



HOW TO USE THE NAISDA STUDY GUIDE

This handbook is a reference of information NAISDA Developing and Practising Artists (DAs/PAs) need to know about training, support and life at NAISDA. DAs/PAs will need to read it carefully and make sure they understand all elements.

- **The first section** provides general information about NAISDA and its role as Australia's leading First Nations arts training organisation.
- **The second section** provides information about studying and training at NAISDA. It has been written to follow the chronological order of your training journey.
- **The third section** provides information about NAISDA's processes, policies and procedures. This outlines the expectations, guidelines and measures in place to support you during your time at NAISDA. Please make sure you familiarise yourself with this information, particularly the [NAISDA Code of Conduct](#). This section is in alphabetical order and also contains a table at the front of the section with hyperlinks to all policies and procedures relevant to DAs/PAs.
- **The fourth and final section** provides information about NAISDA's support services. This section is also in alphabetical order.



If you have any questions or would like to discuss any of this information further, please don't hesitate to have a yarn with us. A list of staff contacts, along with areas of responsibility can be found on [page 16](#) and [17](#).

Whilst at NAISDA, students are referred to as Developing Artists and Practising Artists. This terminology is used throughout this document.

NAISDA recognises that the words 'Aboriginal and Torres Strait Islander', 'Indigenous' and 'First Nations' have come to take on different meanings to different people. We respect the choice of individuals, families and communities to use definitions with which they are most comfortable. NAISDA recognises that the use of respectful and inclusive language and terminology is an essential component of building self-determination, empowerment and reconciliation.

The contents of this document are subject to revision at any time. Amendments, corrections and deletions will be circulated as an addendum to the Study Guide as necessary during the year.

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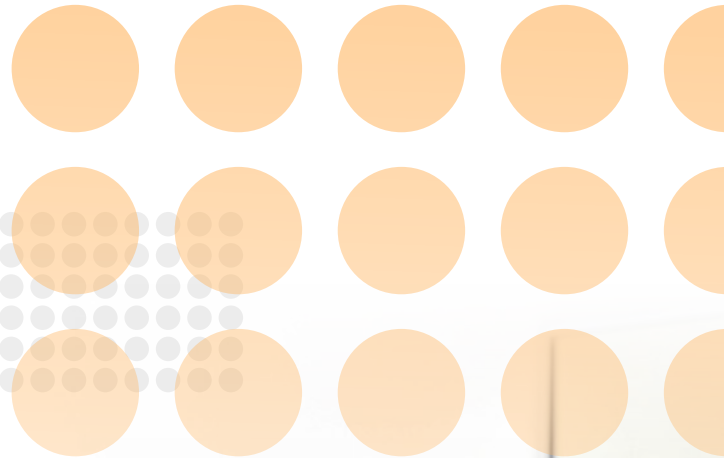
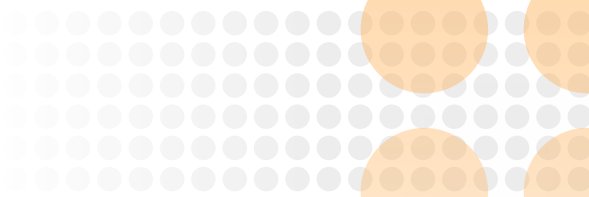
SECTION 1: **ABOUT NAISDA**

YADAH GAYI-GU DARKINJUNG NGURA

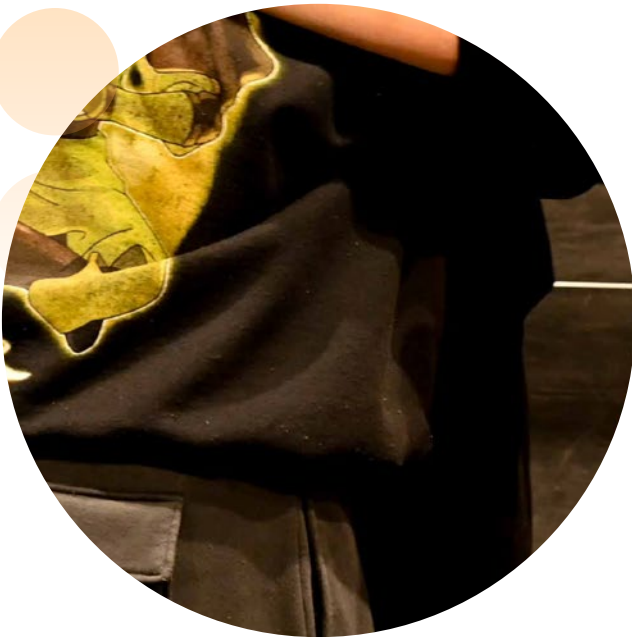
(WELCOME TO DARKINJUNG COUNTRY)

We proudly acknowledge that we live, learn and dance on Darkinjung ngura. We give respect to our ancestors and Elders, past and present who are our knowledge holders and look to their spirits to guide us through the year and help us achieve our aspirations with passion, commitment and creativity.

We acknowledge our Aboriginal and Torres Strait Islander young people who are our future leaders. We acknowledge and pay respect to our NAISDA mentors, innovators and leaders who have passed and who forged the NAISDA legacy. We recognise and honour their deep and lasting contributions.



WELCOME TO NAISDA 2024



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. 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, connection, 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.

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:

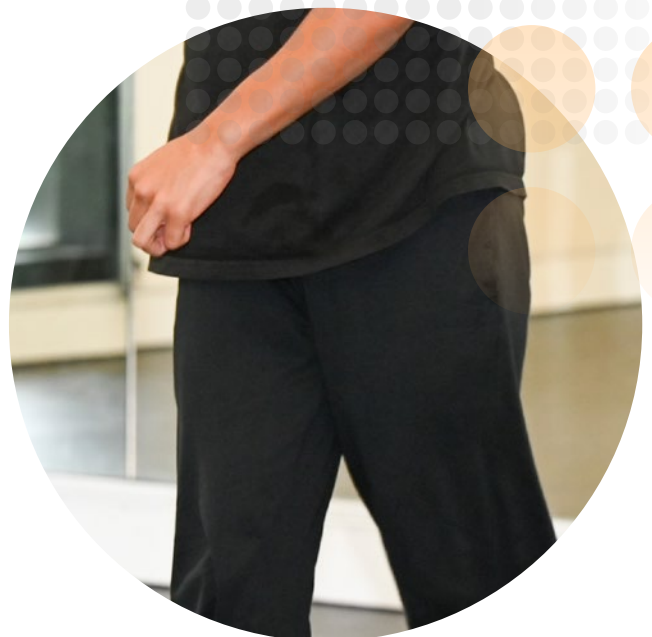
- Embodiment of the most ancient Indigenous Knowings and their diversity and complexity;
- The needs and aspirations of today's Aboriginal and Torres Strait Islander youth and communities across Australia; and
- Celebrating diversity, while fostering belonging and relatedness in an artistic environment 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
- Respect
- Creativity
- Rigour





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.

THE NAISDA STORY

In the early 1970s an upsurge of Aboriginal and Torres Strait Islander 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 rose from the collaborations of Indigenous 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.

In 1975 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.



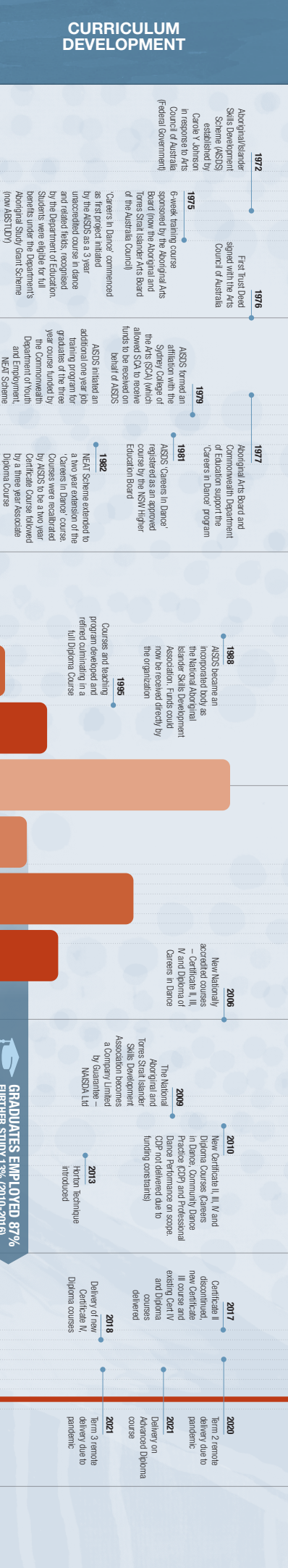
For its first thirty years, NAISDA was located in the Sydney metropolitan suburbs of Redfern, Glebe and The Rocks. In 2007, the college relocated to the Central Coast of New South Wales providing an opportunity for growth and development.

The current NAISDA facilities are a mix of purpose-built spaces and existing refurbished infrastructure which 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 celebrates over 48 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. Culture is at the core of how we support and educate young people. NAISDA remains a gathering place for people to come together and celebrate cultural practice, values and identity. It is a place of connection where we can exchange ideas and learn from one another in the spirit of reconciliation, cultural affirmation and inclusion.

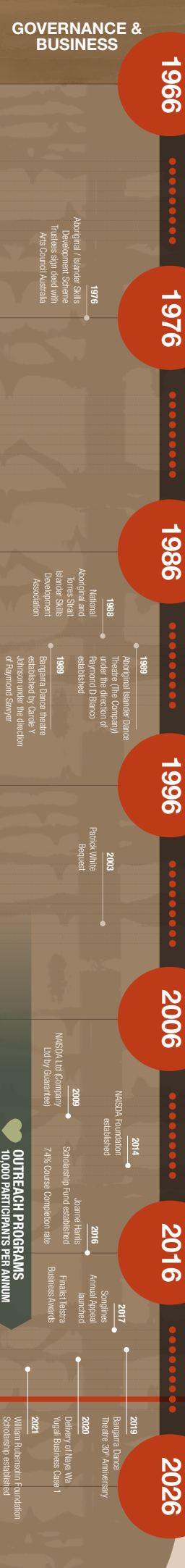


THE NAISDA TIMELINE



Residency Program with Aboriginal and Torres Strait Islander Communities

MORNINGTON IS. YAM IS. WARRUMI. SARALIS. ENHABELLA. BROUEN. YINMUKALA. BATTENIST IS. BOLDUS IS. MURUKA IS. MUDURRI. WIMMICK. DIBUDIBULA. GALLIMINDI. INDU.



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)
- Jason Ardler PSM
- Dr Nerida Blair
- Geoffrey Leeson
- Robynne Quiggin

Ex Officio:

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



WILIGUWA: NAISDA BOARD OF STUDIES

Purpose

The Board of Studies is the principle advisory forum to the NAISDA Board ensuring the privileging of Indigenous Knowings in artistic and academic development and practice within the College. It manages the vision for teaching and learning excellence within this framework.

Responsibilities:

The Board of Studies is responsible for:

- Vision of the philosophical cultural teaching and learning practice at the College
- Ensuring Indigenous Knowings are privileged in curriculum development as well as teaching learning practice
- Oversight of College strategy in the areas of academic and artistic design
- Sign off on all qualifications achieved by Developing Artists and Performing Artists
- Oversight of the implementation of AQTF/ASQA/DET/DIISRTE regulations regarding course delivery
- Oversee research and development framework and practice
- Continue storying transformative cultural teaching and learning practices

The NAISDA Board of Studies has the responsibility for the implementation, evaluation and development of the following qualifications:

- 10988NAT Certificate III in Dance Practice for Aboriginal and Torres Strait Islander Peoples
- 11051NAT Certificate IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples
- 11052NAT Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples
- 10841NAT Advanced Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples

Board of Studies Members:

- Dr Nerida Blair (Chair)
- Dr Tia Reihana
- Tiriki Onus
- Robert Waters
- Angie Diaz
- Deon Hastie
- Marnie Campbell
- Alfred Taahi
- To be elected for 2024 (Developing Artist/ Practising Artist Representatives)

Ex Officio:

- Kim Walker



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 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).



