAISDA Office and Training buildings.

NAISDA First Aid Officers in 2021 are:

Pam Williams, Training Operations Coordinator

Meaghan Bonser, Academic Administration Officer

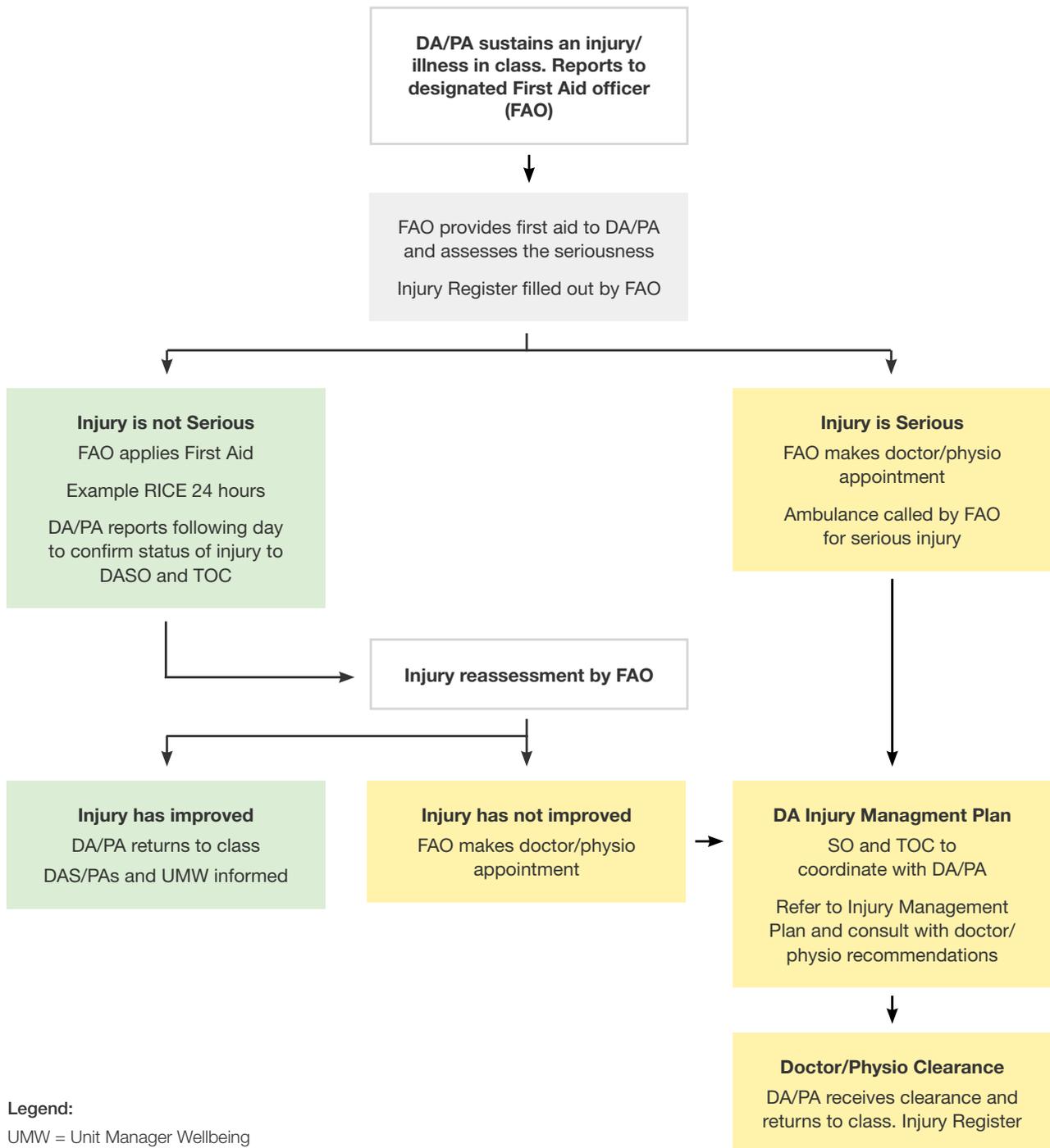
Jaylee Lawrence, Receptionist

NAISDA will help create an Injury Recovery Program through our **Injury Management Program**, which could include consultation with a variety of specialists including:

- Doctors (free of charge - Medicare)
- Chiropractor
- Physiotherapist
- A pilates program

Note: Whilst NAISDA supports its injured DAs/PAs with transport to appointments, travel to personal medical appointments are the full responsibility of each individual DA/PA unless the DA/PA requires urgent assistance with transport.

FIRST AID AND INJURY FLOWCHART



Legend:

- UMW = Unit Manager Wellbeing
- TOC = Training Operations Coordinator
- FAO = First Aid Officer
- SO = Support Officer

Note: If injured offsite the same process is to be followed when you attend College

HEALTH SERVICES

Here are some local health services that DAs/PAs can utilise:

1. Yerin Aboriginal Health Services (GP) and Yerin Dental Services

Address: 37 Alison Road Wyong NSW 2259
Phone: 02 4350 0222
Fax: 02 4351 0993

2. Kariong Physiotherapy

Address: 3 Mitchell Drive, Kariong NSW 2250
Phone: 02 4340 1643
 (7am to 7pm, Mon to Fri)

Kariong Physio Booking Procedures

Online booking system for DAs/PAs:

- There is a special drop down box for DAs/PAs on the Kariong physio website.
- An email will be sent to DAs/PAs for confirmation. (The Support Officer (SO) will forward to Pam Williams for injury management)
- DAs/PAs will receive a text the day before the appointment with a Y or N for attendance
- If DA/PA says Y to an appointment and does not show up, they will need to pay \$7 and they will still lose a 715 appointment.

Note: Steve Lloyd from Kariong Physio will be at NAISDA every Wednesday morning 7.30am to 9am in one of our studios.

- 7.30am – 8.30am DAs/PAs onsite
- 8.30am – 9am DAs/PAs who travel to NAISDA
- Appointments onsite are for ten minute only. He will refer the DA/PA to an appointment at his office if further treatment is required.
- The appointment register is held at NAISDA Reception for DA/PA bookings.

