

2022



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WELCOME TO NAISDA 2022



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

Born out of protest NAISDA has given so much to so many, created two international dance companies and is the birthplace of what we now know as Contemporary Indigenous dance. I acknowledge all artists, trainers, staff and tutors that have been a part of this creation. I pay special tribute to our Founder, Artistic Director Emeritus and Life member Carole Y Johnson who without her vision we would not be where we are today.

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

Your NAISDA creative arts education will enable you to shape your life and contribute to the future lives of your families, fellow artists and Australia. 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 passion, artistry and ideas will help transform our world into a better place for all.

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

NAISDA is about creativity, culture, learning, cooperation, community and 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 2022 after two years unlike any others, keep your dreams alive; enjoy your studies with passion; respect all as we respect you. 2022 will be an exciting time in your development with many new artists joining us.

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 Knowings and wisdom through excellence and innovation in dance and performing arts education and training.

Principles

We are shaped by, and respond to:

- Embodiment of the most ancient Indigenous Knowings and their diversity and complexity.
- 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.
- Our commitment to creatively embodying Indigenous knowings in all teaching, learning and practice.

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 and Practising 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 and Practising 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.

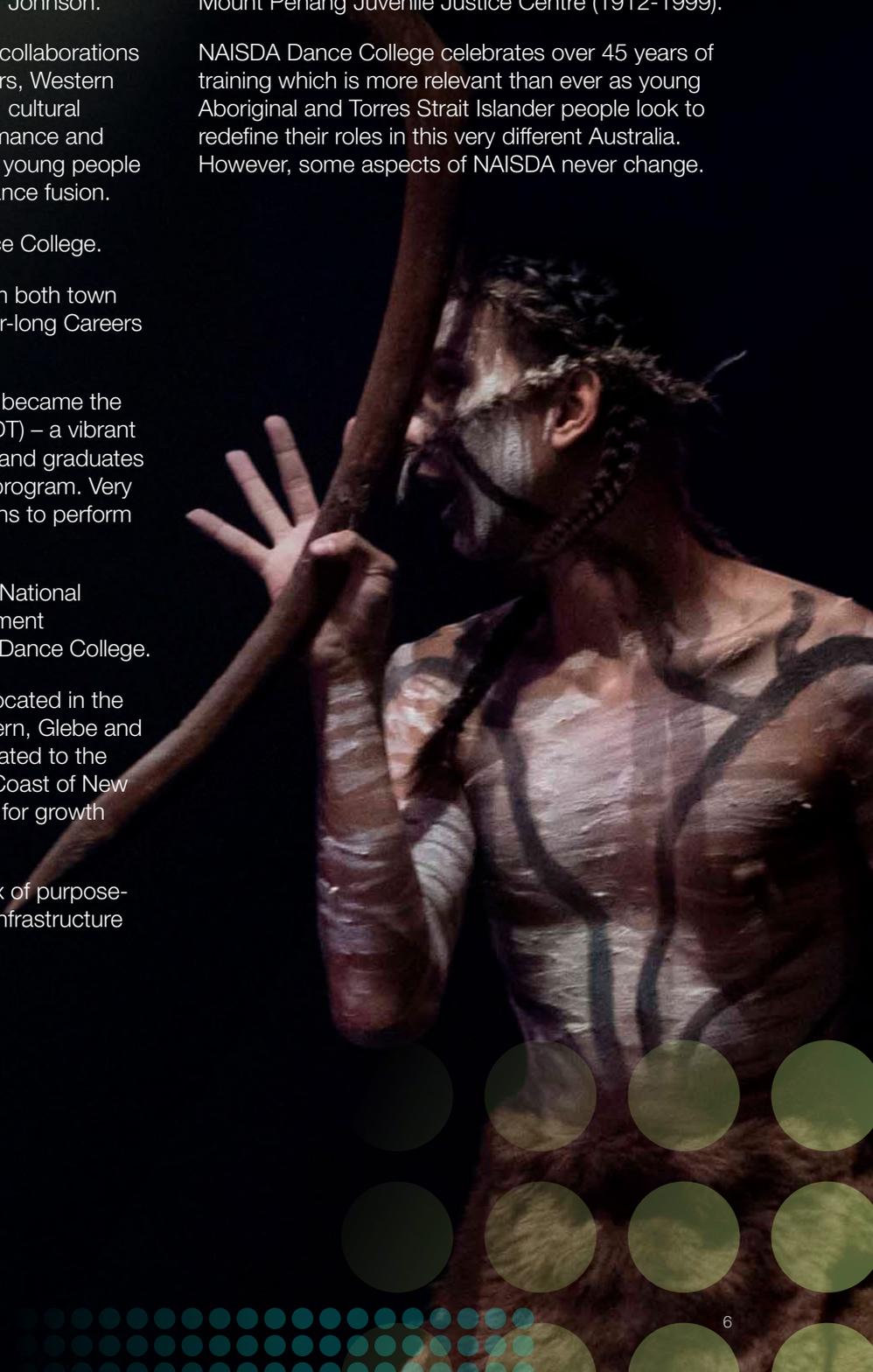
The training program evolved into the National Aboriginal and Islander Skills Development Association – now known as NAISDA Dance College.

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

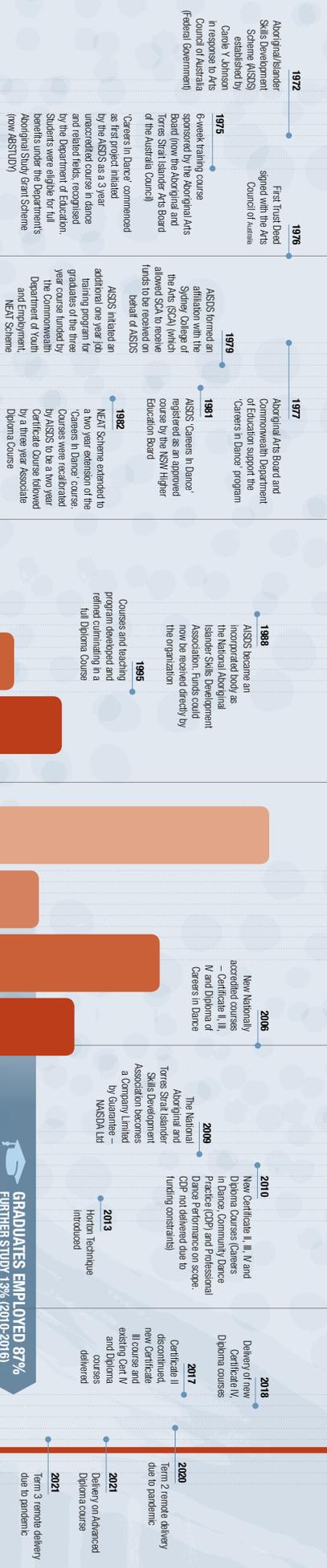
which now consolidates the campus on Darkinjung Land. The NAISDA campus sits within the Mt Penang Parklands in Kariong. The precinct is listed on the NSW State Heritage Register as a site of State Heritage significance. The site was the former Mount Penang Juvenile Justice Centre (1912-1999).

NAISDA Dance College celebrates over 45 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



DEVELOPING ARTISTS



5 DEVELOPING ARTISTS (1972)

STATE OF ORIGIN (2011-2016)



MORNINGTON IS YAMI IS WARRIUM SABAI IS ERNABELLA BOJIGIS YIRRAKALA BATHURST IS BAOJIS MURRAVIS NGURUR NGWIKVAY DHAMBALA GALWININGI MOA

1,400 DEVELOPING ARTISTS (2016)

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

VISIONARY MILESTONES



1975 Established at: Opie Street, Maitland

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

1976 Relocates to: Botemeyer Dance Centre, Brokenby

1977 Relocates to: St John's Church, Gebe

1984 Relocates to: Miles Point

1985 Relocates to: Cumberland St, The Rocks

1989 Aboriginal Slender Dance Theatre (The Company) under the direction of Raymond D Bianco established

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

1994 Relocates to: Miles Point

1995 Relocates to: Cumberland St, The Rocks



2007 NAISDA moves to Darkinjung Land, Mt Penang Parklands, NSW



2019 Mangera Barby, NAISDA Dancing Ground opens



2026 Maya Wa Yigali (We Dance)

GOVERNANCE & BUSINESS

1966 \$58,467

1976 \$958,532

1986 \$1,159,222

1996 \$2,396,086

2006 \$3,438,381

2016 \$3,616,425

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

1976 Relocates to: Botemeyer Dance Centre, Brokenby

1977 Relocates to: St John's Church, Gebe

1984 Relocates to: Miles Point

1985 Relocates to: Cumberland St, The Rocks

1989 Aboriginal Slender Dance Theatre (The Company) under the direction of Raymond D Bianco established

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

1988 National Aboriginal and Torres Strait Islander Skills Development Association

1988 After incorporation NAISDA receives funds directly from the Australian Government

1990 Australian Government monitors NAISDA expenditure on a monthly basis

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

2003 Patrick White Bequest

2007 NAISDA Foundation established

2009 NAISDA Ltd Company Ltd by Guarantee

2010 Sponsorship fund established

2010 7% Course Completion rate

2014 NAISDA Foundation established

2016 Jeanne Harris Financial Policy Business Agenda

2017 Songlines Annual Appeal launched

2019 Bangarra Dance Theatre 30th Anniversary

2020 Delivery of Maya Wa Yigali business Case 1

2021 William Edensor Foundation Sponsorship 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

2013 Australian Government funds NAISDA on an annual basis and supplementary funds received from State and Federal Government Departments