GOVERNMENT SUPPORT

NAISDA training operations are primarily funded by the Federal Government Department of Infrastructure, Transport, Regional Development and Communications and the Arts. 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 NSW Government's Department of Education's Smart and Skilled Program. Project funding is also regularly secured through State and Federal Government programs. NAISDA business and fundraising activities also generate income for the organisation.

CAMPUS

Our national campus is situated within the open, green space of Mount Penang Parklands on Darkinjung Country on the New South Wales Central Coast. We are one hour north of Sydney. NAISDA offers purpose-designed dance studios, world class training and learning spaces. Our dance studios have sprung floors, ballet barres and mirrors, a high-level truss for physical theatre training and high-quality sound systems. Other training spaces include dedicated pilates studio, IT and Mac labs for music composition and film editing and production, a creative incubator space with raked seating, theatre lighting and facilities, student common spaces with recreation and kitchen facilities. nhangara barayi is our purpose-specific outdoor dancing ground and living learning space within the grounds of the NAISDA campus. This culturally-welcoming space is used for cultural dance repertoire classes as well as a unique venue for community gatherings, workshops and performances.

CALENDAR 2024

January

- 26** Survival Day
(Public Holiday)
- 29** Term 1 Starts

February

- 12-17** Onsite
Cultural Residency
- 19** Vicki Van Hout
Artist-in-Residency

March

- 17-22** NIDA/NAISDA
collaboration
- 29** Good Friday
(Public Holiday)
- 31** Easter Sunday

April

- 1** Easter Monday
(Public Holiday)
- 12** End of Term 1
- 25** Anzac Day
(Public Holiday)
- 29** Term 2 Starts

May

- 14** Bangarra
Artist-in-Residency
- 27-31** Stalker
Artist-in Residency

June

- 3** Mabo Day
- 3** Gravity and Other Myths
Artist-in-Residency
- 10** King's Birthday
(Public Holiday)
- 11** Bangarra Community Night
- 17-21** ADT Industry Placements
- 26** NAISDA Graduation

July

- 1** The Coming of Light
- 4-5** NAISDA Midyear Show
- 5** End of Term 2
- 7-14** NAIDOC Week: Keep the
Fire Burning! Blak, Loud
and Proud 2024 theme
- 22** Term 3 Starts

August

- 5** Edogawa Youth Visit
- 16-24** Remote Cultural
Residency (Moa Island)
- 25-27** Burra Bupal

September

- 27** End of Term 3

October

- 14** Term 4 Starts

November

- 21-23** NAISDA End of Year
Show at Carriageworks

December

- 12** DA/PA Christmas Party
- 13** End of Term 4
- 23** NAISDA Closed
(re-opens 2 Jan 2025)

NAISDA STAFF 2024

NAISDA Founder and Artistic Director Emeritus

Carole Y Johnson

NAISDA Staff

EXECUTIVE AND CORPORATE SERVICES

Kim Walker	Chief Executive Officer
Debra Schleger	Chief Operating Officer
Casey Pitscheider	Corporate Services Executive Assistant
Jan Wells	Head of Marketing and Development
Scott Clement	Facilities Manager
Jasmine Gulash	Creative Producer
Barbara Banks	Corporate Services Coordinator
Mitch Markham	Support Officer
Casey Natty	Support Officer (Casual)
Adelle Grogan	Support Program Administrator
Alex Hamilton	Bus Driver

TRAINING

Deon Hastie	Head of Dance
Marnie Campbell	Training Compliance Manager
Alfred Taahi	Advanced Diploma Coordinator
Martine Dowds	Training Administration Officer
Angie Diaz	Unit Manager/Trainer
Sean Byrnes	Unit Manager/Trainer
Vanessa Ziesing	Unit Manager/Trainer

TRAINERS

Dr Nerida Blair
Casey Natty
Chima Olujie
Berthalia Selina Reuben
Lee Serle
Kerrie Smith
Tahlia Watton
Hilton Denis
Jenni Bell
Aba Bero

Ginevra Cicatello
Troy Henderson
Martin Kwasner
Phillip Rutherford
Vicki Van Hout
Sara-Vyne Vassalo
Neville Boney Williams
Katina Olsen
Nicola Sabatino

CULTURAL TUTORS

Heather Mitjangba Burarrwanga
Tony Mudalyun Ganambarr
Dujon Niue
Jeanette Fabila
Bronwyn Chambers
Gavi Duncan
Stuart McMinn

ARTISTIC COLLABORATORS

Australian Dance Collective
Catapult Dance
Bangarra Dance Theatre
Legs on the Wall
Lucy Guerin Inc.
Sydney Dance Company
DanceNorth
Dance Makers Collective
NT Dance Company
Alleyne Dance
Alvin Rangel-Alvarado
Ella Havelka
Australian Dance Theatre
NIDA
Katina Olsen

NAISDA CONTACTS

At NAISDA we have a range of people to contact if you need help or support.
Office Hours are 8.30am–5pm Monday to Friday.

POSITION	NAME	PHONE	MOBILE	EMAIL
Executive				
Chief Executive Officer	Kim Walker	4340 3155	0427 292 894	k.walker@naisda.com.au
Chief Operating Officer	Debra Schleger	4340 3156	0427 700 473	d.schleger@naisda.com.au
Corporate Services Executive Assistant	Casey Pitscheider	4340 3100		c.bourke@naisda.com.au
Corporate Services				
Head of Marketing and Development	Jan Wells	4340 3154	0427 656 450	jan.wells@naisda.com.au
Support Officer (Primary Contact)	Mitch Markham	4340 3151	0472 701 639	supportofficer@naisda.com.au
Support Officer (Casual)	Casey Natty		0418 514 626	STC2@naisda.com.au
Support Program Administrator (Homestay)	Adelle Grogran	4340 3152	0428 077 111	DAS@naisda.com.au
Facilities Manager	Scott Clement	4340 3153	0457 355 432	fm@naisda.com.au
Corporate Services Coordinator	Barbara Banks	4340 3162	0427 898 034	accounts@naisda.com.au
Creative Producer	Jasmine Gulash	4340 3115	0438 537 919	creativeproducer@naisda.com.au
Training				
Head of Dance	Deon Hastie	4340 3161	0418 514 626	HOD@naisda.com.au
Training Compliance Manager	Marnie Campbell	4340 3113		TCM@naisda.com.au
Advanced Diploma Coordinator	Alfred Taahi	4340 3118		ADC@naisda.com.au
Training Administration Officer	Martine Dowds	4340 3116	0473 437 784	TAO@naisda.com.au
Unit Manager/Injury Management	Sean Byrnes			UMU@naisda.com.au
Unit Manager/Wellbeing	Vanessa Zeising			STY@naisda.com.au

If you would like to discuss a particular matter, a list of which staff member to contact is on the following page.

If you would like to discuss a particular matter, here is the list of which staff member to contact:

Absences/ Leave requests	Head of Dance and Support Officer
Lateness notifications	Training Administration Officer on 0473 437 784 (before 8.30am)
Sorry Business	Head of Dance, Advanced Diploma Coordinator and Support Officer
Cottage Accommodation	(Personal issues) Support Officer
Cottage/Facilities	(Maintenance, building issues) Facilities Manager
Counselling	Support Officer
Homestay Accommodation	Support Program Administrator
Complaints	Training Compliance Manager, Chief Executive Officer and Chief Operating Officer
Injuries (First Aid)	First Aid Officers: Sean Byrnes, Unit Manager/Injury Management Martine Dowds, Training Administration Officer Scott Clement, Facilities Manager
Medical Appointments	Support Officer
Money Matters	Support Officer and Corporate Services Coordinator
Injury Management Plans	Sean Byrnes Vanessa Zeising
Equipment Loans	Facilities Manager
After-hours Access	Facilities Manager
Training Queries	The relevant trainer, unit manager. If the issue is not resolved, the Training Compliance Manager, Head of Dance or Advanced Diploma Coordinator
Literacy, Language, Numeracy	The relevant trainer, unit manager and Training Compliance Manager
Shuttle Bus/NAISDA Transport	Support Officer or Facilities Manager

2



SECTION 2: **STUDYING AT NAISDA**

COURSES

NAISDA delivers four accredited courses annually:

- **10988NAT Certificate III in Dance Practice for Aboriginal and Torres Strait Islander Peoples.**
- **11051NAT Certificate IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples.**
- **11052NAT Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples.**
- **10841NAT Advanced Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples.**

Further details about course delivery and the Unit

of Competency in each course can be found in the [Course Information Guide](#).

NAISDA delivers training over four terms (12 months) for DAs and over 6 terms (18 months) for PAs.

Assessments are held throughout the year and the Head of Dance, trainers/unit managers/the Advanced Diploma Coordinator will provide DAs/PAs with further information about assessment timing and process.



CERTIFICATE III TO DIPLOMA

NAISDA's Certificate III to Diploma courses run a full calendar year over four terms from January until December aligned with the NSW public school system. Training includes practical dance technique across a range of dance genres, theory classes and cultural classes.

Cultural learning and knowledge are at the forefront of NAISDA training. The NAISDA Cultural Residency program underpins all learning and informs the development of Contemporary Indigenous Dance. This offers a unique opportunity for DAs to build cultural knowledge and connection, and learn first-hand from our Elders, communities and knowledge holders.

Each year, NAISDA is privileged to welcome Cultural Tutors from Indigenous communities to campus. The full student cohort pays a return visit later in the academic year and travels to the Cultural Tutors' home community for a week of remote cultural learning and sharing.

NAISDA produces two performance seasons annually; productions are often presented on the Central Coast in alignment with NAIDOC celebrations and in Sydney. These enable DAs to develop artistic and creative excellence within a professional performance environment. Throughout the year DAs may also participate in a variety of performances and workshops within the community and at corporate events. Developing Artists are expected to travel to see performances and shows as part of their studies. Transport to these events is provided by NAISDA.

NAISDA enjoys strong partnerships with key organisations to deliver its professional development program. These unique opportunities enable DAs to hone skills, develop contacts and learn how to maximise opportunities within a professional environment.

Language, literacy and numeracy foundation skills are built into NAISDA learning. NAISDA ensures a positive, holistic and rewarding learning experience for all Developing Artists and will provide assistance in this area if required.

Training delivery takes place 8.30am to 4.45pm during term-time weekdays. Occasionally training delivery can also take place on Saturday mornings.

DAs must attend all scheduled classes to remain eligible to access full time study and are expected to attend a minimum of 85% of all units of study to fulfil ABSTUDY requirements.

Further information about courses can be found in the **Course Information Guide**.



ADVANCED DIPLOMA

the NAISDA Advanced Diploma has been designed for Aboriginal and Torres Strait Islander artists entering their final year of study before progressing to a professional dance career; or for artists already practising within the industry wishing to upskill their professional practice.

The Advanced Diploma runs for 18 months over three semesters of 20 weeks. This enables Practising Artists to gain important skills and knowledge without an extensive absence from the industry.

With flexible learning streams designed to enrich skills, the qualification is tailored individually to increase ability according to experience and practice in chosen areas. The course is a combination of core and electives units, with three streams to choose from:

- Community Dance Practice
- Cultural Dance Practice
- Professional Dance Practice

Hours of study for Practising Artists vary depending on chosen streams and units. These will be determined in consultation with the Course Coordinators.

The Advanced Diploma is designed to:

1. Equip Practising Artists for portfolio careers and ensure they are ready for the changing context of artistic practice.

2. Address Practising Artists' need for the development of transferable and interdisciplinary skills in future workforces. This includes the trend toward career fluidity within the creative and cultural sector by providing artists with opportunities to retrain, enhance and diversify practice.
3. Position Practising Artists to effectively contribute to predicted, or unpredicted, new and innovative ways of working.
4. Address skills-innovation for Practising Artists in times of technological transformation, capitalising on opportunity with digital technology to create work, collaborate, reach audiences, maximise revenue streams and explore forms of expression.
5. Reflect a balance of art form learning and entrepreneurial skills.
6. Address the sector's changing demands for learning, collaboration, connection, commercialisation and new income opportunities.
7. Address opportunities to apply skills across a range of other industries beyond the cultural and creative sectors.