3. Reliance Medical Practice (GP)

Address: 9c/1-10 Amy Close, Wyong NSW 2259
Phone: 02 4304 1333
 (8am to 10pm)

4. Kariong Medical Centre (GP)

Address: 1/4 Mitchell Drive, Kariong NSW 2250
Phone: 02 4340 4444
 (8am to 10pm)

5. Nunyara Aboriginal Health Clinic

Address: 2 Ward St, Gosford NSW 2250
Phone: 02 4320 2698
 (8:30am to 5pm)

- Note:**
1. If you are organising your appointment personally please notify the Support Officer (SO) of your appointment time and location and regards to doctor/physio/ other.
 2. If you need any help in attending you must contact the Support Officer (SO) 24 hours prior to the appointment.

HELPFUL CONTACTS

POSITION	NAME	PHONE	MOBILE
Executive			
Chief Executive Officer	Kim Walker	4340 3155	0427 292 894
Chief Operating Officer	Debra Schleger	4340 3156	0427 700 473
Corporate Services Executive Assistant	Casey Bourke	4340 3123	
Corporate Services			
Head of Development	Jan Wells	4340 3154	0427 656 450
Head of Finance	Simba Chimpaka	4340 3115	
Corporate Services Coordinator (Finances)	Kate O'Brien	4340 3162	
Youth Engagement Officer	Celeste Uerata	4340 3151	
Receptionist	Jaylee Lawrence		4340 3100
Facilities Officer	Karen Bluff		
Training			
Head of Dance	Deon Hastie	4340 3161	0418 514 626
Head of Compliance and Training Operations	Bronwyn Hodgekiss	4340 3113	
Head of Cultural Practice	Jo Clancy	4340 3114	
Advanced Diploma Coordinator	Alfred Taahi	4340 3118	
Training Operations Coordinator	Pamela Williams	4340 3174	
Academic Manager	Jane Austin	4340 3117	
Academic Administration Officer	Meaghan Bonser	4340 3121	
NAISDA Support Officer	Adelle Grogan	4340 3152	0428 077 111
Abstudy			
ABSTUDY	Centrelink	1800 132 317	fx 1300 786 102
	Gosford Office	4328 6345	

MEDICAL	ADDRESS	PHONE	HOURS
Reliance Medical Centre	69 Central Coast Hwy, West Gosford	4304 1333	8am – 10pm
Kariong Medical Centre	1/4 Mitchell Dr, Kariong	4340 4444	8am – 6pm
Kariong Physiotherapy	3 Mitchell Dr, Kariong	4340 1643	9am – 5pm
Yerin Aboriginal Medical Centre	36 Alison Rd, Wyong	4350 0222	

IT FACILITIES

Information technology facilities are available in Building 35 and Building 31 Computer Room for use during College hours (access to the Computer Room is restricted when classes are scheduled).

No IT equipment is to leave Building 35 or the Computer Room at any time without permission.

Building 35 is an IT room dedicated for the purpose of teaching Dancefilm and Music Composition Units. DAs/PAs who utilise these facilities will be given an induction.

As part of your study at NAISDA you must bring an external hard drive or large capacity USB to store all presentations and work created in Dance Film and Music Composition units.

Microphones, iPads, video recorders, cameras, laptops and an electric keyboard are also utilised in classes by Trainers for course-related work.

Other audio-visual equipment onsite includes two interactive whiteboards for presentations and video-conferencing and several TV screens to display footage or other visuals.

Due to limited stock in the IT Library, If you wish to utilise any of the audio-visual equipment for a class presentation or assessment you will need to provide enough notice (either in person or via email 48 hours prior) to your Trainer to ensure the item/s you require are available and are reserved for you.

If you have borrowed equipment and it is not returned, you will be restricted from borrowing any more IT equipment until they have been returned.

If the items have not been returned after discussion, the matter will be managed through the DA Misconduct Policy and Procedures.

All DAs/PAs enrolled at NAISDA are entitled to a NAISDA network account and a NAISDA email address giving access to the internet, email and limited data storage (2GB per DA).

Personal use of all computers by DAs/PAs will be monitored, with restrictions on some internet sites and time spent. Data usage will also be monitored

and reviewed at the end of each term. DAs/PAs will need to ensure all excess data (anything over 2GB) is removed from their network user profile (including the desktop and any local folders such as Music, Downloads, Pictures folders) before they leave the College at the end of each term to avoid any important data being deleted.

There is wireless internet connection on premises at the College and in the cottages for all DAs/PAs to utilise for personal laptops and mobile phones.

After Hours Access to IT Facilities

If you require after hours access to the Computer Room or Building 35, please refer to the information in this Study Guide about after hours access in the Security section.

You will also need to undergo an After Hours Access Induction prior to utilising facilities on Campus after hours for the first time.

The after hours access arrangements to the Building 35 IT facilities will be included in the induction.

NAISDA places great importance upon the utilisation of quality IT facilities. As such, all DAs/PAs are asked to respect these facilities by demonstrating maturity and responsibility when utilising them. This includes leaving all facilities in the same clean and operable state they were in at the beginning of the day.

Data Security and Integrity

- You may only use the IT facilities that you have been authorised to use.
- You must maintain a high level of password, account and information security at all times.
- You will be given an exclusive computer account and password. Your password should not be given to any other person. You must not allow anyone to use your password or account and you must not attempt to access the password or account of another user.
- You must not attempt to install any software or interfere with existing NAISDA IT facilities, hardware or software.
- Regular entry to the Computer Room (Building 31) and the Mac Lab in Building 35



is from Monday to Friday, 7am to 5pm. If you require after hours access to the Computer Room or Building 35, please refer to the information in this Study Guide about after hours access in the Security section. You will also need to undergo an After Hours Access Induction prior to utilising facilities on Campus for the first time.

For after hours access, contact Debra Schleger, Chief Operating Officer:

Ph: (02) 4340 3156

M: 0427 700 473

E: d.schleger@naisda.com.au

Responsible and Appropriate Computing

- Inappropriate or irresponsible computing will not be tolerated.
- Under no circumstances can any non-NAISDA staff member or DA/PA access the IT facilities, unless expressly authorised by the COO.
- You must not attempt to harass others. This includes using IT facilities to send, receive or store obscene, abusive or fraudulent messages, images or files.

Please see the Discrimination and Harassment Policy & Procedures.

Computer Room Etiquette

- Under NO circumstances is food permitted in the Studios, the Computer Room or Building 35 during scheduled classes. No drinks must be near the computers or electrical equipment at any stage. All drinks to enter the Studios to rehydrate are to be contained in an enclosed drink bottle
- Make sure you are well prepared before arriving in the Computer Room to ensure minimal disruption to others.
- Enter and leave the room in a quiet and orderly fashion.
- Keep noise to a minimum so that all users can enjoy and maximise their learning.
- Maintain safe and responsible WHS practices at all times.
- When you have finished using the Computer Room, tidy your workstation, place your chair under the desk and place all rubbish in the bin.