2016 Regional cultural funding to prepare Nga Wa Yigali business case

2017 Uluru Statement from the Heart

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

2026 NAISDA anticipated, performed or proposed in event

OUTREACH PROGRAMS 10,000 PARTICIPANTS PER ANNUM

TURNOVER



1967 Referendum

1972 Aboriginal Tent Embassy

1975 6-week workshop funded by the Aboriginal Arts Board

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

1977 First International tour

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

1979 Aboriginal / Slender Sticks Development Scheme Trustees sign deed with Arts Council Australia

1988 After incorporation NAISDA receives funds directly from the Australian Government

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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

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GOVERNMENT SUPPORT

1967 Referendum

1972 Aboriginal Tent Embassy

1975 6-week workshop funded by the Aboriginal Arts Board

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OUTREACH PROGRAMS 10,000 PARTICIPANTS PER ANNUM



NAISDA anticipated, performed or proposed 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)
- Wesley Enoch AM
- Christian Lugnan
- Dr Nerida Blair

Ex Officio:

- Kim Walker
- Debra Schleger (and 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:

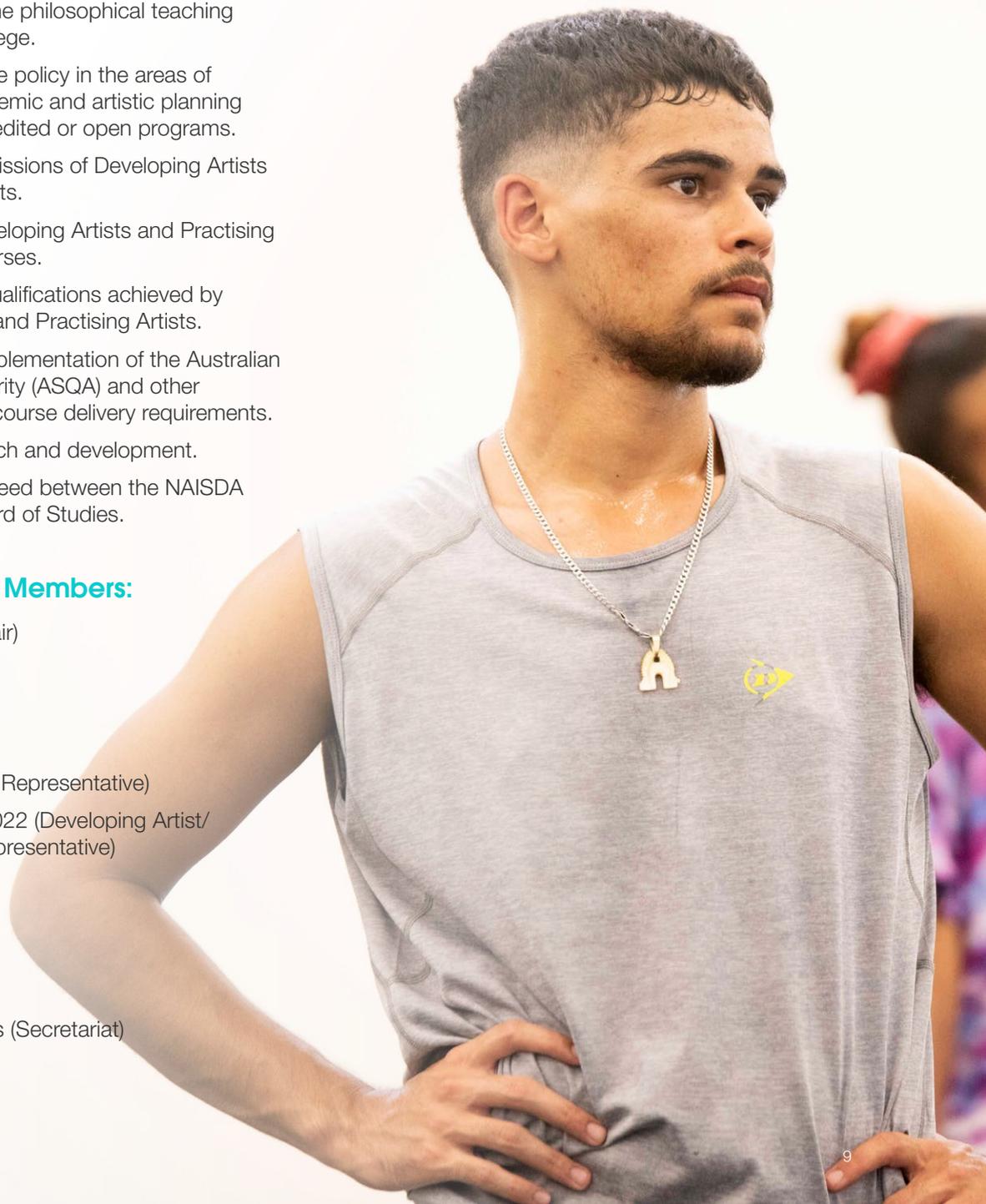
1. Forward vision of the philosophical teaching practice at the College.
2. Oversight of College policy in the areas of accreditation, academic and artistic planning including non-accredited or open programs.
3. Approval of all admissions of Developing Artists and Practising Artists.
4. Progression of 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
- Jo Clancy
- Dr Christine Evans
- Pam Williams (Staff Representative)
- To be elected for 2022 (Developing Artist/ Practising Artist Representative)

Ex Officio:

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



STAFF, TRAINERS AND TUTORS 2022

NAISDA FOUNDER AND ARTISTIC DIRECTOR EMERITUS

Carole Y Johnson

NAISDA STAFF

EXECUTIVE AND CORPORATE SERVICES

| | |
|--|----------------|
| Chief Executive Officer | Kim Walker |
| Chief Operating Officer | Debra Schleger |
| Corporate Services Executive Assistant | Casey Bourke |
| Head of Marketing and Development | Jan Wells |
| Head of Finance | Simba Chimpaka |
| Facilities Manager | Scott Clement |
| Corporate Services Coordinator | Kate O'Brien |

TRAINING

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

UNIT MANAGERS

Angie Diaz
Amy Thornhill
Vanessa Ziesing
Sean Byrnes

TRAINERS

Dr Nerida Blair
Carole Y Johnson
Yvette Maher
Casey Natty
Brigitta Olderide
Chima Olujie
Berthalia Selina Reuben
Troy Russell
Lee Serle
Jasmin Sheppard
Karl Shore
Yvette Shore
Kerri Smith
Guy Strazullo
Vicki Van Hout
Kate Walder
Tahlia Watton
Legs on the Wall

CULTURAL TUTORS

Dujon Niue
Janette Fabila
Heather Mitjangba Burarrwanga
Tony Mudalyun Ganambarr
Stuart McMinn

VISITING ARTISTS

Kirk Page
Jade Dewi Tyas Tunggal
Gary Lang
Joel Bray
Ella Havelka
Alvin Rangel-Alvarado

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)
- Heather Brown
- Douglas Nicol
- Mayrah Sonter
- Kim Walker

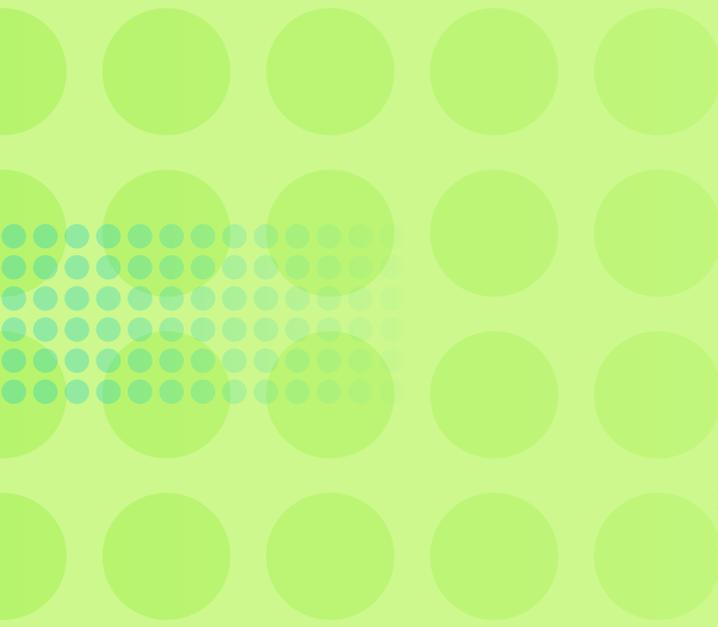


GOVERNMENT SUPPORT

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. 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 DAs/PAs are eligible for ABSTUDY assistance, they may receive a payment for a range of situations e.g.