Further information about courses can be found in the [Course Information Guide](#).



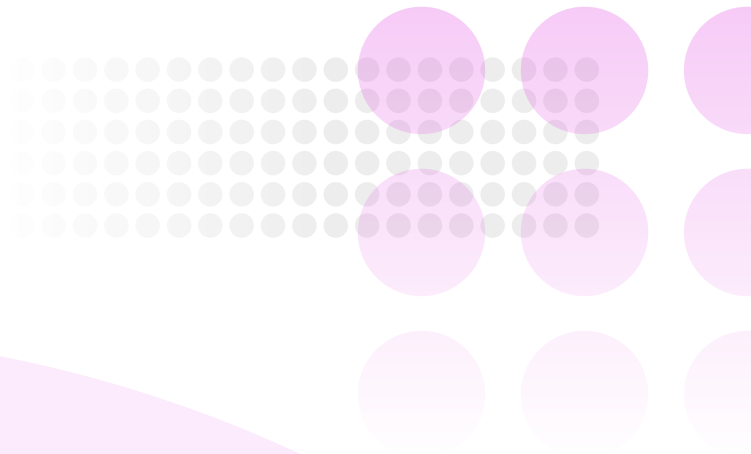
VOCATIONAL EDUCATION AND TRAINING

VET stands for Vocational Education and Training. VET is a national system designed to prepare workers for industry, in areas such as business administration, hospitality, construction, conservation and land management, community services, health, arts and more.

VET awards include Certificate, Diploma and Advanced Diploma courses within the Australian Qualifications Framework.

The VET Quality Framework is aimed at achieving greater national consistency in the way training providers are registered and monitored.

NAISDA is a VET Registered Training Organisation (RTO). All VET Registered Training Organisations are regulated under the National VET Regulator Act 2011 and its standards regulated by the Australian Quality Skills Authority (ASQA).



CAREER PATHWAYS

NAISDA graduates have been at the forefront of the development of Contemporary Indigenous Dance within Australia and have shaped Australia's performing arts landscape for nearly 50 years. Today they are recognised as our country's leading Aboriginal and Torres Strait Islander dancers, choreographers, independent artists and creative and cultural innovators and leaders.

NAISDA DAs/PAs and graduates have also shared Aboriginal and Torres Strait Islander performances with global audiences at many of Australia's milestone events including the 1988 Bicentenary, 2000 Sydney Olympics, Commonwealth Games in Brisbane and Melbourne, Sydney Festival, Melbourne Festival and the 2018 Invictus Games.

- 76% of Developing and Practising Artists complete their studies. This is double the national completion average for Vocational and Educational Training in Australia.
- NAISDA's average student attendance rate is 86%
- NAISDA graduates are actively sought by many of Australia's national dance and performing arts organisations, and transition into high-profile and rewarding careers across dance, music, theatre, film, arts management, community and education sectors.
- NAISDA has sustained employment outcomes and opportunities for over 1,400 graduates since it first opened. 86% of current dancers at Bangarra Dance Theatre studied at NAISDA.

COURSE ELIGIBILITY

Admission to NAISDA is through an application and audition process. To be eligible to study for the NAISDA Certificate III to Diploma qualifications, applicants must be:

- Aboriginal and/or Torres Strait Islander
- Aged between 16 and 26

To be eligible to study for the NAISDA Advanced Diploma qualification, applicants must be:

- Aboriginal and/or Torres Strait Islander
- Aged 18 or over
- A NAISDA graduate or have advanced training and experience within one of the following performance streams:
 - Community Dance Practice
 - Cultural Dance Practice
 - Professional Dance Practice

Further information about courses and eligibility can be found in the **Course Information Guide**.

SUBSIDISED TRAINING

NAISDA's training is subsidised by the NSW Government for eligible DAs/PAs and through the Federal Government. There are associated NAISDA costs that DAs/PAs and their families need to consider including accommodation, food, uniforms, travel and personal items. Further information regarding this can be found in the Fees and Associated Costs section on **page 26**. Smart and Skilled funding subsidises the cost of course delivery and is provided directly to NAISDA.

SMART AND SKILLED

Smart and Skilled is a reform of the NSW vocational education and training system. It is designed to help people get the skills they need to find a job and advance their careers.

NAISDA delivers the following courses under the Smart and Skilled program:

- 10988NAT Certificate III in Dance Practice for Aboriginal and Torres Strait Islander Peoples
- 11051NAT Certificate IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples
- 11052NAT Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples
- 10841NAT Advanced Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples.

Under the Smart and Skilled program, eligible NSW residents and workers can access a nationally recognised qualification aligned with their job role, subsidised by the NSW Government.

Smart and Skilled provides eligible students with:

- An entitlement to government-subsidised training up to and including Certificate III
- Government funding for higher-level courses (Certificate IV and above) in targeted priority areas.

The following website provides prospective students with further information about Smart and Skilled **smartandskilled.nsw.gov.au**

COURSE SELECTION PROCESS

Admission to NAISDA is through an application and audition process. Selection is determined by NAISDA. DAs/PAs are assessed on their ability to partake in full time study and a desire to pursue a career in the performing arts sector. During the audition process NAISDA works with prospective DAs/PAs to consider suitable accommodation choices either through the onsite cottages or the NAISDA Homestay Program. Accommodation will be organised prior to the Developing Artist accepting their place on a course.

There are no pre-requisite units within the Advanced Diploma. The course involves a high level of physical

movement, academic study and individual feedback. It requires students to be mature, able to plan and organise, use their initiative and self-manage for study success.

Practising Artists will have advanced training, informed understanding of their own cultural background, and experience within their chosen performance stream.

NAISDA may assist Practising Artists with the provision or accessing of accommodation following discussion with the Advanced Diploma Course Coordinator.



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. APPLYING FOR A USI

DAs/PAs can apply and create their own USI by logging onto the 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).

2. THROUGH NAISDA

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

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

- Process the 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.

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:

- Dancewear (up to \$500 - \$600 depending on what dancewear DAs/PAs already have)
- NAISDA uniform (up to \$90 for uniform for graduation). Please see [page 32](#) for further uniform information
- Locker fee
- Daily travel
- Personal items
- Food
- Medical costs
- Accommodation-related costs:
 - Rental bond
 - Key bond
 - Rent/board
 - Bedding

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

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 NAISDA's 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 directly for more information.



CREDIT TRANSFER

Credit Transfer is recognition for where DAs/PAs have completed the same or a similar unit of competency listed in the course with another Registered Training Organisation.

To apply for Credit Transfer DAs/PAs must provide evidence in the form of a Transcript or Statement of Attainment as part of enrolment showing any previously completed studies. NAISDA will review the evidence to determine the amount of credit that can be applied, full or partial towards one or more units.

Should DAs/PAs wish to apply for Credit Transfer, please contact the Training Compliance Manager.



RECOGNITION OF PRIOR LEARNING

Recognition of Prior Learning (RPL) is an assessment of previous skills, knowledge and experience and how they may meet the requirements of qualifications.

Upon acceptance into a course, it is possible to apply for Recognition of Prior Learning (RPL), if a DA/PA has sufficient skills, or experience required in a particular unit of competency. Assessment by the training department to recognise RPL may include:

- Competency conversations (oral, written)
- Technique class
- Evidence of previous formal study
- Portfolio of performance evidence
- Personal Statement

If DAs/PAs would like to apply for RPL, please contact the Training Compliance Manager. NAISDA will review applications and verify the evidence is relevant, authentic, recent and sufficient. DAs/PAs should receive notification within three weeks of lodging applications for recognition. If the RPL assessment is successful, DAs/PAs may be granted exemption from certain course units.

CULTURAL TUTORS

Our unique teaching model has been developed in partnership with remote communities, Elders and Cultural Tutors. Their guidance and sharing of cultural knowledge, practice and connection empowers DAs/PAs with lifelong skills.

Cultural Tutors

For over 48 years, cultural learning with communities, with an unbroken line of cultural knowledge, has been at the forefront of NAISDA training. NAISDA has been honoured to work with many communities over this time.

Engagement with our cultural tutors ensures DAs/PAs connect with acclaimed artists from communities across Australia.

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

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

NAISDA aims to ensure that whilst it adheres to all cultural knowledge imparted to 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.

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 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.
- **Cultural Sticks (Galpus):** 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 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.

VISITING ARTISTS

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 DAs/PAs connect with national and international 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 regarding industry practice and engagement.

DA/PA REPRESENTATION

NAISDA has four Houses made up of DAs/PAs across all courses. The Houses are Nicol, Cole, Randall and Leslie. The houses are named after Wayne Nicol, Malcolm Cole, Doratheia Randall, and Michael Leslie – four of NAISDA's early students and innovators. They left their footprints for others to follow, and their efforts eventually led to the establishment of a formal, year-long 'Careers in Dance' training course. Their passion laid the foundation for the development of NAISDA as it stands 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.

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.

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.

STUDIO CONDUCT

DA/PA Studio Protocols and Etiquette

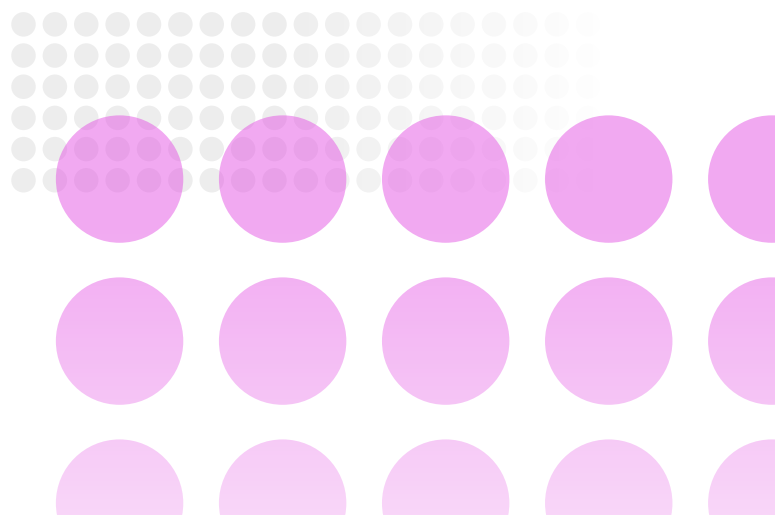
- Attendance is taken for each class by the trainer.
- If late to class and admitted by the trainer, please apologise to the trainer and DAs/PAs. This demonstrates respect of NAISDA's studio protocols.
- Do not leave the class without the permission of the trainer.
- If injured and unable to take part 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, they should inform the trainer before the start of class to avoid being 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.
- Remove all piercings at the start of each day and for the duration of the day.
- Do not wear jewellery, hats or extra items.
- Do not answer back to the trainer during class.
- 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 absent by the trainer.
- No food is permitted in the studios.
- Only enclosed water bottles are allowed in the studios.
- Mobile phones are not permitted in class unless endorsed by the trainer.
- Remove all personal items from the classroom at the end of each class.
- Do not film class routines, unless you have the permission from the trainer and DAs/PAs.
- Aerosols are not to be sprayed in the dance studios or common room as some DAs/PAs may have asthma or sensitivities to sprays.
- NAISDA has a zero tolerance to bullying of any kind.

Other

- Look after personal property. Items left behind will be collected and if not claimed, will be donated to the Salvation Army at the end 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 yourself achievable goals.
- Casting for Midyear and End of Year Shows is the choreographer's responsibility, irrespective of Certificate level.
- Take accountability for the Common Room and take pride in the shared space. DAs/PAs are responsible for rostered weekly cleaning schedules.
- Speaking poorly of NAISDA diminishes the value of the organisation and DA/PAs achievements

Personal Adornment

- There are many factors to consider before getting a tattoo. DAs/ PAs are recommended not to get tattoos during termtime, as the healing process will impact studies.
- This advice also applies to piercings. DAs/PAs are reminded that as a safe dance requirement, piercings (with the exception of studs) are not allowed during physical classes. All piercings must be removed or taped prior to class. This is non-negotiable.