LANGUAGE LITERACY AND NUMERACY (LLN)



Language, literacy and numeracy (LLN) skills are a part of the way we communicate and use numbers in our everyday lives. While training at NAISDA you will also use a variety of reading, writing, speaking, listening and numeracy skills.

Language, literacy and numeracy foundation skills are 'built-in' into the three stages of theory learning. The focus for each task is the depth of investigation and creativity of the response, rather than LLN in isolation.

NAISDA aims at all times to provide a positive and rewarding learning experience for all DAs/PAs. If you require support, please contact your Trainer in the first instance as NAISDA will provide assistance in this area if required.

LIBRARY AND TEACHING RESOURCES

NAISDA has a small library of electronic and print resources relating to dance, the arts and Indigenous cultures which are available for you to use.

A range of handouts and learning resources are also provided as part of your studies. If you wish to borrow an item from the library please see the Receptionist who will be able to assist you.



MANAGING STRESS

Managing Stress During Assessments

The assessment periods can be stressful times. The best way to avoid feeling stressed or anxious is to start preparing NOW for assessments. Start early!

The best thing you can do is:

- Be clear about how you are progressing in class (ask Trainers for input or feedback on where they feel you may need to concentrate your efforts).
- Ask questions for clarification if you are unsure of anything.
- Keep practising your training.
- Have a yarn with the Support Officer (SO) about any concerns you have regarding assessments.

How to Prepare Yourself for Assessments

- Attend all classes.
- Ask your Trainers how you are progressing in each class.
- If you are having difficulty in any area of your learning, ask questions so you understand what you need to do to progress in your study.
- If you are having difficulty picking up physical tasks, start practising exercises, repertoire and technique outside class times.
- If you have unfinished theory work, complete it and hand in on time.
- If you are working with a Counsellor or Psychologist, ask them to help you develop tools to manage anxiety and stress.

The following contact numbers may be helpful if you are experiencing stress during Summative Assessments.

Helplines

Beyond Blue info line	1300 224 636
Mensline	1300 789 978
Lifeline	13 11 14
Relationships Australia	1300 364 277
Mental Health Line	1800 011 511

See [Counselling section](#)

MEDIA AND PUBLICITY

DAs/PAs **must not** give interviews to the media in regards to NAISDA without permission from the NAISDA Executive i.e. the Chief Executive Officer (CEO) or the Chief Operating Officer (COO).

When using social media including Facebook, Twitter etc. you are reminded that you are an ambassador for NAISDA and required to behave in a courteous and respectful way to others.

See the [IT & Social Media Policy & Procedures](#)

DAs/PAs must not indulge in any personal abuse or criticism of others and ensure that remarks made about other DAs/PAs, performances, artists or staff members meet the standards required by NAISDA's Code of Conduct.

See the [DA Code of Conduct Policy & Procedures](#)

Note: Also see the *Privacy and Release of Information Section and Social Media sections.*



MISCONDUCT

Probation

All DAs in their first term of study, (including returning DAs) are on probation for the first seven weeks of study. This will include a physical conditioning weekly work sheet that must be completed. If a DA has not fulfilled their obligations to study at NAISDA they may:

- have their probation extended.
- be asked to leave the College at the end of term one.

Undertaking to Abide by NAISDA Policies and Procedures

All DAs/PAs enrolled at NAISDA are to follow all the DA NAISDA Policies and Procedures upon registering for study.

Note: *This confirms that you will abide by the NAISDA Policies and Procedures during your year of study.*

Policy

- 1.1 The College expects DAs/PAs to conduct themselves in such a way that contributes to the achievement of the College's purposes and proper operation and NAISDA's positive reputation as a leading Aboriginal and Torres Strait Islander Performing Arts Registered Training Organisation (RTO).
- 1.2 DAs/PAs agree to adhere to all NAISDA Policies and Procedures in relation to all activities and services provided by NAISDA as a condition of enrolment.

- 1.3 Misconduct is conduct that disrupts the management, administration or operation of the College or impairs the reasonable freedom of any person to pursue his/her studies, or obstructs staff in performance of their duties or the disruption of any activity associated with NAISDA.

- 1.4 Misconduct is still a breach of the DA Code of Conduct even if this misconduct takes place elsewhere, other than on NAISDA premises; including all NAISDA tours and offsite performances.

Disciplinary action considered inappropriate will occur if an action brings the College into disrepute or negatively affects the health, safety and well-being of others.

All policies referred to within the Study Guide relate to Developing Artists and Practising Artists with the exception of the Probation Policy.

See the [DA Misconduct Policy & Procedures](#)

MOBILE PHONE AND SOCIAL MEDIA USAGE

Mobile Phone Usage

DA mobile phones are not to be taken into any classes. If you are waiting on an urgent message, please discuss this with your Trainer prior to class and gain permission to have your phone in the studio (on silent).

Communication from/to NAISDA: Social Media Guidelines

DAs/PAs may receive messages from the College via text messaging, One Note or emails depending on the particular circumstance. All communication will be professional and within NAISDA's social media guidelines. NAISDA has a Social Media Policy and guidelines that are specific to DAs/PAs. Please ensure that you read this and follow the rules accordingly.

Any communications from DAs/PAs to the College (or to other DAs/PAs) will also need to be in accordance with NAISDA's Communication and Social Media Policy guidelines. Failure to comply with this requirement will result in disciplinary measures in accordance with the provisions of the DA Disciplinary Rules and Procedures Policy.

Rules for Use of Social Media

When using social media in the context of education or research training, and/or when making identifiable personal use of social media, Developing Artists must:

1. Only disclose and discuss information about NAISDA or its activities that is not confidential and is publicly available.
2. Take reasonable steps to ensure that content published is accurate and not misleading.
3. Ensure that the use, including content published, complies with all relevant rules of NAISDA.
4. When making a statement on a matter of public interest, expressly state that the views expressed are your own and not those of NAISDA (unless you are officially authorised otherwise by NAISDA).
5. Be respectful and courteous in communications.
6. Adhere to the Terms of Use of the relevant social media provider.
7. Comply with the law, including laws about copyright, privacy, defamation, contempt of court, discrimination and harassment.
8. Ensure that you do not access social media for personal use during class time.
9. Ensure you have the right privacy account settings to suite your own account needs.