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

If DAs/PAs have any questions about ABSTUDY and which payments they are eligible to receive, they 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.servicesaustralia.gov.au/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 DAs/PAs' responsibility to contact ABSTUDY and communicate with them, not NAISDA's. However, if DAs/PAs' have any issues or problems, please see the Support Officer (SO).
2. If DAs/PAs' withdraw from NAISDA studies they MUST inform the Head of Compliance and Training Operations as ABSTUDY payments need to cease or be transferred to their new place of study.
3. It is important that all correspondence (paper work) with ABSTUDY is followed up by DAs/PAs ASAP as ABSTUDY may temporarily suspend payments.

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

Please see the Support Officer if DAs/PAs need further communications with ABSTUDY through the year. DAs/PAs can also contact ABSTUDY directly over the phone or make an appointment to meet face to face.



ACCOMMODATION

Cottage Accommodation (onsite)

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

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

DAs/PAs requiring 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 Facilities Manager Scott Clement **0457 355 432** or email FM@naisda.com.au.

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 provides a \$50 voucher towards food for the cleanest and tidiest cottage of the month and runners-up are provided with a \$25 voucher as encouragement. The cottages also undergo regular safety and maintenance inspections.

On signing a Licence Agreement DAs/PAs 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 18 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 of \$110 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, VAPING AND DRUGS

The wellbeing of each Developing Artist and Practising Artist is paramount. It is the vital foundation which supports each DA/PA to achieve their training and personal goals. Wellbeing is viewed from an Aboriginal and Torres Strait Islander 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, No Vaping Policy

Smoking and vaping are not permitted at NAISDA. This includes all NAISDA training, administration buildings and cottages (including verandahs), garages and vehicles. No Smoking Zones extend to 15 metres past building boundary lines and also relate to all offsite performances and cultural residences.

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, 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

Developing and Practising Artists are not 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 activities where alcohol is served. This 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. This extends to 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

NAISDA delivers training over four terms (12 months) for DAs and over 3 semesters (18 months) for PAs. Assessments are held throughout the year and Trainers/Unit Managers/ The Advanced Diploma Coordinator will provide DAs/PAs with further information about the Assessment timing and process

Overview of the Year: DAs

TERM 1

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

TERM 2

During Term 2 DAs will be assessed on tasks as they are completed according to the schedule. Any questions should be directed to Unit Managers. DAs will also be assessed on Performance and Engagement at the Mid-Year Show at the end of Term 2. Diploma DAs will also present their Choreographic Season in Term 2.

TERM 3

DAs will engage in the Remote Cultural Residency in Term 3 and complete worksheets on return to College. Most Physical and Dance Assessments are held in Term 3 in September including re-sits. DAs will be notified of these separately. All Physical Dance and Movement assessments are held in late Term 3.

TERM 4

DAs will complete outstanding re-sits and re-submits in the first weeks of Term 4, before moving into performance and production for the End of Year Show in December. DAs will be observed working with choreographers, developing performance skills and production knowledge.

After the End of Year Show they will complete Cultural Repertoire and Performance reflections. They may also need to complete outstanding assessments or re-sits.

Overview of the Year: PAs

The Advanced Diploma Assessment schedule is developed in consultation with the Practising Artist, Trainers and Advanced Diploma Coordinator.

Assessments are spread across the 18 month course (three semesters). The tailor-made aspect of the course (working off-site, rehearsing, touring and performing away from NAISDA) is taken into consideration when scheduling assessments.

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 DAs/PAs to take their places 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 capacity to consistently apply knowledge, skills and aptitudes to perform tasks to an expected standard or benchmark.

Unit Managers

NAISDA Unit Managers (UMs) are responsible for the planning, management, delivery and assessment of each unit. All questions about units, should be directed to the relevant Trainer in the first instance. For further information, contact the Unit Manager through their NAISDA email.

Advanced Diploma Coordinator

The Advanced Diploma Coordinator is responsible for the planning, management, delivery and co-assessment of each unit within the Advanced Diploma with specific Unit Managers. For further information contact Alfred Tahhi, ADC@naisda.com.au.

Assessment Process

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

At NAISDA, practical skills and knowledge are assessed through a variety of assessment tasks which 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:** DAs/PAs will be given opportunities to demonstrate movement and practical skills throughout the program.
- **Knowledge Evidence – Worksheets:** Questions and answers, both oral and written, are used to determine 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, DAs/PAs will deliver a presentation to their peers.
- **Verbal Presentation:** DAs/PAs will use PowerPoint to help order information.
- **Physical/Movement-based Presentation:** DAs/PAs will present responses in the studio. DAs/PAs should be prepared to reflect on the creative process and intention of their work.
- **Journals:** DAs/PAs will maintain a journal to make notes in all classes. This provides evidence that they are engaging and developing skills and knowledge.

1. Preparing for Assessments

Throughout the year Unit Managers and Trainers monitor DA/PA progress in class. DAs/PAs can ask for feedback at any time during the term to see how they are progressing. They can record all feedback in their journals. Learning Plans are in place to assist DAs/PAs and feedback sessions are provided by Trainers and Unit Managers.

PHYSICAL TASKS

When demonstrating technical and performance skills, DAs/PAs must:

- Know the exercise, phrase or choreography.

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

NON-PHYSICAL AND WRITTEN TASKS

When answering the questions, DAs/PAs must:

- Address all the questions.
- Include key words from the assessment task in their answers.
- Sequence answers 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 ensure Trainers can correctly interpret DAs/PAs work. DAs/PAs should use the IT tools available (Dictionary, Thesaurus and Spellcheck) and proofread their work before handing in.

ATTENDANCE AT ASSESSMENTS

All DAs/PAs are required to attend their scheduled assessments throughout the year. Unit Managers will notify them 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 Terms 3 and 4 and provides them with an opportunity to present the culmination of all the knowledge and skills developed throughout the year. They will be notified of the assessment schedule on the timetable by email at least 7 days in advance.

MANAGING YOUR ASSESSMENT PERIODS

DAs/PAs are asked to take note of the assessment sessions in the timetable. Personal appointments or arrangements should not be made during scheduled assessments. DAs/PAs should ensure they include warm-up and warm-down time in their planning.

NAISDA'S RESPONSIBILITY

NAISDA reserves the right to make reasonable adjustments to the assessment schedule via the timetable, up to and during the assessment period, in the event of unforeseen circumstances.

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

2. DA/PA Responsibility

DAs/PAs are responsible for monitoring their emails.

Please note “*Not checking my emails*” is **not an excuse for missing an assessment**.

Missed assessments 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** DAs/PAs attend the rescheduled assessment.

The ONLY acceptable reasons for missing an NAISDA assessment 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, DAs/PAs 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 claim of non-attendance exemption.

DA/PA INJURY REHABILITATION APPOINTMENTS

During assessment weeks **Physio/Chiropractor, injury rehabilitation or personal appointments should not clash with an assessment**. Any existing appointments will need to be rescheduled. The Support Officer (SO) can assist with this. Having a rehabilitation appointment is **not an acceptable excuse**, even with a Doctor’s Certificate.

ASSESSMENT TASKS

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

ASSESSMENT TOOL

At the beginning of a unit, Trainers and/or Unit Managers will provide DAs/PAs with an Assessment booklet which contains all the information needed to successfully complete the unit. This may be in electronic or booklet form. It contains an overview of the assessments and a Glossary of Terms. DAs/PAs will be given instructions on how to successfully complete each task. It also contains a checklist

describing the performance criteria for all physical/dance/creative presentations and performances. DAs/PAs will be required to read, sign and date the ‘DA/PA Instructions’ sheet for every assessment task completed, sat or submitted.