Before Assessments

- Arrive early to prepare for warm-up.
- If not in class, DAs/PAs will be deemed absent with no excuse and will be required to resit the task at a later date.
- Come prepared, bring a water bottle, towel and any other necessary items (e.g. kneepads).

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 behaviour throughout 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.

For further information, please refer to Code of Conduct on [page 52](#) in Section 3.



UNIFORM

Overview

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. Long hair should be tied back and short hair should be groomed and out of the face. DAs/PAs may wear fingernail polish but not nail extensions due to safe dance protocols. No piercings (studs accepted) or jewellery are allowed. All DAs/PAs must wear appropriate dance support at all times for personal safety.

DAs/PAs identifying as non-binary, are welcome to adapt the NAISDA uniform according to their preference. 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
- $\frac{3}{4}$ 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

- Black ballet leotard and full-length tights or skins
- Intrinsic canvas ballet shoes split sole – flesh (female)
- Juliette leather ballet shoes split sole – black (male)
- White/black or grey ankle socks
- No crop tops
- Long hair must be worn in a tidy bun
- Please use hair net and bobby pins
- Supportive undergarments

CONTEMPORARY INDIGEOUS DANCE CLASSES

- $\frac{3}{4}$ or full-length tights or pants (not baggy)
- Leotard or form fitted t-shirt (preferably black or dark coloured)
- No hoodies
- Long hair must be tied back
- Socks or barefoot

CONTEMPORARY HORTON CLASSES

- $\frac{3}{4}$ or full-length tights
- Form fitted leotard or t-shirt (preferably black or dark coloured)
- No hoodies
- Long hair must be tied back
- Socks or barefoot

CONTEMPORARY RELEASE CLASSES

- Full-length tights or pants
- Form fitted long sleeve top (preferably black or dark coloured)
- Knee pads
- No hoodies
- Long hair must be tied back
- Socks or barefoot

URBAN JAZZ CLASSES

- Form fitting t-shirt or singlet or leotard
- Black bike shorts or long black tights (no ballet tights please) with leotard.
- Long black tights, $\frac{3}{4}$ tights or black bike shorts
- Baggy track pants and/or tops of personal choice
- Jazz shoes or runners for hip hop

BODY CONDITIONING, YOGA, PILATES AND TUMBLING CLASSES

- Personal yoga mat
- Black leotard
- Form fitting t-shirt or singlet
- Black long tights, $\frac{3}{4}$ tights or dance shorts (no ballet tights please)
- Towel

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). IT equipment is not 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.

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.

Borrowing Equipment and Support

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 (48 hours prior) to the Facilities Manager, either or via email or completing the equipment form. 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.

Student Accounts and Hard Drives

All DAs/PAs enrolled at NAISDA are entitled to a NAISDA network account and a NAISDA email address giving access to the internet and a NAISDA email address. 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 must purchase their own external storage device to avoid any important data being stored or lost on NAISDA devices.

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

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 Dancefilm and Music Composition units.

After Hours Access to IT Facilities

If DAs/PAs require after hours access to Building 35 or Building 38B, please refer to the information about after hours access and security (building and personal) in Section 3 on **page 71**.

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.

NAISDA Learner Portal

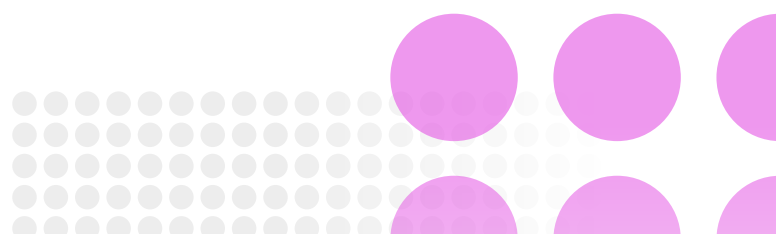
The NAISDA Learner Portal is an online program where DAs/PAs can manage their enrolment, training, assessments and course progress. Students will receive details to login prior to course commencement.

The Learning Portal link is:
naisda.app.accelerate.com

Lockers

All personal belonging are to be kept in the DA/PA lockers during class time, and not left in the common areas or the DA Common Room. Lockers should be kept tidy and no food is to be stored in them. Locker codes are allocated during Orientation Week.

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 requires access to their locker.



PROBATION

All DAs/PAs are on probation during the first term of each academic year. This means their commitment and application to training are being assessed during this period.

To pass probation DAs/PAs will be required to:

- Attend all timetabled classes, with a minimum of 85% reported face to face attendance.
- Be prepared for class e.g. be warmed up, wearing the correct dancewear for the class. For non-physical classes, be prepared with the correct study materials.
- Demonstrate engagement and improvement in class and show respect when accepting direction and corrections.
- Demonstrate respect for Cultural Tutors, Masterclass teachers, trainers and staff – and support fellow DAs/PAs.

During the probationary period, DAs not meeting the above points, will receive a formal written Warning Letter. If they demonstrate misconduct (including absenteeism and/or lateness), they may not pass probation which could result in probation being extended or being withdrawn from NAISDA.

Please note: Practising Artists who have already completed NAISDA probation, will not be required to undertake a second probation period.



ASSESSMENT

Assessments are held throughout the year and trainers/unit managers/The Advanced Diploma Coordinator will provide DAs/PAs with further information about assessment timings and processes. For information about managing personal wellbeing during assessments see information about Wellbeing on [page 85](#).

Competency-based Training and Assessment

Competency-based training (CBT) is a structured training program used in the Vocational Education and Training (VET) sector. 'Competency' refers to capacity to consistently apply knowledge, skills and aptitudes to perform to an expected standard or benchmark, such as completing tasks and jobs to an industry standard.

CBT supports DAs/PAs to develop cultural knowledge, cultural and western dance technique, creative Indigenous arts practice, physical conditioning skills and theoretical knowledge. This prepares DAs/PAs to take their places as Indigenous artists, creators and cultural leaders in the arts and wider industries. The emphasis in CBT is on 'performing' tasks to an industry standard rather than just 'knowing' them.

Unit Managers and Assessors

NAISDA unit managers 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. See the staff contacts [page 16](#) for a current list of unit managers and their contact details.

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.

- Observation of practical/dance/movement/creative/dramatic skills.
- Cultural performance and repertoire, dance technique, dance performance, physical theatre performance.
- Dancefilm, music composition, dance composition, physical theatre.
- Creative responses – including visual art, music, poetry, hip hop, movement, artefacts.
- **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:** DAs/PAs will deliver a presentation to their peers, either individually or in a group.
- **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 brainstorm etc.
- **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.

NAISDA Learner Portal

Assessment criteria and checklists are available in the NAISDA Learner Portal at naisda.app.accelerate.com

Many assessments require the submission of evidence via the portal. This could be in the form of photos, PowerPoints, video, file links etc. Assessors will mark work and provide feedback within the portal.

Reasonable Adjustment

A reasonable adjustment is a measure or action taken to help a student with a learning difficulty, disability and/or injury take part in their training and assessment on the same basis as their peers.

If a DA/PA requires reasonable adjustment, they should speak with the Head of Dance who will make recommendations to the training team.

Assessment Attendance

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.

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.

DAs/PAs are responsible for monitoring their emails. Please note *“Not checking my emails”* is not an excuse for missing an assessment.

The only acceptable reasons for missing a 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 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.

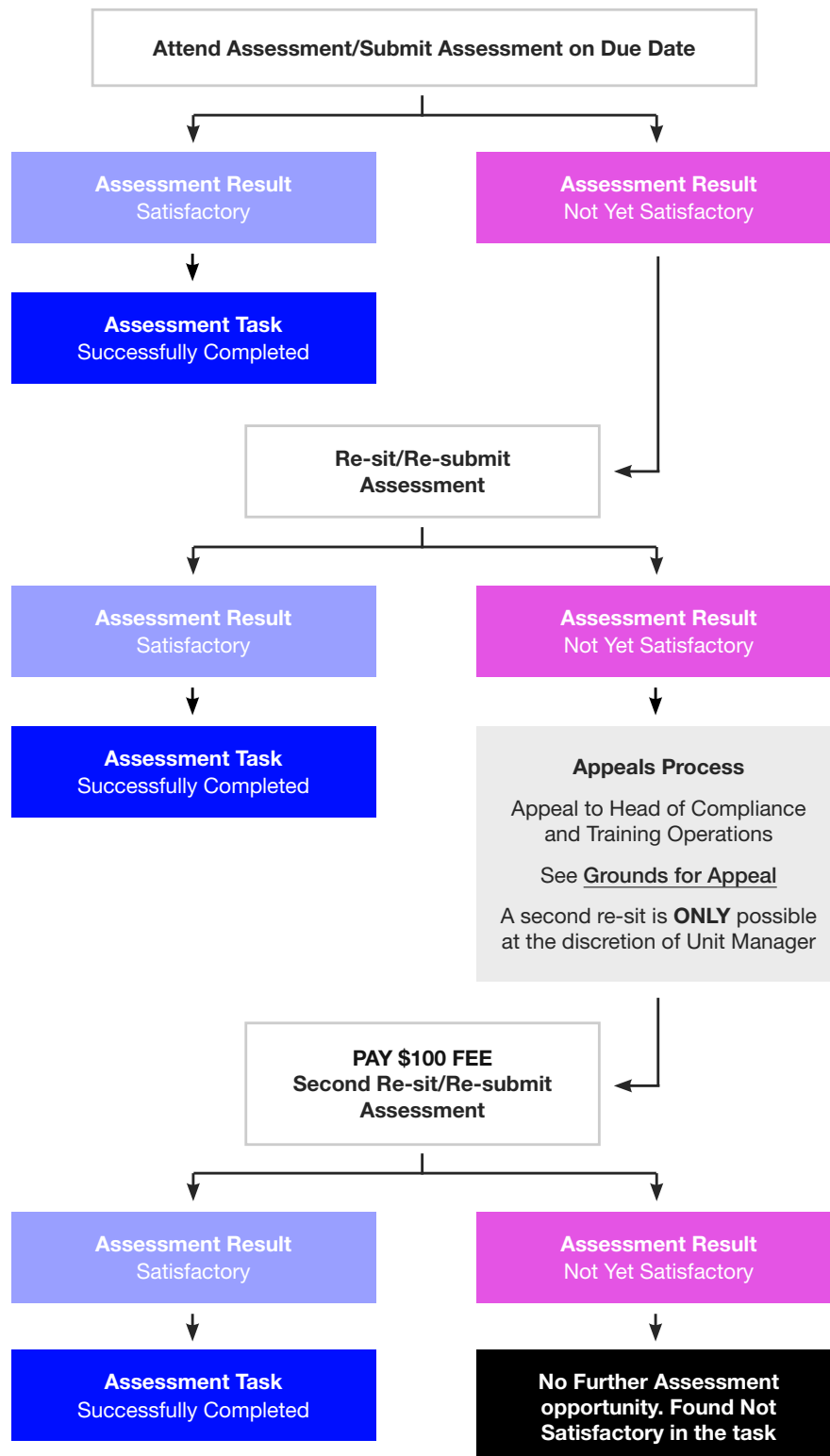
Missed assessments will incur a \$100 re-sit fee to complete a re-sit of the assessment. Payment of the \$100 re-sit fee must be made before DAs/PAs attend the rescheduled assessment. Further information about attendance, leave and absenteeism can be found in Section 3 on [page 48](#).

Injury Rehabilitation Appointments

Physio/chiropractor, injury rehabilitation or personal appointments should not clash with an assessment time. Any existing appointments will need to be rescheduled. The Support Officer can assist with this. Having a rehabilitation appointment is not an acceptable excuse, even with a doctor's certificate.



Flowchart of the NAISDA Assessment Process for Academic and Physical Assessments



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 manager).