Note: *If you are not comfortable sharing your social media activity with the general public, we encourage you to have your accounts set on to 'private'.*

Specific Prohibitions

When using social media in the context of education, and when making identifiable personal use of social media, Developing Artists and Practising Artists must not:

1. Make any comment or post material or photos that are, or might be construed to be, racially or sexually harrassing, offensive, obscene (including pornography), defamatory, discriminatory towards any person, or incite hate.
2. Make any comment or post material that creates, or might be construed to create, a risk to the health or safety of a Developing Artist/Practising Artist, contractor, staff member or other person, including material that amounts to bullying, psychological or emotional violence, coercion, harassment, sexual harassment, aggressive or abusive comments or behaviour, and/or unreasonable demands or undue pressure.
3. Make any comment or post material that infringes copyright, is fraudulent, breaches intellectual property rights, constitutes a contempt of court, constitutes stalking, breaches a court order, or is otherwise unlawful.
4. Imply that they are authorised to speak as a representative of NAISDA, or give the impression that the views they express are those of NAISDA (unless they are officially authorised by NAISDA).
5. Use the identity or likeness of another Developing, Practising Artist, contractor, staff member or other stakeholder of NAISDA.
6. Use or disclose any NAISDA confidential information obtained as a Developing Artist or Practising Artist of NAISDA.

7. Sell, purchase or offer to write assignments or other assessable work, or to request help with such work. Furthermore, Developing Artists/ Practising Artists are required to take steps to minimise opportunities for others to cheat e.g do not save work to a shared network drive that is accessible by others and/or not share work on social media sites.
8. Make any comment or post material that might otherwise cause damage to NAISDA's reputation or bring it into disrepute.
9. Use NAISDA's logo without permission, or use NAISDA's name in a manner that is likely to be misleading or bring NAISDA into disrepute.
10. Please note that specific NAISDA cultural dance i.e. during rehearsal development periods and dance performances photos or videos cannot be posted onto social media sites without NAISDA's permission.

Using images and video

- a. In most cases, prior permission (i.e. a release) must be obtained to post, share or distribute images of individuals whose images are identifiable. Developing Artists/Practising Artists should not post content that might be embarrassing to an individual or that could be construed as placing an individual in a negative or false light.
- b. Developing Artists/Practising Artists should not post content that might cause someone to believe that his/her name, image, likeness or other identifying aspect of his/her identity is being used, without permission, for commercial purposes.
- c. Special care must always be taken when dealing with images of "special populations", e.g. minors, patients or research subjects. Stringent legal requirements apply. Generally speaking, such images should never be used for social media posting or distribution.

Breach

4. A Developing Artist/Practising Artist who does not comply with the expectations of NAISDA as set out in these procedures may face disciplinary action under the DA Misconduct Policy and Procedures, which in serious cases may result in withdrawal from NAISDA.
5. Any person concerned that the conduct of a Developing Artist/Practising Artist using social media contravenes these procedures may report

their concern to NAISDA's Chief Operating Officer or to the Head of Compliance and Training Operations. Reports will be reviewed to determine whether the matter requires investigation or action under the DA Misconduct Policy appropriate to NAISDA rules and/or a response on behalf of NAISDA.

6. Reported concerns may be appropriately dealt with under the DA Misconduct Policy where a Warning Letter may be issued for a breach of the regulations.
7. Where required, a Developing Artist/Practising Artist is expected to cooperate with all attempts to remove any comment, post or other online content where NAISDA forms the view that it is in breach of these procedures or any other NAISDA rules. A Developing Artist/Practising Artist who fails to act on such a requirement will be in breach of these procedures, and the breach may be referred to the appropriate DA Misconduct Policy and Procedures process for further action.

See the [IT and Social Media Policy & Procedures](#)

See the [DA Misconduct Policy & Procedures](#)

PARKING

At The Cottages

For DAs/PAs who are a resident at one of the NAISDA cottages, parking is available at each of your cottages.

Note: *For cottage residents, due to limited parking spaces, you must park your car at your own residence – not at Buildings 26, 31 or 32. (Administration and Studio buildings).*

At NAISDA

DAs/PAs who drive to NAISDA each day are able to park in the designated parking bays adjacent to Buildings 26, 31 and 32.

Note: *It is advised that you secure your car once parked on the premises. Do not leave any valuables within your own car or in anyone else's car.*



PRIVACY AND RELEASE OF INFORMATION

When you enrol at NAISDA the collection, storage, use and disclosure of any personal information you provide is protected under the Privacy Act 1988 and relevant NSW legislation.

Any information NAISDA asks you to provide will only be that which is necessary for the purposes of your course enrolment, learning and study records. Registered Training Organisation (RTO) report to other organisations details which are relevant to the administration of student affairs. This information will be held securely and disposed of securely when no longer needed in line with the NAISDA Record Keeping Policy.

You may access your personal information and request amendments according to the following procedure:

Procedure

Direct all enquiries regarding your personal information to the Support Officer (SO) or the Head of Compliance and Training. This includes accessing personal information or requesting amendments.

See the [NAISDA Privacy Policy](#)

NAISDA Photographs

Official photographs taken at NAISDA events including performances, visits by dignitaries etc. are the property of NAISDA. You can request copies of photographs in which you appear. All requests are to be sent to the Head of Development. There may be a charge for this. NAISDA remains the sole copyright owner of these photographs to protect the reputation of both NAISDA and DAs/PAs.

Appropriate credits must be acknowledged on all photos.

Personal Photographs

If you intend to post photographs of your fellow DAs/PAs onto social media sites or email them to others, please ensure your subjects know they are being photographed and are happy for use of their image. If they decline the request, you must not take

the photograph/use it and should remove it from all internet usage immediately.

You are reminded to be respectful of your other DAs/PAs and colleagues in your selection of images.

Image and Profile Exemption

NAISDA's marketing and advertising material, including the Study Guide, posters, brochures, website detail etc., is accurate and approved by the NAISDA Executive. The organisation must obtain prior written permission from any person or organisation that appears, or are referred to, in promotional material. This excludes DAs/PAs enrolled, or who have attended NAISDA, and have signed the image exemption form. All DAs/PAs are asked to sign an Image Exemption form as part of enrolment. While it is compulsory for the DA/PA to fill out the form, the DA/PA may request their image not be used.

Disclosure of DAs/PAs' Information

NAISDA may disclose your personal information to include, but not limited to:

- Commonwealth and State Government Departments, Agencies, Boards of Study.
- Specified VET-related bodies including the National Centre for Vocation Education.
- Research for the purposes of administering and auditing Vocational Education and Training (VET), VET providers and VET programs.
- Education-related policy and research purposes.
- VET regulators to enable them to perform their VET regulatory functions.
- The National Centre for Vocational Education

Research for the purpose of the Registrar creating authenticated VET transcripts, resolving problems with Unique Student Identifiers and for the collection, preparation and auditing of national VET statistics.