KNOWLEDGE EVIDENCE

Each unit has a theory or knowledge component. DAs/PAs will demonstrate knowledge in the following ways:

- **Written Activities:** DAs/PAs will work through the written short answer questions in the Assessment Tool in One Note. **Every** question must be completed in One Note.
- **Oral Questions and Classroom Discussion:** Trainers may ask DAs/PAs to work through the research material in their Assessment Tool and join class discussions, questions and answers, group brainstorms etc.
- **Presentations:** DAs/PAs will be asked to prepare and deliver a presentation to their peers – either individually or in a group. Completing all the written questions in the Assessment Tool will help them complete their research. Use this research to help prepare presentations. DAs/PAs are encouraged to use PowerPoint to help organise their ideas. DAs/PAs are also encouraged to include links to videos and YouTube, samples of movement or music, images of costumes, lighting, staging etc. to help support their presentations.

SKILLS EVIDENCE

DAs/PAs will be given many opportunities to demonstrate movement and practical skills and Trainers/Unit Managers and Assessors will observe dance/ movement/dramatic and creative skills in class and assess progress against a benchmark which marks progress in the unit. DAs/PAs 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.**

DAs/PAs will demonstrate a combination of skills and knowledge in a range of creative works to 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

DAs/PAs will also develop skills reflecting on progress and integrating feedback into practice. Skills will be learnt in the following ways:

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

3. Submission of Assessments

PERFORMANCE CRITERIA

DAs/PAs will be notified of each assessment task in the 2022 Assessment Tool booklet which can be found on One Note (please refer to Trainers for help with this if required). DAs/PAs will be notified of the date of each assessment via the Assessment Tool and the weekly NAISDA timetable. Trainers will also remind DAs/PAs in class.

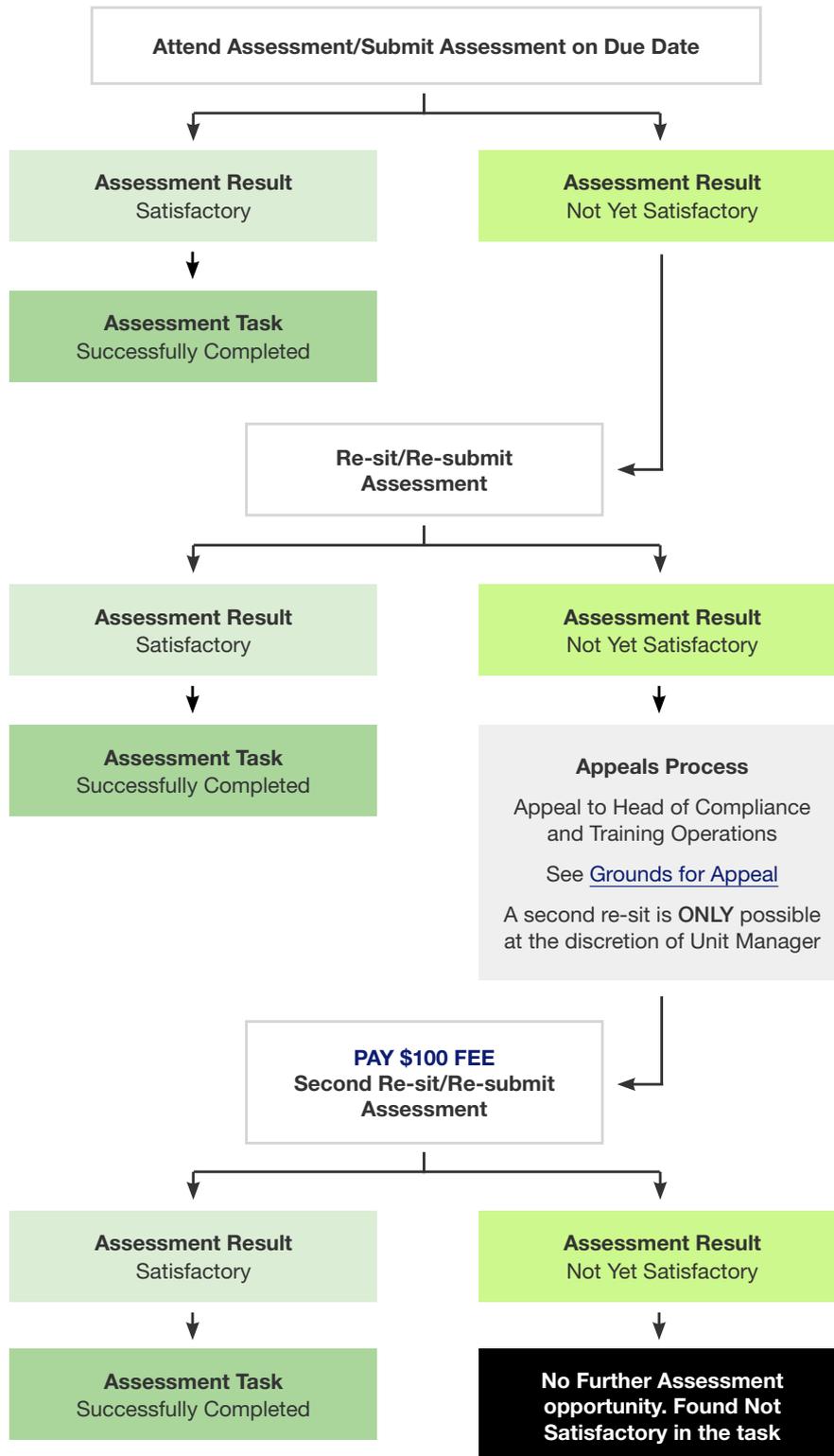
'NOT YET SATISFACTORY' RESULTS

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

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

FOR THE ASSESSMENT

- Wear correct dancewear.
- The door will be closed at the commencement of each assessment.
- If DAs/PAs are not in the class, they will be marked absent with no excuse and 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 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 DAs/PAs leave the room during the assessment they will be marked absent.

AFTER ASSESSMENT

- Positive self-reflection – reflect and make notes on the experience.
- Rest and refuel the body – eat well and rest well during the summative assessment period.

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

5. Theory Assessments: Presentations

BEFORE THE ASSESSMENT

- Test the media being used – check that PowerPoint/film/other media have been successfully transferred to USB/laptops and are working.
- Check all links/music files and test files are working and linked to the correct files.
- Print a copy of the PowerPoint or presentation notes for the Assessor.
- DAs/PAs should arrive on time to the designated Computer Room/Studio and be prepared for their presentation.

AFTER ASSESSMENT

- Ensure a hard copy or soft copy on USB of the presentation is given to the Unit Manager.

NON-PHYSICAL AND WRITTEN TASKS – ANSWERING THE QUESTIONS

When answering the questions, DAs/PAs must:

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

GRAMMAR APP

Grammarly is an app which can help check work for spelling, grammar and plagiarism. It will not fix mistakes, but it will help identify where they are.

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 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 DAs/PAs' 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 DAs/PAs' exclusion from a course. DAs/PAs with doubts about including the work of other authors within assessments, can consult with Trainers/Assessors for advice.

DAs/PAs could be accused of plagiarism if they:

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

If DAs/PAs plagiarise within assessment tasks, NAISDA will organise a meeting to discuss further. DAs/PAs may be required to resubmit the work.

COPYRIGHT

DAs/PAs must be careful when referencing the work of others. The owner of the material may take legal action against them if the owner's copyright has been infringed. A certain proportion of copying for research or study purposes is allowed. 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

DAs/PAs must seek permission and acknowledge all Indigenous cultural or intellectual property content in their 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

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

6. Submission Format

OBSERVATIONS

- a) Assessors will observe DAs/PAs in physical, cultural or creative performances and use a checklist to ensure they are demonstrating the knowledge, skills and performance qualities required for the assessment. Photos/video of the assessment will be taken as evidence of DAs/PAs engaging in the task. DAs/PAs must sign and submit a DA/PA Declaration Sheet prior to the assessment session.
- b) When submitting assessment tasks through OneNote or directly to a Unit Manager or Trainer, separate to the journal worksheets, the following information should be included by email or on the front cover of the task:
 - Unit code and name
 - Task number
 - Date
 - DA/PA name

DAs/PAs should retain a copy for their work for personal records.

WRITTEN QUESTIONS AND ANSWERS

Assessment Tool: Complete all written questions either in hard copy or One Note and submit completed work to Trainers on due dates. DAs/PAs must sign and submit a DA/PA Declaration Sheet on submission.