Re-Sits And Re-Submissions

'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.

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 re-sit or re-submit. Please ask trainers for support to help complete the task successfully.

Complaints and 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. For further information please refer to the Academic Appeals Process in Section 3 on [page 47](#).



PLAGIARISM AND AI

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 DA/PA 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.

DAs/PAs are reminded that utilising AI-generated content or other automated tools to generate or modify content or complete assignments is considered a form of plagiarism and is strictly prohibited. All work submitted must be the result of individual effort and understanding. If plagiarism occurs within assessment tasks, NAISDA will organise a meeting to discuss further. DAs/PAs may be required to resubmit the work.

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.

COURSE COMPLETION

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 28 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.

Testamur

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'.

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.

Statement 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 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.



GRADUATION

Each year NAISDA celebrates the commitment, skills and achievements of its DAs/PAs at the NAISDA Graduation Ceremony. Each graduating Developing and Practising Artist receives a Certificate or Statement of Attainment in their relevant professional qualification. The Ceremony also includes the presentation of NAISDA Awards and Scholarships. The Graduation Ceremony takes place annually in June.

NAISDA AWARDS

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.

Awards are given out annually and form part of the NAISDA Graduation Ceremony celebrating DA/PA commitment and excellence in study.

Developing Artists are 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

Chairman's Excellence Award

The Chairperson's Excellence Award, generously sponsored by the Commonwealth Bank of Australia, is presented each year to a graduating Advanced Diploma Practising Artist in recognition of their exemplary positive contribution to college life and highly distinguished artistic and academic performance record. The trophy and monetary gift are presented at the ceremony and the Developing Artist's name included on the perpetual trophy.

SCHOLARSHIPS

Eligibility for NAISDA Scholarships requires at least 85% attendance. This must be maintained for ongoing eligibility.

Zonta Scholarships

These scholarships are generously supported 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 2023 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 (This Scholarship is for NAISDA graduates and the 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.

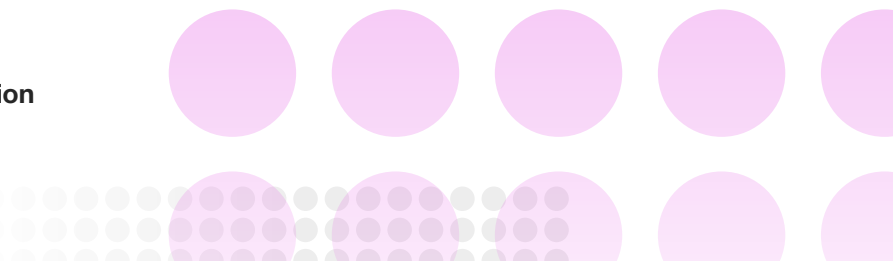
WITHDRAWAL

DAs/PAs considering permanently withdrawing from their course, should first seek advice, before committing to this significant decision.

- 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 Training Compliance Manager (TCM) 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 TCM.
- 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 apply through the audition process again.**

After withdrawal from study, NAISDA will ensure that:

1. DAs/PAs are entitled to a copy of their Statement of Attainment 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 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.



SECTION 3:
POLICIES AND PROCEDURES



This section outlines NAISDA's policies, procedures and processes for DAs/PAs. These are important parts of our organisation as they set guidelines, standards and expectations. Policies and procedures go hand in hand but are not interchangeable. A policy is a determined course of action. A procedure explains the specific action plan for carrying out a policy. In other words, a procedure is a road map to help eliminate misunderstandings, identify responsibilities and address common issues or questions.

The cornerstone of NAISDA's expectations and guidelines is the **NAISDA Code of Conduct**. DAs/PAs need to familiarise themselves with the Code of Conduct and adhere to it during their time at NAISDA. This is fully explained on [page 52](#) and a quick link to the policy and procedures is accessible in the table below.

The policies and procedures quick link table provides hyperlinks to all the DA/PA policies and procedures. This will help DAs/PAs quickly navigate to the measures in place which support the information outlined within Section 3 of the Study Guide.

QUICK LINKS

CATEGORY	POLICY	RELATED DOCUMENTATION
Accommodation – Cottage	DA Cottage Policy & Procedures	DA Cottage Handbook
Accommodation – Homestay	DA Homestay Policy & Procedures	DA Homestay Handbook
Appeals	DA Complaints Handling Policy & Procedures	NAISDA Appeals Form
Attendance, Leave and Absenteeism	DA Attendance Policy & Procedures	
Bullying, Discrimination and Harassment	DA Bullying Policy & Procedures DA Discrimination and Harassment Policy & Procedures	
Code of Conduct	DA Code of Conduct Policy & Procedures	
Complaints	DA Complaints Handling Policy & Procedures	NAISDA Complaint Form
Course Completion	NAISDA AQF Issuance Policy & Procedures	
COVID-19	NAISDA WHS COVID-19 Policy and Procedures	
IT and Social Media	IT and Social Media Policy & Procedures	
Misconduct	DA Misconduct Policy & Procedures	
Privacy Policy	NAISDA Privacy Policy	
USI Policy	DA USI Policy & Procedures	
Whistleblower's Policy	Whistleblower's Policy	
Work Health and Safety Policy	NAISDA Work, Health and Safety Policy and Procedures	

ACCOMMODATION

Cottage Accommodation (Onsite)

There are eight cottages in the Mt Penang Parklands within walking distance to the college that are utilised for DA/PA accommodation. The accommodation is 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. Security patrols operate regularly on evenings and weekends to ensure the safety and wellbeing of cottage residents.

Cottages are provided for DAs/PAs over 18 years of age who are undertaking full time study at NAISDA. Where possible, 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.

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 vouchers towards food for the cleanest and tidiest cottage of the month

- First prize \$50
- Second prize \$30
- Third prize \$20

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 cottage accommodation. DAs/PAs exiting the college will forfeit their annual bond and/or incur a cleaning charge if the bedroom 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 which can be found in the [quick links table](#) at the start of Section 3.

A DA Cottage Handbook is provided for all DAs/PAs and a link to this document can be found in the table at the start of this Section.

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 is provided DAs, their family and the Homestay Family. A link to this document can also be found in the table at the start of this Section. A full briefing will be provided to all Homestay DAs.

For all Homestay accommodation matters, please contact the Support Program Administrator.

Residencies and Placements

Any DA/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.



AFTER-HOURS ACCESS

If DAs/PAs require after hours access to NAISDA buildings, they must communicate with the Facilities Manager regarding their needs and access times. 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 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 using them. This includes leaving all facilities in the same clean and operable state they were in at the beginning of the day.

DAs/PAs are permitted to have after-hours access to the studios and computer room to help complete assignments and work. The after-hours access procedure is:

1. Any DA/PA requiring after-hours access must ensure they do so in pairs for safety.
2. 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.
3. The DA/PA emails the Facilities Manager (FM) for access.
4. The FM will notify NAISDA staff of the request, including trainers, the Head of Dance (HOD) or Advanced Diploma Coordinator (ADC). The HOD/ADC will notify the DA/PA of the access decision with a yes/no response.
5. 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 spaces.
All DAs/PAs must contact either the Facilities Manager or COO to isolate emergency alarms on arrival and departure.
6. 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.
7. DAs/PAs will be required to sign in and out when accessing the facilities after hours and on weekends.



ALCOHOL, SMOKING, VAPING AND DRUGS

NAISDA is committed to ensuring the health, safety and welfare of its Developing Artists and Practising Artists, staff and visitors, 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.

Failure to comply will be dealt with in accordance with the following policies and procedures, as listed in the policies table at the start of this section.

- Code of Conduct
- Misconduct

In addition if any DA/PA breaks this rule and is on a NAISDA or other scholarship, the scholarship will be withdrawn.

No Smoking, No Vaping Policy

Smoking and vaping are not permitted in or around NAISDA buildings. This includes all NAISDA training, administration buildings and cottages (including verandas), garages and vehicles. No smoking zones extend to 15 metres past any entry way and also relate to all offsite performances and cultural residences.

If DAs/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 the Support Officer.

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.

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 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 verandas, 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.

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 to arrange support.



ACADEMIC 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 Training Compliance Manager (TCM).

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 in **quick links table** at the start of Section 3.

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.

ATTENDANCE, LEAVE AND ABSENTEEISM

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

NAISDA deems 85% overall attendance to be the minimal engagement in training.

If DA/PA face to face attendance is less than 85%, it may jeopardise their opportunity to participate in or receive the following opportunities:

- Cultural residency
- Scholarships (internal and external)
- Industry placements
- Excursions and ticket offers
- Study offers for consequent levels of training

NAISDA will 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.

DA/PA Responsibilities

Absenteeism or lateness without a reasonable excuse and/or a doctor's certificate may result in a warning letter. DAs/PAs must notify by email the Support Officer (SO) before 8.30am on the day of their absence and provide a valid reason for their absence.

- Notification of lateness. DAs/PAs must email the SO before 8.30am if they believe they will be late for class and provide a valid reason for their delay.

It is the SO's responsibility to inform the training team of any absence or lateness before the commencement of class each day.

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.

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.

Leave

NAISDA provides a range of leave options, depending on circumstances.

Every day marked absent from college results in DAs/PAs being absent from five classes. This will have an impact on DA/PA attendance percentage, and if not addressed quickly, could result in a warning letter. DAs/PAs should complete an application using the **DA leave request form** if they wish to apply for a significant length of leave.

Sick Leave

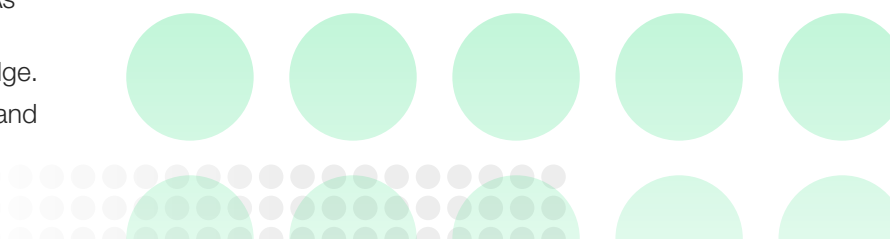
If DAs/PAs are sick, they should stay home until well enough to attend class. They may wish to return to class wearing a face mask.

If DA/PAs are sick for more than two consecutive days, they must produce a Doctor's Certificate on return to college, otherwise they will be marked absent for the days away. This will affect the DA/PAs' attendance percentage. DAs/PAs are allowed ten sick leave days each year, which includes four mental-health days. 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. Consistent mental-health absences will be followed up by NAISDA's Support Team.

Appointments

DAs/PAs may take leave to attend appointments once discussed and approved by the SO. Appointments may include

- Medical
- Physiotherapy
- Scans and tests
- Mental health



Sorry Business

This leave is for the purpose of attending Sorry Business for immediate family members including:

- A partner
- A child or step-child
- Sibling
- Parent or grandparent
- A close member of extended family

This leave must be discussed with the Head of Dance 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. As part 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.

Absenteeism

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

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.

Absenteeism and the outcomes of continued absence are outlined further in the **Misconduct policy**.

Tracking Attendance and Absenteeism

DAs/PAs are encouraged to track their own attendance throughout the year within the NAISDA Learner Portal. This is so they are actively involved in tracking their individual progress which is part of the Developing Artist Study Vision. A consistent attendance rate of 90%–100% is likely to enhance improvement rates, increasing DA/PA potential of successfully passing assessments.



BULLYING, DISCRIMINATION AND HARASSMENT

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:

- 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.
- Homosexual and transgender vilification
- HIV/aids vilification.
- Racial vilification.
- 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.

Further details can be found in the DA Discrimination and Harassment Policy & Procedures in the [quick links table](#) at the start of Section 3.

Dealing with Harassment

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.

If the unwanted behaviour continues, please inform the Training Compliance Manager. 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 will outline that this misconduct behaviour may lead to disciplinary actions by NAISDA.