- Any other person or agency that may be authorised or required by law to access the information.
- Any organisation for any authorised purpose with the DA's /PA's express consent.

DAs'/PAs' personal information will not be shared or disclosed other than as described above without the DA's consent.

Security of Personal Information

- Once NAISDA receives personal information, it is maintained in a secure environment. DAs'/PAs' personal information will not be released unless the law permits it or permission is granted by the DA/PA.
- NAISDA takes reasonable steps to ensure DAs'/PAs' personal information is protected from misuse and loss and from unauthorised access, modification or disclosure. However, as the data is transmitted via the internet, NAISDA cannot provide assurance regarding the security of transmission of information. NAISDA also cannot guarantee that the information DAs/PAs supply will not be intercepted whilst being transmitted over the internet.
- NAISDA may hold DAs'/PAs' information in electronic and hard copy form.
- Personal information is destroyed when no longer needed in accordance with the requirements of the Archives Act 1983 (Cth).



DAs' PROBATION



All DAs are on probation for the first term of each academic year. This means your application to training is being assessed during this period. To ensure you pass probation you will be required to:

- Attend all timetabled classes.
- Be prepared for class e.g. you are warmed up and wearing the correct dancewear for the class. For non-physical classes come to class prepared with the correct study materials.
- Demonstrate engagement in class and show respect, when accepting direction and corrections.
- Demonstrate respect for visiting Cultural Tutors and Masterclass teachers - demonstrate respect, communication and support of your fellow DAs.
- Demonstrate respect for teachers and NAISDA staff.

During your probationary period, if you do not meet the above bullet points; if you receive a formal written Warning Letter; or if you demonstrate misconduct (including absenteeism and/or lateness), you may not pass your probation. This may result in you having your probation extended or being withdrawn from NAISDA.

Please note: Practising Artists will not be subject to probation, but will be required to have regular meetings with the Advanced Diploma Coordinator (ADC).

SECURITY: BUILDING AND PERSONAL

NAISDA strives to provide a welcoming environment and at the same time, one that is culturally safe and secure for all who work, study and visit. The following information details the processes in place to protect our College, the facilities, people and assets by controlling who and what enters and leaves the premises.

NAISDA ensures the safety and security of staff, Developing Artists/Practising Artists and visitors by implementing a variety of security measures.

All external doors have electronic pin pads to enter the buildings. All NAISDA buildings have a monitored alarm system. This electronic security system features back to base monitoring. Buildings 31 and 32 are linked to one system and can be activated/de-activated from any of the two keypads. Building 26 has an alarm system and can only be deactivated/activated from Studio 4/Pilates Room keypad. Building 35 has its own individual alarm keypad.

The security system has sensors mounted in designated areas. All internal and external pin pad operated doors need to be locked every evening before the alarm is activated.

Personal Security

It is a DA's/PA's responsibility to ensure that personal safety factors are taken into consideration when walking about the NAISDA campus.

It is advisable to inform other DAs/PAs of your whereabouts outside study hours and if walking on the campus at night it is advisable to walk in pairs or in a group.

Alternatively you may be able to use other DAs/PAs vehicles to travel around the campus.

Note: *There is weekend and after hours security for your safety. The Support Officer will provide the name and number of the security guard when on patrol on the campus. These contact details will also be provided as part of your cottage induction and displayed in the cottages and DA Common Room.*

Entry to NAISDA Buildings

The Reception entrance to Building 31 is the only point to enter and exit the building during normal operations **for visitors and contractors**. The door is secured by a keypad and is opened by the Receptionist who has the responsibility for screening visitors/contractors etc. before allowing them to enter the premises. If the reception is not manned, an A5 size placard displayed in the front window has directions for the process to gain access to the building.

All visitors and contractors must sign the NAISDA Sign In/Sign out Register located at the entry foyer of Building 31. This includes after hours and on weekends. Please also refer to the COVID requirements.

The eastern rear door to Building 31 is only used for emergency exits and is locked at all times. Routine inspections by the Chief Operating Officer will ensure that the alarms are functioning, that the routes to the emergency exits are unblocked and that the door is not open to allow unlawful access to the building.

Developing Artists/Practising Artists will access the buildings via the Building 32 main front door which has a keypad with a five digit number to gain entry. This changes on an annual basis and the pin code is given to the DAs/PAs on their arrival to the new training year.

All access doors to the College must remain closed at all times for security of the site. When buildings are not in use, the alarm will be set and the doors closed.

Exit from NAISDA Buildings

Building 26: Has its own alarm system so its exit is through the same door. This exit procedure is the same for after hours and on weekends.

Buildings 31: The eastern rear door to Building 31 is only used for emergency exits and is locked at all times.

Building 32: Exit is through the main front door but NO exit is allowed from the western corridor.

Note: *The verandah door to Building 32 needs to be closed at all times for security reasons.*

Building 35: Building 35 has its own individual alarm system and hence exit is through the same entry door by using the exit button. This exit procedure is the same for after hours and on weekends.

After Hours Access

DAs/PAs are permitted to have after hours access to the Studios and Computer Room to help complete assignments and work. The following is the procedure to obtain after hours access:

- Cert III DAs will not be permitted to have after hours access during the first term of the training year. All other DAs/PAs may gain access with permission and an induction.
- The DA/PA emails the Head of Dance (HOD) or Advanced Diploma Coordinator (ADC) requesting after hours access. The HOD/ADC informs the DA/PA with a yes/no response.
- HOD/ADC emails the Chief Operating Officer with the DA/PA information.
- COO emails the DA/PA to organise an after hours induction.

Note: *The DA/PA must also have a plan (date/time) of when they wish to use the studio*

- The COO will place this information into a calendar to ensure there are no double bookings and notify NAISDA staff of the DA/PA access.
- An individual pin for the alarm system will be allocated to each DA/PA when applying for afterhours access, and
- If a DA/PA gives their pin to another DA/PA, their afterhours access will be revoked.
- DAs/PAs will be required to sign in and sign out when accessing the facilities after hours and on weekends.

Theft or Damage to Property or Premises

In the event of damage or theft of personal property, including vehicles, DAs/PAs should inform the Chief Operating Officer who will investigate the matter and take further action such as contacting the police, if required.