CREATIVE RESPONSES AND WORK

DAs/PAs should:

- Prepare to present creative responses in their assessment session.
- Be prepared to discuss their creative process and self-reflection on the artefact/creative work.
- Trainers will take a photo of their artefact as evidence of their work.
- Sign and submit a DA/PA Declaration Sheet on submission.
- DAs/PAs 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 electronic work in the format requested by your Trainer.
- The work may be presented on a USB, emailed link or placed into their One Note folder.
- DAs/PAs must sign and submit a DA/PA Declaration Sheet on submission.
- If presenting a PowerPoint, images or other material to support their presentation, a hard copy must be printed and handed to the Assessors.
- DAs/PAs must sign and submit a DA/PA Declaration Sheet on submission.
- Your Assessor will advise if anything else is required prior to your submission.

LATE SUBMISSION

In the first instance, DAs/PAs should make contact with their Unit Manager or Trainer to discuss if an extension is possible.

If work is not submitted on time and an extension is not granted, DAs/PAs 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, DAs/PAs will need to re-sit

the assessment or re-submit the work. They will be given feedback on which section of the work needs a resit or re-submit. Please ask Trainers for support to help complete the task successfully.

7. Assessment Appeals

The Appeals, 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 DAs/PAs wish to appeal an assessment result, they must first discuss the issue with the Head of Dance (HOD) or the Head of Compliance and Training Operations (HOCATO).

Note: *Appeals will not 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

DAs/PAs must be assessed 'competent' in all Units of Competency before they can be issued with a qualification (Certificate/Diploma) for the course in which they are enrolled. They will only be issued a qualification upon completion of the 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 DAs/PAs have any course-related debt to NAISDA, 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 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 DAs/PAs successfully complete one or more Units of Competency, but do not meet the requirements for a full qualification, (as specified in the course outline) they 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 DAs/PAs request the re-issue of a document that NAISDA has already provided. 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 reissue 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 DA/PAs need to maintain training consistently throughout the term.

Being absent for multiple days, may affect students' body conditioning and could result in a physical injury. NAISDA deems 85% overall attendance to be the minimal engagement in training.

Trainers will be concerned about unexplained absences from class. This could impact DAs/PAs in the following ways:

- Missing important information, skills, knowledge.
- Reducing time and opportunities to practice and develop dance.
- Make DAs/PAs susceptible to injury.

DAs/PAs must contact the Support Officer (SO) if unable to attend for any reason.

ABSTUDY

NAISDA must notify ABSTUDY when attendance drops below ABSTUDY's accepted level of 75%. If DAs/PAs fall below this level, it may impact ability to maintain 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.

DA/PA RESPONSIBILITIES

If DAs/PAs 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 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 DAs/PAs take two or more days off without contacting the Support Officer (SO) they will be given a Level One Warning Letter and called in for a meeting with the HOD/ADC. If the behaviour continues, a Warning Letter Two will be issued.
- **If DAs/PAs are given a Third Warning Letter** they will be required to present their 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/PA reaches the ten-day sick leave threshold,

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

Every day marked absent from College results in DAs/PAs being absent from four classes. This will have an impact on DA/PA attendance percentage, and if not addressed quickly, could result in a warning letter, ABSTUDY cut off or withdrawal from College.

SICK LEAVE

If DAs/PAs are sick, please stay home and advise the Support Officer via SMS or phone call and stay home until feeling 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 DA/PAs are sick for more than two consecutive days they must produce a Doctor's Certificate on return to College. If not, they will be marked absent for the days away. This will affect the DA/PAs' attendance percentage.

SORRY BUSINESS

DAs/PAs need to notify the SO and Head of Dance as soon as possible, to discuss leave arrangements. They will then need to provide proof that they have attended a service on return to College. 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 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, 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.

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 DA/PA 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/PA's name recorded on the perpetual trophy.

Zonta Scholarships

These scholarships are generously donated by the Zonta Club of Central Coast and are 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 2022 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/PA CALENDAR DATES FOR 2022

TERM 1

JANUARY

| | |
|----|--|
| 1 | New Year's Day |
| 24 | (Certificate III) Term 1 Start |
| 26 | Survival Day |
| 31 | Certificate IV, Diplomas and Practicing Artists |

FEBRUARY

| | |
|--------|---|
| 2 | Amanda Lecture |
| 4 | Adam Wiseman Lecture |
| 7 - 11 | Torres Strait Island Onsite Cultural Residency |
| 13 | National Apology Day Anniversary |
| 28 - 4 | LGI secondment/ 2 PAs |

MARCH

| | |
|---------|------------------------------|
| 5 | Mardi Gras |
| 17 | National Closing the Gap Day |
| 21 - 23 | NIDA Collaboration |

TERM 2

APRIL

| | |
|---------|-----------------|
| 26 | Term 2 Start |
| 8 - 26 | Easter Holidays |
| 15 | Good Friday |
| 17 | Easter Sunday |
| 18 | Easter Monday |
| 21 - 23 | RED BOX PAs |
| 25 | Anzac Day |

MAY

| | |
|---------|--|
| 16 - 20 | May Artist in Residence (Kirk Page, Jade Dewi Tyas Tunggal) |
| 23 - 27 | Artist in Residence Ella Havelka |
| 26 | National Sorry Day |
| 27 | National Referendum/Reconciliation Week Anniversary 1967 |

JUNE

| | |
|--------|-------------------------------------|
| 3 | Mabo Day |
| 8 - 10 | RED BOX Industry Engagement Week |
| 13 | The Queen's Birthday |
| 29 | NAISDA Graduation |

DA/PA CALENDAR DATES FOR 2022

TERM 3

JULY

| | |
|---------|---|
| 1 | Coming of Light – Torres Strait Islander Celebrations |
| 1 - 2 | Mid Year Show |
| 2 | Final Day of Term |
| 3 - 9 | NAIDOC Week |
| 4 - 15 | Term Holidays |
| 12 - 14 | LGI Workshop |
| 18 | Term 3 Start |
| 18 - 22 | Horton Intensive |
| 25 - 29 | Joel Bray Artist in Residence |

AUGUST

| | |
|---------|---|
| 4 | National Aboriginal and Torres Strait Islander Children's Day |
| 9 | International Day of World Indigenous Peoples |
| 12 - 19 | Torres Strait Island Remote Residency |

SEPTEMBER

| | |
|---------|--|
| 1 | Indigenous Literacy Day |
| 2 | Adam Wiseman Lecture |
| 12 - 23 | Assessment Week 1, 2 |
| 13 | Anniversary of the UN Declaration Rights of Indigenous Peoples |
| 23 | Term Last Day |

TERM 4

OCTOBER

| | |
|-------|-------------------|
| 3 | Labor Day |
| 4 - 7 | Audition Week One |
| 10 | Term 4 Start |

NOVEMBER

| | |
|---------|--------------------|
| 21 - 25 | Auditions Week Two |
|---------|--------------------|

DECEMBER

| | |
|--------|----------------------|
| 5 - 10 | End of Year Show |
| 16 | Term Last Day |
| 18 | End of Year Holidays |

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.

DAs/PAs 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 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

NAISDA Developing Artists and Practising Artists undertake to:

- Follow the NAISDA Code of Conduct with respect 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 NAISDA e-mail accounts, b) reading the NAISDA Study Guide, and c) consulting College noticeboards and information provided on Q Drive.
- Take responsibility for managing their 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 the experience via the Learner Engagement Questionnaire or other surveys run by on behalf of NAISDA.
- Talk to a member of staff if they 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 or vape anywhere on campus other than in the designated smoking area/s. See Alcohol, Smoking, Vaping and Drugs Section. DAs/PAs 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, Vaping 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, they 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 close contact between DA/PAs. 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 protocols
- Acceptance of this Code of Conduct signifies affirmative consent to appropriate physical contact in the context of the training however DAs/ PAs have the right to speak out if they feel that the contact has been inappropriate or has put them at risk. DAs/PAs should speak the Head of Compliance and Training Operations immediately.
- DAs/PAs 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 close contact 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 the correct clothing for cultural classes.
- Do not paint up or use cultural props or costumes 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.
- 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.

In Addition:

REHEARSAL CONDUCT

If DAs/PAs are involved in a NAISDA production they 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.



PERFORMANCE CONDUCT

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

- Recognise that rehearsals and performances contribute to their 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 their 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 or vape 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](#)

Use of Pronouns

A pronoun is a word that refers to either the people talking (*I* or *you*) or someone/something that is being talked about (like *she*, *it*, *them*, and *this*). Pronouns like *he*, *she* and *they* specifically refer to the people that you are talking about.