If the unwanted behaviour continues the DA/PA is entitled to lodge a formal complaint by putting it in writing to the Training Compliance Manager 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 behaviour 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 behaviour 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 behaviour 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.

Further details can be found in the DA Bullying Policy & Procedures in the **quick links table** at the start of Section 3.

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

Dealing with Bullying

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 Training Compliance Manager. The complaint then proceeds according to NAISDA's formal disciplinary and misconduct procedures.



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 which 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/harassment/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. Always behave in a way that upholds NAISDA values and the integrity and the good reputation of NAISDA, both onsite and offsite.
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 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 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 all NAISDA security and access requirements.
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

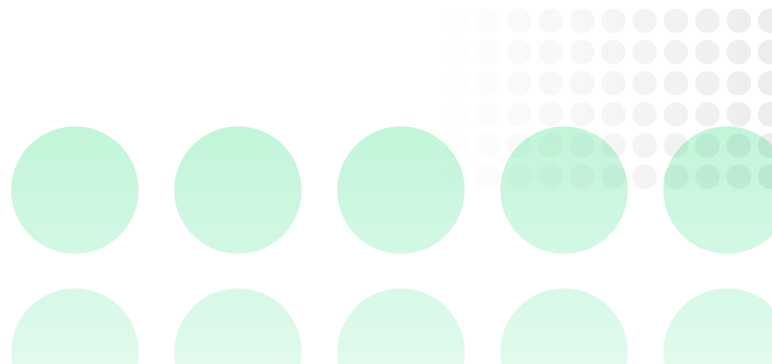
NAISDA Developing and Practising Artists undertake to:

- Follow the NAISDA Code of Conduct with respect towards others.
- Follow and engage fully with the provided program 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 email accounts, b) reading the NAISDA Study Guide, and c) consulting with NAISDA noticeboards and information.
- Take responsibility for managing their own learning: actively engaging in the program, spending sufficient, regular time in private study and practice, informing relevant staff of illness, injuries or changes to contact details or circumstance.
- Attend all scheduled assessment events and submit course work by the stated deadlines, and actively and professionally engage with feedback in accordance with the Assessment Policy.
- Be appropriately attired for timetabled sessions.
- Be respectful to everyone including facilitators, fellow Developing and Practising Artists, guest trainers and tutors.
- Assist in improving the quality of programs, facilities and services by giving full and constructive feedback on the experience via the Learner Engagement Questionnaire or other surveys run by or on behalf of NAISDA.

- Talk to a member of staff if 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 designated smoking area/s. (See Alcohol, Smoking, Vaping and Drugs Section). DAs/PAs may not smoke when wearing costumes or uniforms in any area of NAISDA or at external performances.
- 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 they are abusing substances will immediately be referred 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 class trainer. If food or drink are allowed, DAs/PAs are responsible for cleaning up after themselves.
- Be responsible for restoring classroom and studios to the NAISDA specified set-up at the end of each session. 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.
- Return props and costumes to the assigned storage locations at the end of a session.
- Refrain from disruptive use of electronic devices.
- Refrain from photography, recording or broadcasting of any kind without appropriate NAISDA permissions of the trainer.
- Not post, share online or distribute NAISDA information without appropriate permission (see Privacy and Release of Information Section and Social Media sections)
- Accept that class and production work at NAISDA often require physical interaction and close contact between DA/PAs. This may include but is not limited to:
 - 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 with 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 contact has been inappropriate or has put them at risk. DAs/PAs should speak to the Support Officer or Training Compliance Manager 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 beyond the studio and classroom space.

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 Cultural Coordinator.
- Do not perform the cultural dances taught at NAISDA outside of NAISDA at any time unless under the guidance and permission of NAISDA and NAISDA Cultural Coordinator.
- Do not record (film) the dances/songs with devices at any time.
- Do not stay at the Tutors' accommodation without prior permission from NAISDA Cultural Coordinator.



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 their roles within the production.
- Be engaged in the rehearsal process and give full attention to the task at hand following directions from the Director and Stage Manager.
- Be quiet during rehearsals and use the opportunity to listen to feedback and directions 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 costume-fittings or props and set 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 are at the discretion of the Director. If eating and drinking are permitted DAs/PAs are responsible for cleaning up and removing all rubbish.
- Recognise and respect that rehearsals are workshop extensions of the curricula classroom work. Missing class because of rehearsal or performance-related activities is unacceptable.
- DAs/PAs who miss classes on the morning of a rehearsal will not be allowed to attend the afternoons/evenings rehearsal until they have reported to the Rehearsal Director.
- Refrain from leaving rehearsals for any reasons without the permission of the Director, Rehearsal Director and/or Stage Manager.
- Do not take photographs, recordings or broadcasts of any kind without NAISDA permission.

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 learning and assessment. Respect the process and rights of other DAs/PAs to a quality learning and assessment process.
- Sign in immediately 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 DA/PA personal expense, all make-up required to conceal 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 as taught, in a consistent and respectful way. Do not make 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 Director, Choreographers, Stage Manager and Assistant Stage Manager and all specialists assigned to a production. Refer any issues of concern to the Stage Manager.
- Understand and respect that NAISDA 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.

Use of Pronouns

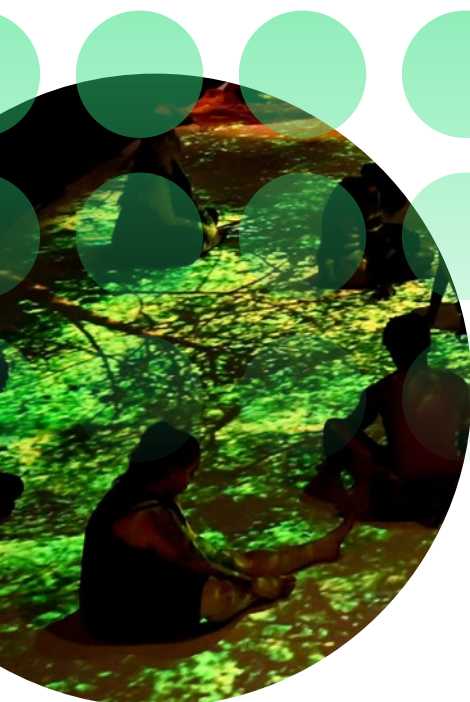
A pronoun is a word that refers to either the people talking (I or you) or someone/ something that is being talked about (like she, it, them, and this). Pronouns like he, she and they specifically refer to the people that you are talking about.

Respecting pronouns is an essential aspect of inclusive communication. Pronouns are personal and reflect one's gender identity. Using the correct pronouns, whether it's he, she, they, or others, acknowledges and affirms an individual's identity. It's important to avoid assumptions about pronouns based on appearance and instead enquire about and honour the pronouns someone identifies with, recognising and valuing the diversity of gender identities.

Please see the link below for more information.

minus18.org.au/articles/what-are-pronouns-and-why-are-they-important

Further details can be found in DA Code of Conduct Policy & Procedures in the **[quick links table](#)** at the start of Section 3.



COMPLAINTS

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 the 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.

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 a 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 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 cottage issues or the Support Program Administrator about Homestay matters.

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. STAGE ONE FORMAL COMPLAINTS

- a. Formal complaints must be submitted in writing to the Training Compliance Manager TCM@naisda.com.au via the **NAISDA Complaint Form**
- b. The Training Compliance Manager 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.
- c. If the DA/PA is dissatisfied with the outcome of the internal stage one formal complaints process or outcome, the Training Compliance Manager 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. 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.

The DA/PA may lodge a written appeal to the CEO k.walker@naisda.com.au who will refer the appeal to the NAISDA Appeals Committee (NAC) for resolution.

See the **NAISDA formal Appeal Form**.

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)

a. The Training Compliance Manager will oversee the recording, acknowledgment and communications in writing with the DA/PA in a timely manner (Level A Simple Appeal within 48 hours).

b. 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 Training Compliance Manager) 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)

c. The appeal will be recorded onto the NAISDA appeals register.

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, 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, ombudsman.gov.au/contact

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).

For issues regarding Academic Appeals, see [page 47](#).

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.



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.



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 strongly encouraged 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, 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 NAISDA immediately to arrange to be tested with a RAT test provided by NAISDA for COVID-19. If the test is positive and the DA/PA is displaying symptoms, they should 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.

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

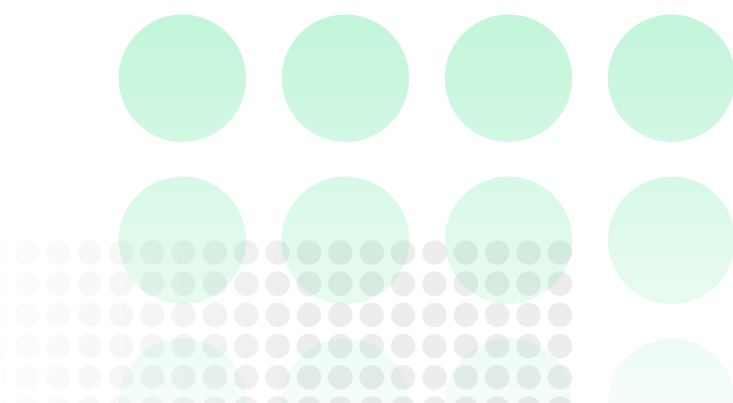
NAISDA recognises its responsibility in acknowledgement of, and contribution to, the maintenance of Aboriginal and Torres Strait Islander heritage and cultural rights. NAISDA develops songs, dances and materials in a culturally appropriate manner and in consultation with Aboriginal and Torres Strait 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.

- The Australia Council and Bangarra ICIP protocol documents link: terrijanke.com.au/indigenous-cultural-protocols-and-arts

- 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.



DAMAGE OR THEFT OF PROPERTY

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.

EVACUATION PROCEDURE

In the event of an emergency evacuation, NAISDA's 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 hailer 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.

Raising the Alarm

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

1. Alert the Chief Warden, Scott Clement 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.
2. Evacuate immediate area to emergency assembly point and account for all personnel.
3. 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.
4. Should the incident be of a minor nature, evacuation may only be necessary in the immediate area.
5. In the event of a major incident, evacuation of the entire premises and adjacent properties may be required.
6. Evacuation in relation to smoke, chemical spillage and gas escape will be governed by existing conditions at the time of the incident.
7. 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.
8. Alternate emergency evacuation assembly point is the sheltered picnic area near building 25.
9. WALK smartly to the nearest safe exit, DO NOT RUN.
10. In the event of a general evacuation where a staff member/DA/PA is in another area, they should 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.
11. In the case of a fire, people must close all doors behind them as they leave.
12. In the case of a bomb threat, people must leave all doors open.
13. 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

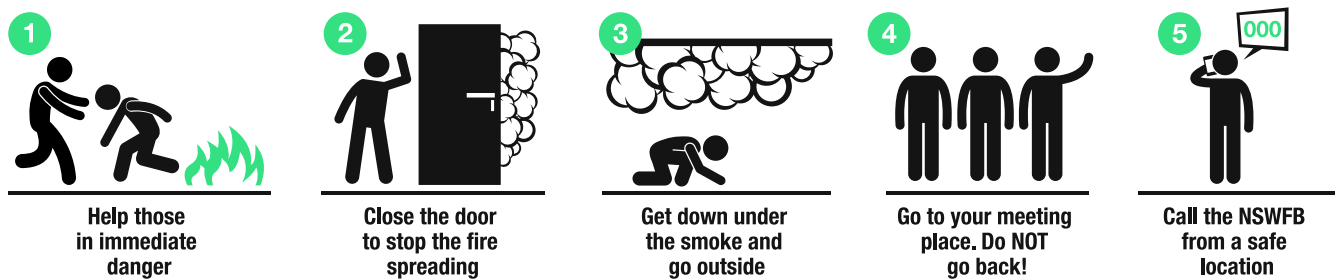
Secondary Assembly Points:

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. 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.



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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

NAISDA Cottage Evacuation Plan Emergency Control

CHIEF WARDENS

Debra Schleger
Scott Clement

AREA WARDENS

Casey Pitscheider

WARDENS

Jan Wells
Deon Hastie
Martine Dowds

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: If the site is 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.