Any theft or damage to the premises or property should also be reported to the Chief Operating Officer who will investigate and take further action as required.



SHUTTLE BUS

Daily Morning and Afternoon Shuttle Service

NAISDA provides a shuttle bus service from Gosford railway station each morning and afternoon. The shuttle **leaves Gosford railway station at 8.15am** sharp each morning. The afternoon shuttle **departs NAISDA at 4.45pm** and **arrives Gosford Station at 5pm**.

If a DA/PA misses the morning shuttle, they are responsible for making their own way to NAISDA. This also applies to the afternoon shuttle going to Gosford railway station. If this results in missed classes, DAs/PAs will be marked as absent. NAISDA will not provide any shuttle service outside of these set times unless it is an emergency situation. The shuttle will not make stops along the route for individual requests.



STUDIO CONDUCT

DA/PA Studio Protocols and Etiquette

- Attendance is taken for each class by the Trainer.
- If late to class and admitted by the Trainer, please apologise to the Trainer and DAs/PAs. This demonstrates your respect of NAISDA's studio protocols.
- Do not leave the class without the permission of the Trainer.
- If you are injured and cannot take part in the class you MUST be in the class with your Injury Management Plan and a notebook to record information.
- If you have an appointment scheduled, inform the Trainer before the start of class or you will be marked absent.
- Do not disrupt other DAs/PAs during class or disrupt the class from its focus and flow.
- If asked to leave the class for any reason, report to the Training Department.
- Please remove all piercings at the start of each day, for the rest of the day.
- Please do not wear any jewellery, hats or extra items.
- Please do not answer back to the Trainer during class.
- Please behave respectfully to Trainers and DAs/PAs at all times.
- Loose clothing is only permitted during warm-up or Urban class.
- Correct uniform attire will be strictly enforced. Anyone not in correct attire will be refused entry to class and marked as absent by the Trainer.
- No food is permitted in any of the Studios.
- Only enclosed water bottles are allowed in the Studios.
- No mobile phones are permitted in the class unless endorsed by the Trainer.
- Please remove all personal items from the classroom at the end of each class.
- Do not film any class routine unless you have the permission from the Trainer and DAs/PAs.
- No aerosol is to be sprayed in the Dance Studios or Common Room due to DAs/PAs who may have asthma or sensitivities to sprays.

- NAISDA has a zero tolerance to bullying towards any individual.

Other

- Please look after your property. If it is left lying around it will be collected and if not claimed will be sent to the Salvation Army at the conclusion of each term.
- Be respectful of others during and outside of class. You are young leaders representing your family and communities. Please remember this before judging others.
- Be proud and set your goals to be achieved one step at a time. A bucket fills only one drop at a time but when filled, can water a whole garden.
- Casting for the Mid-Year and End of Year Shows is by the choreographer only, irrespective of what Cert level you are in.
- Smokers – please be aware that after you have had a cigarette the smell is quite strong. Please find ways to manage the effects on people around you.
- Take accountability for the Common Room and take pride for the shared space that has been provided for you. Ensure you complete your rostered weekly cleaning with your peers.
- Speaking poorly of NAISDA diminishes the value of the organisation which supports you and your future endeavors, cultural, professional and personal.

Personal Adornment

Tattoos: There are many factors to consider before undertaking such a permanent adornment. If you choose to go ahead, it is recommended not to do this during the College term as the healing process will impact on your studies.

This above advice should also be considered for piercings. Piercings (with the exception of studs) are not allowed during physical sessions. This is a safe dance requirement. All piercings must be taped prior to class.



Before Assessments

- Arrive early to prepare for assessments.
- If you are not in class, you will be deemed absent with no excuse and will be required to pay \$100 to sit the task at a later date.
- Come prepared for your assessment and bring your water bottle, towel and any other items (e.g. kneepads) that you may require.

During Assessments

- **Professional:** present yourself in a professional manner.
- **Commitment:** commit to completing every exercise and routine.
- **Engaged:** remain engaged through the assessment. If you make mistakes, get upset or lose your concentration, shake it off, refocus and remain in the class.
- **Appropriate:** use appropriate language and behavior through the course of the assessment.

After Assessments

- **Positive Self-reflection:** reflect on your experience and make notes for yourself on how you engaged with the experience.
- **Positive Planning:** plan how to overcome nerves, anxiety etc. in the upcoming assessments.
- **Rest and refuel your body:** eat well and rest well during the entire Summative Assessment period.

UNIQUE STUDENT IDENTIFIER (USI)

What is a USI?

A Unique Student Identifier (USI) is a reference number made up of numbers and letters which creates a secure online record of all DAs'/PAs' nationally-recognised training. This can be accessed anytime and anywhere and kept for the duration of the DA's/PA's life span.

The (USI) will:

1. Link a DA's/PA's Vocational Education Training (VET) achievements, regardless of where in Australia they complete their course.
2. Allow a DA/PA access to secure digital transcripts of their achievements.
3. Give DAs/PAs more control over their VET information.

This national initiative allows DAs/PAs to obtain a full transcript of all of their accredited VET training qualifications undertaken from the time the USI came into effect.

BENEFITS

- DAs/PAs will be able to get a complete record of their Australian-wide VET achievements from a single, secure and accurate online source.
- There will be immediate access to VET records which can assist the DA/PA to prove eligibility for additional funding assistance towards another qualification.
- DAs/PAs can quickly provide employers and other training organisations with proof of their VET achievements.
- It will be easier for NAISDA to assess DAs/PAs' pre-requisites, credit transfers and Recognition of Prior Learning (RPL).

Applying for a USI Number

A DA/PA can apply for a USI number in two ways:

1. THROUGH NAISDA

The Head of Compliance and Training Operations will apply to the Student Identifiers Registrar for a

USI number on the DA's/PA's behalf.

Before the Head of Compliance and Training Operations applies for USI number, the Academic and Administration Officer will get permission from the DA in writing as per the Privacy Act 1988.

DAs/PAs will be required to provide NAISDA with personal information via the NAISDA enrolment form. This will allow NAISDA to:

- Process the DA's application for a Unique Student Identifier (USI) number.
- Verify and/or give a Unique Student Identifier to a new DA/PA.
- Create an authenticated Vocational Education Training (VET) transcript.
- Update the DA's/PA's records and keep contact details up-to-date.

2. APPLYING FOR YOUR OWN USI

DAs/PAs can apply and create their own USI by logging onto the www.usi.gov.au website and accessing the "How to create a USI" icon. DAs/PAs will require at least one form of identification from the list below to create their USI:

- Driver's license
- Medicare card (this includes a current family Medicare card where your name is included)
- Australian passport
- Birth certificate (Australian) *please note a Birth Certificate extract is not sufficient
- Certificate of Registration by Descent.