It is important to respect people's pronouns. You can't always know what someone's pronouns are by looking at them. Asking and correctly using someone's pronouns are important ways to show respect for gender identity. Please see the link below for more information. <https://www.minus18.org.au/articles/what-are-pronouns-and-why-are-they-important>

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 DAs/PAs can ask for help or support from the Support Officer (SO) or 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 and Practising 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 Unit Manager or Trainer for absences or about 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 (Certificate 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 Bronwyn Hodgekiss compliance@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 DAs/PAs are not satisfied with the outcome of their original complaint they 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 oversee the recording, acknowledgment and communications in writing with the DA/PA 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 DAs/PAs are not satisfied with their Appeal outcome they may move to Stage Three of the NAISDA complaints handling process which is to refer their 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 DAs/PAs 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 DAs/PAs would like to arrange a private booking 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 Counselling Sessions will be during DA/PAs' own time, however they 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
(this could be up to \$500 - \$600 depending on what dancewear DAs/PAs already have)
- NAISDA Uniform
(up to \$90 for uniform for graduation)
- Locker Fee
- Daily Travel
- Personal Items
- Food
- Medical Costs
- Accommodation-related costs:
 - Rental Bond
 - Key Bond
 - Rent/Board
 - Bedding

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

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

NAISDA will also provide transport to all excursions, outings and classes required for the successful completion of each 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.

ABSTUDY also have a loan scheme for all DA/PAs receiving ABSTUDY payments. Please contact ABSTUDY for more information.

COURSE WITHDRAWAL

If DAs/PAs are thinking about permanently withdrawing from their course, GET ADVICE FIRST.

- Before applying for course withdrawal, DAs/PAs should discuss their decision and its implications with the Support Officer (SO) in the first instance. They 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 they have discussed the decision, should DAs/PAs 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 leaving NAISDA and this will be conducted by NAISDA led by the Support Officer.
- Should a DA/PA withdraw and wish to return to study at NAISDA in the future, they will need to go through the audition process again.

After withdrawal from study, NAISDA will ensure that:

1. DAs/PAs are entitled to a copy of their qualification transcript if any Units of Competency have been completed.
2. Details of withdrawal will be entered into the Student Management System, VETtrak.
3. ABSTUDY will be notified of the withdrawal and the changes to training applications.
4. Any debt or payment relating to accommodation, medical or other associated study costs 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 NAISDA's primary concern. All Staff, DAs/PAs and contractors are required to be fully vaccinated to work or study at NAISDA. 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 current 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 DAs/PAs develop any COVID-19 symptoms including fever, cough, sore/scratchy throat, shortness of breath, loss of taste or smell, they should not come to class. Contact the Support Officer immediately to arrange to be tested with a RAT test provided by NAISDA for COVID-19. If the test is positive the DA/PA should start to isolate at home. If DAs/PAs would prefer a PCR test the Support Officer can provide advice on the nearest COVID-19 testing clinic and the best way to travel there.

NAISDA has an incident response plan in place for any COVID situation that arises. 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.

All DAs/PAs should ensure they 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 DAs/PAs have any concerns or questions relating to any of this information, please contact the Facilities Manager Scott Clement 0457 355 432 or email FM@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 to Country whenever we perform.

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.

DAs/PAs must seek permission and acknowledge all Indigenous cultural or intellectual property content in their 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

NAISDA delivers four qualifications:

10988NAT CERTIFICATE III in Dance Practice for Aboriginal and Torres Strait Islander Peoples

| CODE | UNIT OF COMPETENCY | HOURS |
|---------------------------------------|---|------------|
| CULTURAL UNITS | | |
| NAT10988001 | Explore My Mob through investigation and performance | 50 |
| NAT10988002 | Investigate issues that underpin the development of Contemporary Indigenous Dance | 60 |
| NAT10988003 | Develop knowledge of Aboriginal or Torres Strait Islander cultures and dance | 50 |
| NAT10988004 | Develop and apply knowledge of Aboriginal or Torres Strait Islander cultures and dance on Country | 50 |
| NAT10988005 | Develop Aboriginal or Torres Strait Islander cultural dance repertoire | 60 |
| DANCE TECHNIQUE UNITS | | |
| NAT10988006 | Develop contemporary dance skills in an Aboriginal or Torres Strait Islander context | 140 |
| NAT10988007 | Develop contemporary urban dance skills in an Aboriginal or Torres Strait Islander context | 140 |
| CUADAN216 | Perform basic ballet techniques | 25 |
| BSBCRT311 | Apply critical thinking skills in a team environment | 40 |
| INDIGENOUS ARTS PRACTICE UNITS | | |
| NAT10988008 | Develop performance and production skills | 50 |
| PHYSICAL CONDITIONING UNITS | | |
| CUAWHS411 | Apply movement and behavioural principles to conditioning | 40 |
| CUAWHS413 | Incorporate anatomy into skill development | 60 |
| COMPLIMENTARY SKILLS UNITS | | |
| NAT10988009 | Develop and apply physical theatre skills | 60 |
| NAT10988010 | Develop and apply musicianship skills to dance performance | 60 |
| NAT10988011 | 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 The Gathering 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 assists, guides and mentors 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 Aboriginal and Torres Strait Islander perspective on self and determinants of wellbeing.

If after a conversation DAs/PAs feel that there are issues impacting their 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 a DA/PA may require external support, they may provide information about other services available on the Central Coast to help link the DA/PA 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, DAs/PAs need to maintain fit and healthy bodies. 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 training. The check-up is known as a **'715' Health Screen**.

This health check is bulk billed. DAs/PAs may also require referrals to specialist health services to manage injuries or illnesses and to help develop 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. This will take place during the first two weeks of study.

If ID cards are lost or damaged, a fee of \$25 will be charged for a replacement card. Payment must be received prior to NAISDA issuing the replacement card.

ID Cards must not be lent 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 Tertiary Student Concession and DA/PA ID cards are the DAs'/PAs' own responsibility.

Tertiary Student Concession Card – Opal Card

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

Damaged or Lost Cards

If a Tertiary Student Concession Card is damaged or lost, DAs/PAs will require a replacement. 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 for replacement cards.

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

Note: To apply for an 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

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

DAs/PAs can request a Health Care Card though ABSTUDY or speak with the Support Officer if help is needed in applying for one.

Note: *ABSTUDY representatives will be onsite during **NAISDA orientation week**. DAs/PAs will have an opportunity to ask for more details about Health Care Card applications.*

See the [ABSTUDY section](#)



DANCEWEAR AND PERSONAL PRESENTATION

Overview

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

DAs/PAs identifying as non-binary, are welcome to have a conversation with NAISDA Training staff about applying the NAISDA uniform to their preference.

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 DAs/PAs 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:

Women's Cultural

- T-shirt or thick strapped singlets
- ¾ or full length leggings
- Sarong for Torres Strait Island practice
- Mid length skirt for Aboriginal practice

Men's Cultural

- T-shirt or singlet
- Shorts or loose pants
- No crop tops please

BALLET CLASSES

Female

- Hair must be worn in a tidy bun
- Please use hair net and bobby pins
- Black ballet leotard and full length tights or skins
- Supportive undergarments
- Intrinsic Canvas Ballet Shoes Split Sole Flesh \$45.95
- White/black or grey ankle socks
- No crop tops

Male

- Long hair must be tied back
- Blue or black leotard and full length tights or skins
- Supportive undergarments
- Juliette Leather Ballet Shoes Split Sole Black \$59.95
- White/black or grey ankle socks
- No crop tops

CONTEMPORARY CID CLASSES

Female

- Tidy hair
- ¾ or full length tights or pants (not baggy)
- Form fitted t-shirt or leotard
- Socks
- No hoodies please

Male

- Long hair must be tied back
- ¾ or full length tights or pants (not baggy)
- Form fitted t-shirt (preferably black or dark coloured)
- Barefoot

CONTEMPORARY HORTON CLASSES

Female

- Tidy hair
- ¾ or full length tights
- Form fitted leotard (preferably black or dark coloured)
- Barefoot

Male

- Long hair must be tied back
- ¾ or full length tights
- Form fitted t-shirt (preferably black or dark coloured)
- Socks
- No hoodies please

CONTEMPORARY RELEASE CLASSES

Female

- Tidy hair
- Full length tights or pants
- Form fitted long sleeve top (preferably black or dark coloured)
- Knee pads
- Socks

Male

- Long hair must be tied back
- Full length tights or pants
- Form fitted long sleeve top (preferably black or dark coloured)
- Knee pads
- Socks



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 include:

- 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 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.