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

EMERGENCY CONTACTS

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

For more information see **Work, Health Safety** on [page 76](#).

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.

First Aid Kits

First Aid Kits are located in the studios (Building 26), the administration building entry foyer (Building 31), the entry foyer of (Building 32), 38B kitchen and foyer of Building 35 and in all NAISDA vehicles.

The NAISDA defibrillator is located in Building 31 Foyer.

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.

NAISDA 2023 First Aid Officers

- Martine Dowds, Training Administration Officer
- Sean Byrnes, Unit Manager Urban
- Scott Clement, Facilities Manager

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 DAs/PAs Only

See a designated first aid officer.

1. The first aid officer completes the NAISDA DA/PA injury register. The DA/PA is required to sign the register if able.
2. The first aid officer notifies the injury management officer immediately of the incident. The injury management officer will notify the relevant NAISDA staff of the incident.
3. The first aid officer gives the injury register to the injury management officer.
4. The injury will be assigned an injury number which will assist in the tracking of injury status, rehabilitation and return to studies status.
5. 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.
6. Review and follow the First Aid and Injury Flowchart process on [page 65](#).
7. 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.
8. Photographs of all the designated first aid officers are posted in all NAISDA office and training buildings.

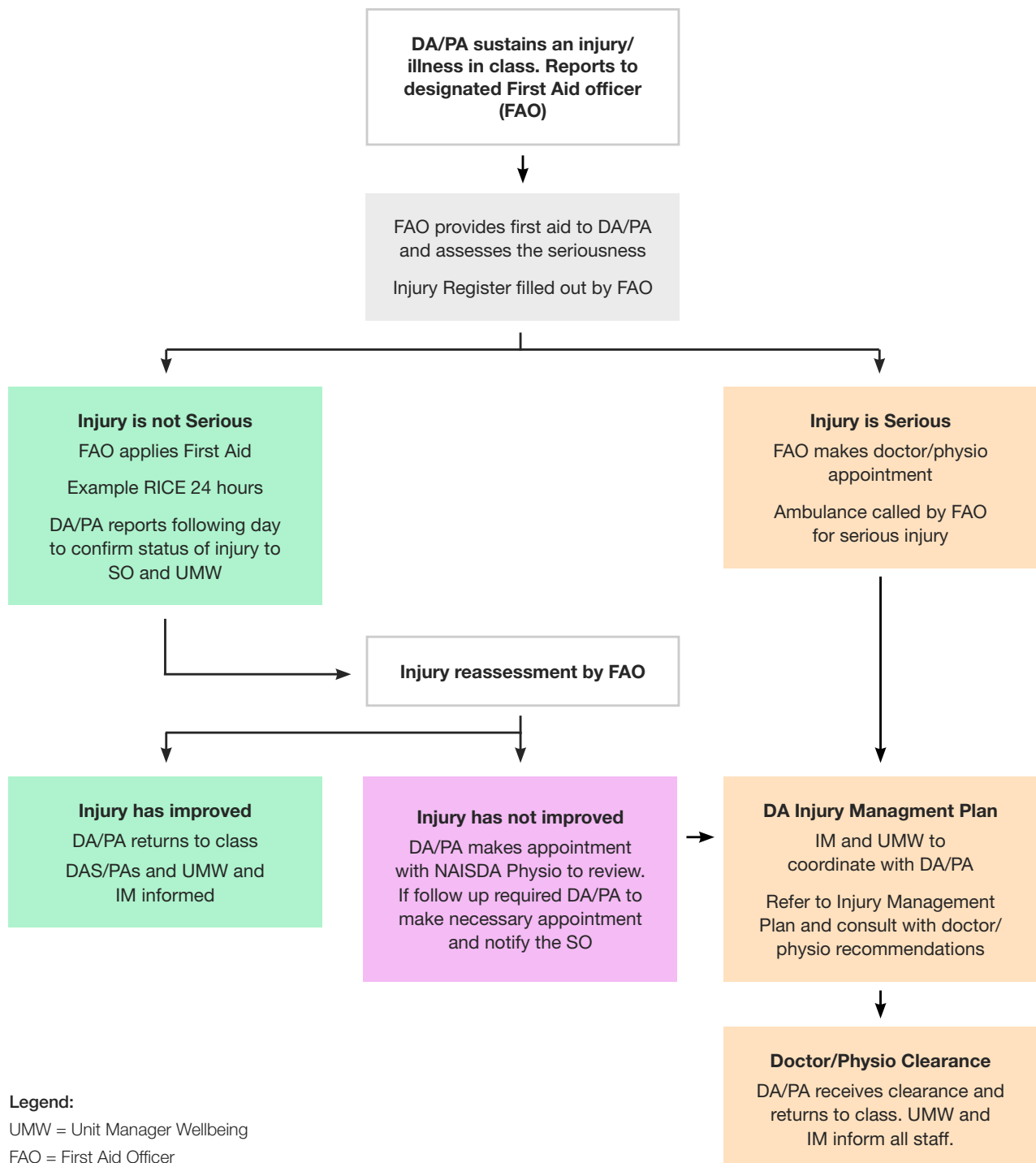
NAISDA will help create an injury recovery program through its injury management program, which could include consultation with a variety of specialists including:

- Doctor
- Chiropractor
- Physiotherapist
- A pilates program

Note: Whilst NAISDA supports an injured DA/PA 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 physiotherapist visit weekly (generally between 7.30am – 9.00am) to assess any injuries. This is not a treatment session and will last approximately 10 minutes. If a DA/PA requires a physiotherapy appointment the DA/PA must book this with Kariang Physiotherapy. 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

INFORMATION TECHNOLOGY (IT)

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.

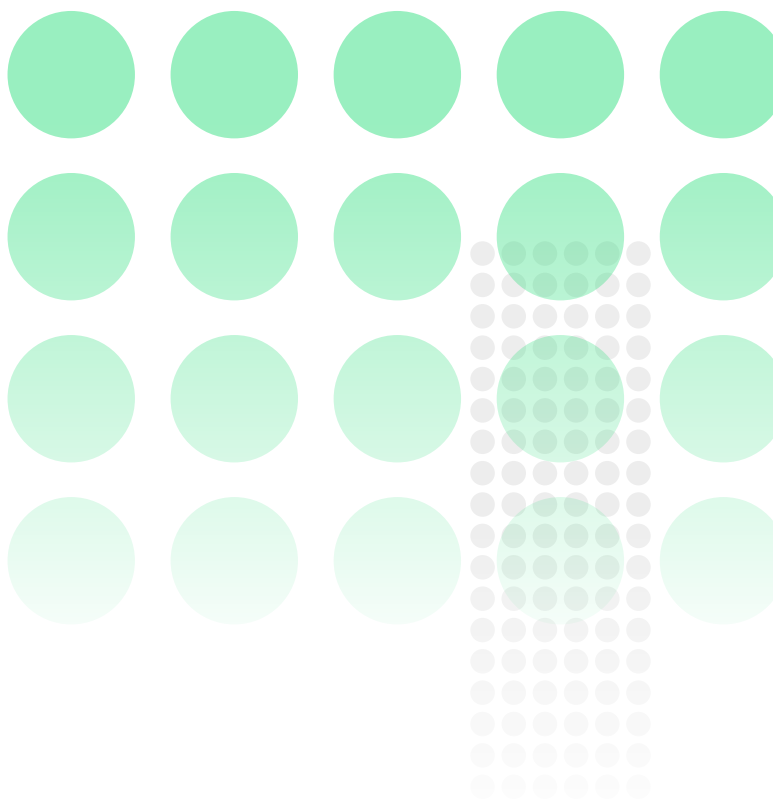
Responsible and Appropriate Computing

- 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.

For more information see Bullying, Discrimination and Harassment section on **page 50**.

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 they should save all work to personal harddrive, turn off computer, tidy workstations, place chairs under the desks and place all rubbish in the bin.



MEDIA AND PUBLICITY

DAs/PAs must not give interviews to the media about 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. DAs/PAs are ambassadors for NAISDA and required to behave in a courteous and respectful way.

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, for more information see the Code of Conduct section on [page 52](#).

MISCONDUCT

Probation

All DAs in their first term of study, (including returning DAs) are on probation for the first term of study. 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 agree to follow all the DA/PA NAISDA Policies and Procedures upon registering for study. If a DA/ PA fails to abide by these policies and procedures their conduct will be reviewed against the Misconduct Policy.

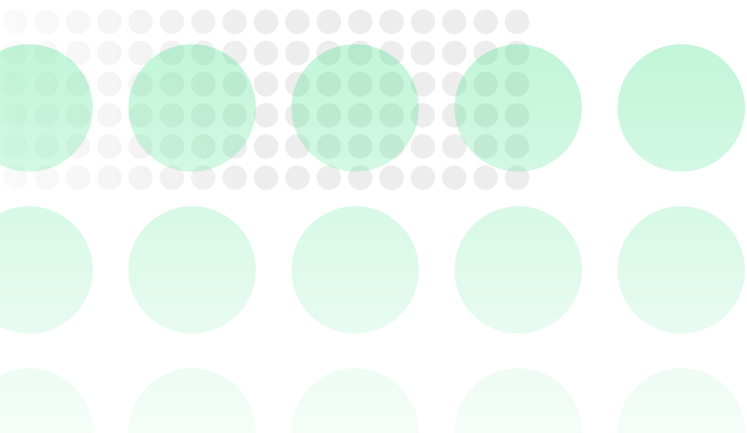
For more information about all of NAISDA's policies, see the Policies and Procedures [quick links table](#) at the start of Section 3.

Misconduct Policy

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).
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.
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.
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.



MOBILE PHONE 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

DAs/PAs may receive communication from the college via phone call, text messaging, or emails depending on the particular circumstance. Social media or direct messaging should not be used by DAs/PAs to communicate with NAISDA staff.

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

PARKING

At the College

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. DAs/PAs can park in the designated parking bays adjacent to Buildings 26, 31 and 32. Additional parking is available adjacent to cottage 9 and the tennis courts.

Note: It is advised that DAs/PAs secure cars once parked on the premises. Do not leave any valuables within cars.

At the Cottages

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).



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 (RTOs) 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.

For more information see the under NAISDA Privacy Policy in the [quick links table](#) at the start of Section 3.

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 on 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 DA/PA Information

NAISDA may disclose DA/PA 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/PA express consent.

DA/PA 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. DA/PA 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 DA/PA 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 DA/PA supply will not be intercepted whilst being transmitted over the internet.
- NAISDA may hold DA/PA 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).



SECURITY: BUILDING AND PERSONAL

NAISDA strives to provide a welcoming environment and 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, DAs/PAs 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 has sensors mounted in designated areas. All internal and external pinpad-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 DA/ PAs' vehicles to travel around the campus.

Note: There is weekend and after-hours security for DAs/PAs' safety. The Facilities Manager will provide the name and number of the security company 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

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. 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.

Developing Artists/Practising Artists will access the buildings using 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.

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:** Used as the main entrance and exit for staff and visitors.
- **Building 32:** Exit is through the main front door but NO exit is allowed from the western corridor.
Note: The rear fire exit in 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.



SOCIAL MEDIA

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. This can be found in the **quick links table** at the start of Section 3. DAs/PAs should ensure that they read this and follow the rules accordingly.

Official and Unofficial NAISDA channels and platforms

These guidelines apply to DAs and PAs posting on both official and unofficial (personal) social media channels and platforms when it relates to NAISDA people, events or business operations, even if that takes place at home and/or outside of NAISDA hours.

Official channels involve social media content posted under the NAISDA brand and banner through NAISDA's controlled accounts and sites. This content is often created and posted by NAISDA (although we do allow for organised 'student takeovers' of these sites during special events such as end of year show and will go through separate guidelines with students engaged with this at the time). NAISDA encourages DAs/PAs to share, comment, like and engage with the official NAISDA sites, professionally and considerately, maintaining the same boundaries and respectful relationships online as they do onsite (guided by the Code of Conduct).