DAs/PAs must ensure that the details they enter when they create their USI matches exactly with those shown on their chosen form of identification. Once DAs/PAs obtain their USI they must provide this information to the NAISDA Academic Administration Officer who will record it into the student management system (VETtrak).

See the [DA USI Policy & Procedures](#)

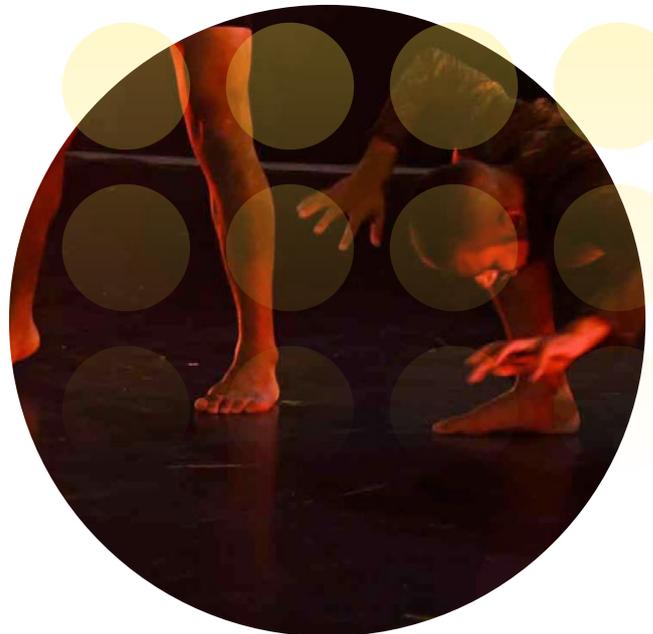
VISITING ARTISTS TO NAISDA

NAISDA aims to ensure that whilst it uses Visiting Artists as part of its training and assessment process, all assessments are carried out in accordance with the principles of assessment and rules of evidence. This guides the implementation of the strategic goals of NAISDA to ensure DAs/PAs gain the required skills, knowledge and attributes in dance qualifications.

By engaging Visiting Artists, NAISDA ensures that its DAs/PAs connect with national, international, Aboriginal and Torres Strait Islander acclaimed artists from across all disciplines within the dance industry.

Why use Visiting Artists?

- Visiting Artists bring a wealth of performance skills, creative skills and specific industry and/or cultural experience directly into the classroom to the DAs/PAs.
- DAs/PAs benefit from the knowledge and skills from the Visiting Artists who bring real life experiences on current dance practices, how to communicate and engage with industry professionals.
- Visiting Artists also provide mentoring and coaching support to DAs/PAs about their career progressions as well as providing required support to NAISDA's qualified Trainers, Assessors and Unit Managers. Being independent artists, Visiting Artists are managers of their own careers and can advise DAs/PAs on current trends and how to become a successful artist within their own right.
- Working alongside NAISDA's VET qualified Trainers, Assessors and Unit Managers, Visiting Artists provide useful and valuable input around Industry Practice and engagement.



WHISTLEBLOWERS PROCEDURE

What is a Whistleblower?

A “Whistleblower” is someone who reports any issues where they believe someone has engaged in serious wrongdoing or in a serious breach of misconduct that they feel they need to inform NAISDA.

NAISDA is committed to ensuring that the Whistleblower’s privacy is protected at all times in regards to any whistleblowing reporting issues. NAISDA will support and protect them whilst investigations occur.

NAISDA respects your privacy and is committed to safeguarding your privacy in these matters.

To Whom does this Apply?

The term “discloser” refers to anyone who is, or has been, any of the following:

- Developing Artists
- Practising Artists
- Employees
- Contractors (this includes Visiting Artists)
- Board Members
- Suppliers
- Consultants
- Homestay Families
- Relatives, dependants, spouse, or dependents of a spouse of any of the above.

Matters that should be Reported

Any matter that a discloser has reasonable grounds to believe is misconduct or an improper state of affairs or circumstances, is in breach of NAISDA’s policies or the law and should be reported in accordance with this policy. Please note that personal work-related grievances are excluded from this policy and will be handled under the Complaints Handling Policy and Procedures process.

Reportable matters include conduct that involves:

- Dishonest behaviour.
- Fraudulent behaviour.

- Unlawful, corrupt or irregular use of company funds or practices.
- Illegal activities (including theft, dealing in or use of illicit drugs, violence or threatened violence and criminal damage against property).
- Unethical behaviour, including anything that would breach the NAISDA Code of Conduct.
- Improper or misleading accounting or financial reporting practices.
- A breach of any legislation relating to NAISDA’s operations.
- Behaviour that is oppressive, discriminatory or grossly negligent.
- An unsafe work-practice.
- Any behaviour that poses a serious risk to the health and safety of any person at the workplace.
- A serious risk to public health, public safety or the environment.
- Any other conduct which may cause loss to NAISDA or be otherwise detrimental to the interests of NAISDA.

Responsibility to Report

NAISDA relies on its DAs/PAs, employees and all stakeholders listed above to help maintain and grow its culture of honest and ethical behaviour. It is therefore expected that any issue should be reported.

Making a Report

1. INTERNAL REPORTING

DAs/PAs and staff should first report any matters of concern to the Chief Operating Officer, Debra Schleger on 02 4340 3156 by booking an appointment to discuss the concern in person and in privacy.

Once a meeting has been arranged, no discussions about your appointment should be shared with any other DA/PA or staff member. This is a legal requirement to maintain privacy and one of the issues it may cause the Whistleblower after the disclosure has been reported.

If the DA/PA or staff member would prefer to send their confidential report they can forward an email to Debra Schleger: d.schleger@naisda.com.au the Chief Operating Officer who is NAISDA's Whistleblower's Protection Officer (WPO). Please include your contact details in the email.

Note: *If the Whistleblower's disclosure involves the Chief Operating Officer, a member of the Executive Team will review and handle the reporting and investigating procedures.*

2. EXTERNAL REPORTING

An external report may be used in any of the above internal reporting methods. However, if it is desired that a report is made anonymously, this may impact NAISDA's ability to investigate the matters reported.

See the [Whistleblower's Policy](#)



WHOM TO CONTACT

At NAISDA we have a range of people to contact if you need help or support.