7. 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 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 is not limited to bullying on the basis of gender, race, religion, age, marital status, homosexuality, disability, transgender, career responsibility or discrimination because a relative or associate has one of these characteristics.
- Bullying incidents which cause fighting with any person 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 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 via email to b.hodgekiss@naisda.com.au. 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, Scott Clement t. **0457 355 432**.
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-hailers 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-hailer 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, Kariang (Kariang 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:

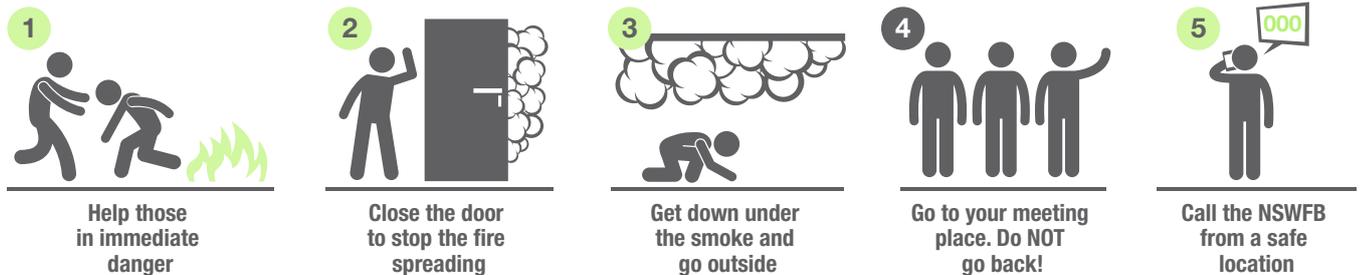
The sheltered picnic area near Studio 26

Do Not Panic/Do Not Run

DA/PA Responsibilities

Developing Artists and Practising Artists are key participants in an emergency evacuation. As such they are required to familiarise themselves with the evacuation diagrams posted in each building and the list of emergency wardens. They 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

Emergency Control

Chief Wardens

- Debra Schleger
- Scott Clement

Area Wardens

- Meaghan Bonser
- Casey Bourke

Wardens

- Jan Wells
- Bronwyn Hodgekiss

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 |
| 4. Scott Clement , Facilities Manager | 0457 355 432 |

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 dancers-in-training, DAs'/PAs' bodies 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 DAs'/PAs' bodies 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/PA 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 2022 are:

Meaghan Bonser, Academic Administration Officer

Jaylee Lawrence, Training Administration Officer

Adelle Grogan, Support Office

Scott Clement, Facilities Manager

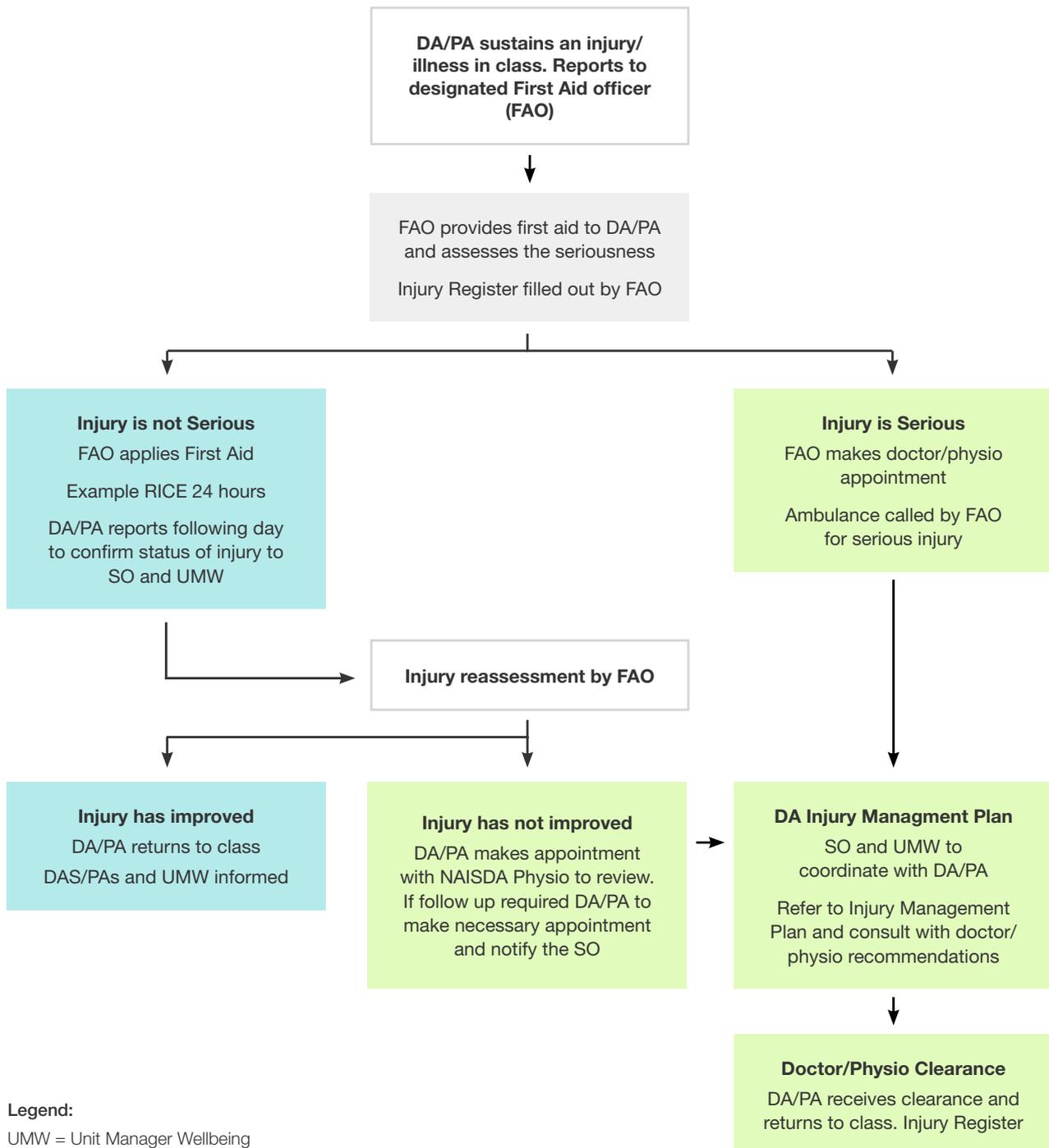
NAISDA will help create an Injury Recovery Program through its **Injury Management Program**, which could include consultation with a variety of specialists including:

- 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.

NAISDA provides a service where a Physiotherapist will visit once a week generally between 7.30am – 9.00am to assess any injuries. This is not a treatment session and will last about 10 mins. If a DA/PA requires a physio appointment the DA/PA must book this with the Support Officer. The DA/PA is responsible for paying the minimum fee required.

FIRST AID AND INJURY FLOWCHART



Note: If injured offsite the same process is to be followed when DAs/PAs attend College

HEALTH SERVICES

DAs/PAs can utilise the following local health services:

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: Amanda Baxter from Kariong Physio will be at NAISDA every Wednesday morning 7.30am – 9.30am in one of the NAISDA studios.

- 7.30am – 8.30am DAs/PAs onsite.
- 8.30am – 9am DAs/PAs who travel to NAISDA.
- Appointments onsite are for ten minute only. She will refer the DA/PA to an appointment at her 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 DAs/PAs are organising appointments personally please notify the Support Officer (SO) of appointment time and location and details regarding type of appointment, eg doctor, Physiotherapy etc.
 2. If help attending the appointment is required, DAs/PAs should 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 3100 | |
| Corporate Services | | | |
| Head of Marketing and Development | Jan Wells | 4340 3154 | 0427 656 450 |
| Head of Finance | Simba Chimpaka | 4340 3115 | |
| Corporate Services Coordinator (Finances) | Kate O'Brien | 4340 3162 | |
| Facilities Manager | Scott Clement | 4340 3153 | 0457 355 432 |
| 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 | | 0439 604 855 |
| Academic Administration Officer | Meaghan Bonser | 4340 3121 | |
| Training Administration Support | Jayee Lawrence | 4340 3116 | |
| 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 | 9am – 5pm |

IT FACILITIES

Information technology facilities are available in Building 35 and Building 38B for use during College hours (access to Building 38B is restricted when classes are scheduled).

No IT equipment is to leave Building 35 or Building 38B 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 studying at NAISDA DAs/PAs 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 DAs/PAs wish to utilise any of the audio-visual equipment for a class presentation or assessment they will need to provide enough notice (either in person or via email 48 hours prior) to their Trainer to ensure the item/s required are available and are reserved.

If DAs/PAs have borrowed equipment and it is not returned, they 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 DAs/PA).

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 DAs/PAs require after hours access to Building 35 or Building 38B, please refer to the information in this Study Guide about after hours access in the Security section.