Holistic Leave	Head of Compliance and Training Operations and Support Officer
Sorry Business	Head of Dance/ Advanced Diploma Coordinator and Support Officer
Cottage Accommodation (personal issues)	Support Officer
Counselling	Support Officer
Cottage/Facilities (maintenance, building issues)	Chief Operating Officer
Homestay Accommodation	Support Officer
Complaints	Head of Compliance and Training Operations, Chief Executive Officer and Chief Operating Officer
Injuries (First Aid)	First Aid Officers and Training Operations Coordinator 1. Pam Williams, Training Operations Coordinator 2. Meaghan Bonser, Academic Administration Officer 3. Jaylee Lawrence, Receptionist
Medical Appointments	Support Officer
Money Matters	Support Officer and Corporate Services Coordinator
Remedial Pilates and Injury Management Plans	Body Conditioning Unit Manager.
Training Queries	Your Trainer, the Unit Manager, then if the issue is not resolved, the Head of Compliance and Training Operations, Head of Dance or Advanced Diploma Coordinator
Literacy, Language, Numeracy	Your Trainer, then Unit Manager, then Academic Manager
Shuttle Bus/NAISDA Transport	Support Officer

WORK HEALTH AND SAFETY

NAISDA is committed to ensuring a safe and healthy working and learning environment for staff, Developing Artists and visitors in accordance with its legislative obligations under the Work Health and Safety Act 2011, regulations, other associated legislation and Australian Standards.

NAISDA is committed to regular WHS consultation with staff and their Health Safety Representatives (HSR) and, where necessary, with contractors and Developing Artists to ensure that work health and safety management is of the highest standard.

NAISDA has resources, systems and procedures in place to ensure implementation of this policy ensuring that the workplace is safe and without risk to health.

DAs/PAs who are involved in an incident or wish to report an incident or the damage of property or a near miss, should do so through the Head of WHS and Operations or alternatively any member of the NAISDA WHS Committee.

The members are:

1. **Debra Schleger** *Chief Operating Officer*
2. **Meaghan Bonser** *Academic Administration Officer*
3. **Jaylee Lawrence** *Receptionist*
4. **Pam Williams** *Training Operations Coordinator*
5. **Adelle Grogan** *Support Officer*
6. **Alfred Taahi** *Advanced Diploma Coordinator*

First Aid and Injuries

NAISDA is committed to injury management aimed at the early and safe return to classes of injured Developing Artists in accordance with its legislative obligations.

DAs/PAs injured in an accident in class or within the College precinct must complete a Register of Injury Form with a designated First Aid Officer. If a DA/PA has a sprain and requires ice/heat pack see Reception or a First Aid Officer. The heat pack must be signed out and returned to Reception when no longer required. Do not give it to another person.

First Aid Kits

First Aid Kits are located in the NAISDA Pilates Studio (Building 26), the administration building entry foyer (Building 31), the entry foyer of (Building 32), and foyer of Building 35 and in all NAISDA vehicles.

The first aid supplies can be used if required by employees and Developing Artists **in consultation with a First Aid Officer**. Each first aid kit has a usage register which must be filled out with the name of the injured person, first aid items used and type of injury. The First Aid Officer will fill out this information. If the injury is not of a minor nature the First Aid Officer will assist the injured person to fill out the Injury Register provided.

Emergency Evacuation

In the event of an emergency evacuation, NAISDA Dance College Emergency Evacuation Procedures will be implemented ensuring all building occupants are evacuated in a safe and timely manner.

NAISDA buildings are adequately equipped with fire safety equipment. Fire extinguishers are located around the building and exits are clearly marked with appropriate illuminated exit signs. Evacuation plans are posted throughout the College. The Emergency Evacuation Diagram indicates where fire extinguishers are located.

Emergency evacuation drills are conducted regularly. The Emergency Evacuation Assembly Point is the cricket pitch located adjacent to the Administration Building (Building 31).

A warden from the Emergency Response Team (ERT) will use a loud haler or voice command to initiate the emergency evacuation. You must follow instructions from the emergency wardens (wearing red or yellow caps) or other emergency services personnel. The First Aid Officer will be wearing a green cap.

Bushfire Emergency Management and Evacuation Plan

Mt Penang Parklands are subject to bushfire risk from the surrounding forest vegetation located within the site itself. The potential for traffic congestion in the event of an emergency may impede evacuation efforts and hinder access for the firefighting and emergency services.

The Village Green Number 1 has been nominated by the NSW RFS as a Neighbourhood Safer Place for the broader Kariong Community. The location of The Village Green Number 1 is opposite the Waterfall Cafe. An Emergency Assembly Area sign is located in this area.

Forced Evacuation Procedures

Orders to evacuate will be initiated by the NSW Rural Fire Services, NSW Fire and Rescue or Police.

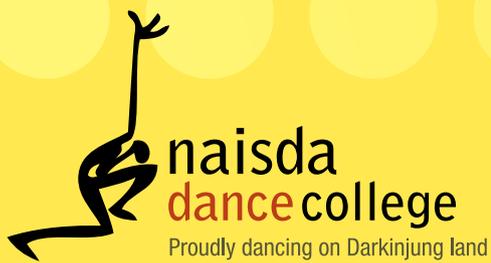
Cottages: are to be vacated and tenants to make their way to the Emergency Assembly Point. Please close all doors and windows and ensure all tenants have evacuated the building.

Emergency Assembly Point: Inform the warden at the Emergency Assembly Point who you are and from which cottage. Then follow the directions from the warden.

Kariong High School: Is the site considered a safe fire zone, you will be directed to walk to the school under the direction of the Emergency Warden. When it is safe you will be directed to move back to your cottage or to another area if unsafe.

NAME OF ORGANISATION	OFFICE/CONTACT	PHONE
NSW Rural Fire Service	Bush Fire Info Line	1800 679 737 1800 NSW RFS
NSW Rural Fire Service	Gosford Fire Control	4331 2908
Fire and Rescue NSW Kariong	Station Officer	4340 0291
Fire and Rescue NSW Gosford	Station Officer	4325 1888
NSW Police	Gosford Station	4323 5599
Central Coast Council	Information Centre	4325 8222
Dpet of Community Services	Disaster Recovery Service	1800 018 444
Sate Emergency Services	Assistance Line	132500
NSW Ambulance Service	Point Clare Station	13 1233 Emergency 000
Gosford Hospital	Emergency Department Main Telephone	9881 8216 9881 8215

See the [NAISDA Work, Health and Safety Policy and Procedures](#)



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Photography by Jamie James and Lisa Haymes