DAs/PAs 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

- DAs/PAs may only use the IT facilities that have been authorised to use.
- DAs/PAs must maintain a high level of password, account and information security at all times.
- DAs/PAs will be given an exclusive computer account and password. Passwords should not be given to any other person. DAs/PAs must not allow anyone to use their passwords or accounts and must not attempt to access the password or account of another user.
- DAs/PAs must not attempt to install any software or interfere with existing NAISDA IT facilities, hardware or software.
- Regular entry to Building 35 and Building 38B is from Monday to Friday, 7am to 5pm. If DAs/PAs



require after hours access, please refer to the information in this Study Guide about after hours access in the Security section. DAs/PAs 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 contact Scott Clement, Facilities Manager:

Ph: (02) 4340 3153

M: 0457 355 432

E: FM@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 Facilities Manager.
- DAs/PAs 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, Building 35 or Building 38B 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
- DAs/PAs should be 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 DAs/PAs have finished using the Computer Room, tidy workstations, place chairs under the desks 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 DAs/PAs will also use a variety of reading, writing, speaking, listening and numeracy skills.

Language, literacy and numeracy foundation skills are 'built-in' into the four 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 DAs/PAs require support, they should contact their 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 use.

A range of handouts and learning resources are also provided as part of DAs/PAs' studies. If DAs/PAs wish to borrow an item from the library they should see the Academic Administration who will be able to assist.



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 DAs/PAs can do is:

- Be clear about how they are progressing in class (ask Trainers for input or feedback).
- Ask questions for clarification if unsure of anything.
- Keep practising training.
- Have a yarn with the Support Officer (SO) about any concerns regarding assessments.

How to Prepare for Assessments

- Attend all classes.
- Ask Trainers for advice about personal class progression.
- If experiencing difficulty in any area of learning, ask questions to understand what to do to progress.
- If experiencing difficulty picking up physical tasks, start practising exercises, repertoire and technique outside class times.
- Complete any unfinished theory work and hand in on time.
- If working with a Counsellor or Psychologist, ask them to help 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 DAs/PAs will abide by the NAISDA Policies and Procedures during their period 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/PA mobile phones are not to be taken into any classes. If DAs/PAs are waiting on an urgent message, please discuss this with Trainers prior to class and gain permission to have a 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. DAs/PAs should ensure that they 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, DAs/PAs 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 the DAs/PAs' own and not those of NAISDA (unless 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 they do not access social media for personal use during class time.
9. Ensure they have the right privacy account settings to suit own account needs.

Note: *If DAs/PAs are not comfortable sharing social media activity with the general public, we encourage them to have their accounts set 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

If DAs/PAs have a car they drive to NAISDA on a regular or semi regular basis, the car registration must be lodged with the Facilities Manager Scott Clement

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

Please ensure cars are parked in the designated driveways i.e NOT ON THE GRASS

Note: For cottage residents, due to limited parking spaces, DAs/PAs must park cars at their 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 DAs/PAs secure cars once parked on the premises. Do not leave any valuables within cars.



PRIVACY AND RELEASE OF INFORMATION

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

Any information NAISDA asks DAs/PAs to provide will only be that which is necessary for the purposes of course enrolment, learning and study records. Registered Training Organisations (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.

DAs/PAs may access their personal information and request amendments according to the following procedure:

Procedure

Direct all enquiries regarding 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. DAs/PAs can request copies of photographs in which they appear. All requests are to be sent to the Head of Marketing and 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 DAs/PAs intend to post photographs of fellow DAs/PAs onto social media sites or email them to others, please ensure subjects know they are being photographed and are happy for use of their image.

If they decline the request, DAs/PAs must not take the photograph/use it and should remove it from all internet usage immediately.

DAs/PAs are reminded to be respectful of other DAs/PAs and colleagues in the 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 DA/PAs' 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 their 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 their applications to training are being assessed during this period. To ensure DAs/PAs pass probation they will be required to:

- Attend all timetabled classes.
- Be prepared for class e.g. be 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 fellow DAs/PAs.
- Demonstrate respect for teachers and NAISDA staff.

During the probationary period, if DAs do not meet the above bullet points; if they receive a formal written Warning Letter; or if they demonstrate misconduct (including absenteeism and/or lateness), they may not pass probation. This may result in having 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) unless it is their first year at NAISDA.

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 the 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/Incubator space keypad. Building 35 and Building 38B have their own individual alarm keypads.

The security system have 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 DAs/PAs' 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 DAs/PAs may be able to use other DAs/PAs vehicles to travel around the campus.

Note: *There is weekend and after hours security for DAs/PAs' 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 the 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 currently used as a Covid safe entrance for staff and visitors. Routine inspections by the Facilities Manager 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 currently used as an entrance and exit for staff and visitors during COVID.

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.

Building 38B: Building 38B has its own individual alarm. This building will be opened at the start of the day and closed at the end of the day. If a DA/PA requires after hour access, please see the Facilities Manager. FM@naisda.com.au

In 2022 NAISDA will open its Performance studio. Protocols around its use will be published prior to any use by DAs/PAs after hours.

After Hours Access

Building 38B: Enter and exit through middle front door.

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:

- Any DA/PA whos uses afterhours access must ensure they do so in pairs for safety.
- 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 Facilities Manager with the DA/PA information.
- FM 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.

All DAs/PAs must contact either the Facilities Manager or COO to isolate emergency alarms on arrival and departure.

- The FM 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 Facilities Manager 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 Facilities Manager 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 at 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 in 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 respect of NAISDA's studio protocols.
- Do not leave the class without the permission of the Trainer.
- If injured and unable to take part in the class DAs/PAs MUST be in the class with their Injury Management Plan and a notebook to record information.
- If DAs/PAs have an appointment scheduled, inform the Trainer before the start of class or they 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 personal 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. DAs/PAs are young leaders representing their family and communities. Please remember this before judging others.
- Be proud and set 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 Certificate level.
- Smokers – please be aware that after 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. Ensure rostered weekly cleaning with peers is completed.
- Speaking poorly of NAISDA diminishes the value of the organisation which supports DAs/PAs and their future endeavors, cultural, professional and personal.

Personal Adornment

Tattoos: There are many factors to consider before undertaking such a permanent adornment. If DAs/PAs choose to go ahead, it is recommended not to do this during the College term as the healing process will impact on 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 not in class, DAs/PAs 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 assessments and bring water bottle, towel and any other items (e.g. kneepads) required.

During Assessments

- **Professional:** present in a professional manner with the appropriate uniform.
- **Commitment:** commit to completing every exercise and routine.
- **Engaged:** remain engaged through the assessment. If DAs/PAs make mistakes, get upset or lose concentration, they are encouraged to 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 the experience and make notes on engagement with the experience.
- **Positive Planning:** plan how to overcome nerves, anxiety etc. in the upcoming assessments.
- **Rest and refuel the 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

Academic Administrator Officer will apply to the Student Identifiers Registrar for a USI number on the DA's/PA's behalf.

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 A 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 privacy and is committed to safeguarding 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.
- Any report received will first be discussed with the Chief Operating Officer to ensue the complaint sits in the appropriate NAISDA policy.

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 Schlegler 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 the 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). DAs/PAs should include their 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 Dance 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) | Facilities Manager |
| Homestay Accommodation | Support Officer |
| Complaints | Head of Compliance and Training Operations, Chief Executive Officer and Chief Operating Officer |
| Injuries (First Aid) | First Aid Officers 1. Meaghan Bonser, Academic Administration Officer 2. Jaylee Lawrence, Administration Support Officer |
| Medical Appointments | Support Officer |
| Money Matters | Support Officer and Corporate Services Coordinator |
| Remedial Pilates and Injury Management Plans | Unit Manager Wellbeing |
| Training Queries | The 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 | The Trainer, then Unit Manager, then Head of Dance |
| 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, DAs/PAs 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 DAs/PAs 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 Facilities Manager or alternatively any member of the NAISDA WHS Committee.

The members are:

1. **Debra Schleger** *Chief Operating Officer*
2. **Scott Clement** *Facilities Manager*
3. **Meaghan Bonser** *Academic Administration Officer*
4. **Pam Williams** *Training Operations Coordinator*
5. **Jaylee Lawrence** *Training Support Officer*
6. **Adelle Grogan** *Support Officer*
7. **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 DAs/PAs 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 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 NAISDA defibrillator is located in Building 31 Foyer.

The first aid supplies can be used if required by employees and DAs/PAs **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 |
| Dept 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, Heath and Safety Policy and Procedures](#)



31 The Avenue, Mt Penang Parklands
Kariang NSW 2250, Australia
Phone (61) 2 4340 3100 • **Fax** (61) 2 4340 3160
Freecall within Australia 1800 117 116
Email naisda@naisda.com.au

NAISDA.COM.AU



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