Unofficial use involves interactions, posts and comments related to NAISDA on channels not directly controlled by NAISDA, ie DAs/PAs' own (or others') personal social media sites and accounts.

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, NAISDA encourages them to have their accounts set to 'private'.

Connections between Staff and Students on Social Media

Maintaining professional boundaries online is essential. Staff and students should not follow or connect personal social media profiles. If these connections already exist, please unfollow these personal profiles during your time at NAISDA.

DAs/PAs are encouraged to use the official NAISDA hashtags (#NAISDA and #Naisdadancecollege) as a safe and respectful way to engage, connect and share NAISDA related user-generated content without linking personal accounts.

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 harassing, 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

Photography, videos, or other online assets, captured by DAs/PAs onsite within the NAISDA learning spaces outside of class for personal social media use is acceptable, provided it aligns with NAISDA's values, code of conduct and policies, including the guidelines detailed below. DAs/PAs can share positive experiences at NAISDA using NAISDA hashtags and tags.

1. 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.

2. Developing Artists/Practising Artists should not post content that might cause someone to believe that their name, image, likeness or other identifying aspect of their identity is being used, without permission, for commercial purposes.
3. 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.

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.

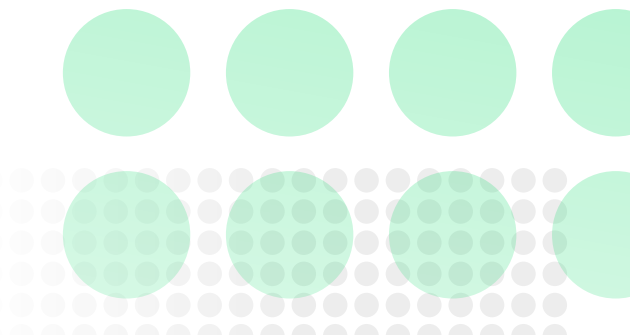
Where required, a Developing Artist/Practising Artist is expected to cooperate with all attempts to remove any comment, post or other online content where NAISDA forms the view that it is in breach of these procedures or any other NAISDA rules. A Developing Artist/Practising Artist who fails to act on 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.

Communication from/to NAISDA

DAs/PAs may receive communication from the college via phone call, text messaging, or emails depending on the particular circumstance. Social media or direct messaging should not be used by DAs/PAs to communicate with NAISDA staff.

Any communications from DAs/PAs to the college (or to other DAs/PAs) will also need to be in accordance with NAISDA's 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.

Further details can be found in the **quick links table** at the start of Section 3 under IT and Social Media Policy and the Misconduct Policy.



UNIQUE STUDENT IDENTIFIER (USI)

The purpose of this policy is to outline NAISDA's approach to enrolment and in accordance with the requirements from the Department of Education and Training, all DAs/PAs studying nationally recognised training will need to have a Unique Student Identifier (USI). A USI is a reference number made up of numbers and letters which creates a secure online record of the individual's nationally recognised

training which can be accessed anytime and anywhere and keep for the duration of the student's life span.

For further information about the USI policy and procedure use the quick link table at the start of this section and refer to [page 25](#) about how to obtain your USI.

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.

Who does this Apply to?

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.

What to Report

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 ensure the complaint sits in the appropriate NAISDA policy.

Responsibility to Report

NAISDA relies on 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

INTERNAL REPORTING

DAs/PAs and staff should first report any matters

of concern to the Chief Operating Officer, Debra Schleger on 02 4340 3156 by booking an appointment to discuss the concern in person and in privacy. Debra Schleger is NAISDA's Whistleblower's Protection Officer (WPO)

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 minimise issues after the disclosure has been reported.

If the DA/PA or staff member would prefer to send a confidential report, they can email Debra Schleger at d.schleger@naisda.com.au. DAs/PAs should include their contact details within 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.

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.

For more information see the Whistleblower Policy and Procedure in the **quick links table** at the start of Section 3.



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. Mitch Markham Support Officer

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 a first aid officer. The heat pack must be signed out and returned when no longer required. Do not give it to another person.

For more information see First Aid and Injury Management on [page 64](#).



Emergency Evacuation

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

For more information see Evacuation Procedure on [page 61](#).

SECTION 4:
SUPPORT SERVICES



As part of NAISDA's commitment to a dynamic and supportive learning environment, NAISDA assists, guides and mentors DAs/PAs in a range of support services and ensures a safe environment where issues can be discussed in a culturally appropriate and confident manner.

The NAISDA Support Team works closely with DAs/PAs who may be experiencing barriers to their dance training, such as family situations, health issues, financial hardship or accommodation challenges.

NAISDA support services are underpinned by Aboriginal and Torres Strait Islander self-determination and wellbeing and include open

forums for communication and discussion such as The Gathering as well as the cultural practice of Men's and Women's Business. The Support Team contact numbers are listed in Section 1 at [pages 16](#) and [17](#).

The Support Team can also help DAs/PAs access external support and community service organisations providers on the Central Coast, linking in with other services available such as community programs and events.

The following section provides information about the services and facilities available to DAs/PAs to support them during their training journey at NAISDA.



ABSTUDY

ABSTUDY helps with costs for Aboriginal and Torres Strait Islander Australians undertaking study in an accredited training organisation. All enrolled DAs/PAs need to be registered with ABSTUDY as part of their enrolment whether they qualify or not. ABSTUDY enables DAs/PAs to access funding for the following

Living Allowance

This fortnightly payment assistance is intended to help meet the day-to-day living costs of the student.

The Living Allowance is means tested and will consider student income, partner income and parent income (if the student is under 22 years). Parents will be required to fill out a **MOD JY Form** that assesses their taxable income if the student applicant is under 22 years.

The rate of Living Allowance is dependent on the student circumstances. This includes factors such as age, living at home or living away from home, independent, partnered, or with child dependents.

Incidentals Allowance

This is a one-off payment at the beginning of each year of study to assist with costs associated with starting study within that year (for example books, equipment, dance uniforms etc).

The Incidentals Allowance is paid automatically and is not means-tested.

Rent Assistance

This is assistance with rent for students living away from home in a private rental arrangement or board and lodging.

NAISDA Developing Artists living onsite are in shared accommodation and qualify for Rent Assistance.

Rent Assistance is paid with fortnightly with the Living Allowance.

Fares Allowance

This assistance is for students, who need to live away from home to study. It is intended to keep them in contact with their family and community during study.

Fares Allowance assistance includes:

- Travel between home and the place of study at the beginning and end of each study year

- Return travel during the year if studying a course which is longer than one semester
- Travel for compassionate reasons to return to the student's home community for circumstances such as Sorry Business, illness of the student or family member, or if the student needs to attend a community event under Aboriginal or Torres Strait Islander lore or kinship obligations
- Travel to complete graduation
- In some circumstances a person can travel with a student (e.g. parent can accompany an ill student home)
- If the journey requires an overnight stop mid-journey, meals and accommodation costs are covered

For further information about ABSTUDY visit: servicesaustralia.gov.au/abstudy or by calling **1800 132 317**.

A claim for ABSTUDY can be made over the phone by calling **1800 132 317** or by filling out the **SY019 Form** returning it to a local Centrelink office.

DA/PA Obligations to ABSTUDY

It is important to understand that:

1. It is a DA's/PA's responsibility to contact ABSTUDY and communicate with them, not NAISDA's. However, if DAs/PAs have issues or problems, please talk to the NAISDA Support Officer
2. If a DA/PA withdraws from NAISDA studies they MUST inform ABSTUDY within 14 days to avoid paying back any over payments. It is not NAISDA's responsibility to inform ABSTUDY.
3. It is important that all correspondence (paper work) with ABSTUDY is followed up by DAs/PAs asap as ABSTUDY may temporarily suspend payments.
4. 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.

COTTAGES AND HOMESTAY

NAISDA offers two types of accommodation for students: Onsite accommodation – eight cottages located in campus precinct (walking distance to the college) are available for students 18 years and over. These are heavily subsidised by NAISDA to ensure affordability. Homestay accommodation – students

under 18 and those who require additional support are accommodated with accredited, locally based Homestay parents.

For further information see the Accommodation section on [page 44](#).

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) 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 privacy policy laws.

For more information contact the Support Officer on 0427 701 639.

Alternatively, if DAs/PAs would like to arrange a private booking at the Yerin 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:
yerin.org.au/contact

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 [ABSTUDY on page 79](#) for more information.

HEALTH CHECKS

To have a long and successful career in the arts industry, DAs/PAs need to maintain fit and healthy bodies. 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.

HEALTH SERVICES

DAs/PAs can utilise the following local health services:

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

Kariong Physiotherapy

KARIONG PHYSIO BOOKING PROCEDURES

Online booking system for DAs/PAs:

- There is a special drop-down box for DAs/PAs on the Kariong Physiotherapy website.
- DAs/PAs will receive a text the day before the appointment with a **Y** or **N** for attendance.
- If a DA/PA says **Y** to an appointment and does not show up, they will need to pay \$10 and they will still lose a 715 appointment.

Note: Kariong Physiotherapy will be at NAISDA every Tuesday and Thursday morning in the pilates studio

- Appointments onsite are for ten minutes 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.
- Injuries are managed and supported by Sean Byrnes and Vanessa Zeising

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.

If help attending the appointment is required, DAs/PAs should contact the Support Officer (SO) **24 hours prior to the appointment.**

INJURY SUPPORT

As dancers-in-training, DA/PA 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 DA/PA bodies adjust to the rigor of full-time

dance studies and towards any injury occurred in the dance studio.

For further information see First Aid and Injury Management on [page 64](#).

LANGUAGE LITERACY AND NUMERACY (LLN)

Language, literacy and numeracy (LLN) skills are 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.

Further support for literacy can be found at the following useful sources

Reading Writing Hotline

1300 655 506

readingwritinghotline.edu.au

The Reading Writing Hotline was established in 1994 and is Australia's national telephone referral service for adult literacy and numeracy. It is funded by the Australian Government Department of Education and Skills and Employment.

Adult learning Australia

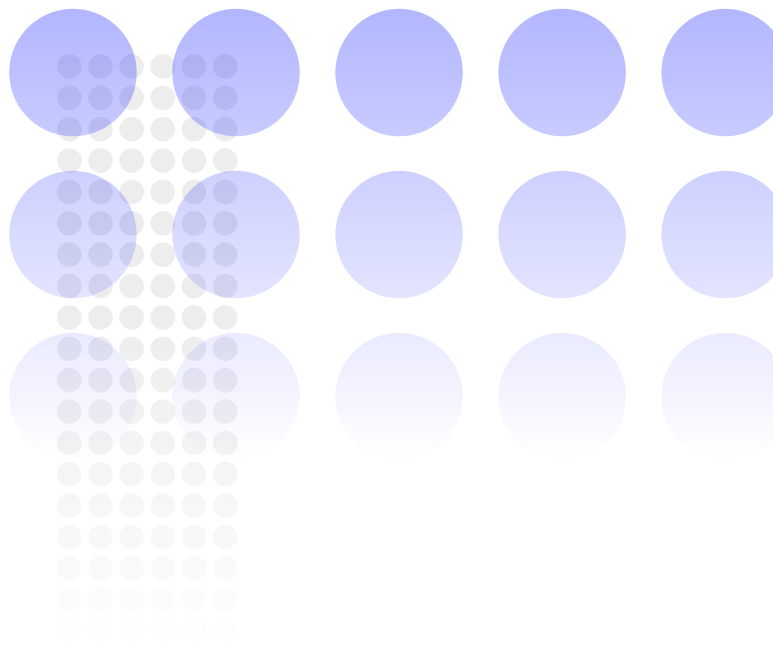
ala.asn.au/lln-network

This website contains a toolkit of resources which support specific learning needs. DAs/PAs can search for support with research, keeping a journal, writing tasks etc.

Grammarly 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.

You can sign up to [Grammarly](#) for free.



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 DA/PA studies. If a DA/PA wishes to borrow an item from the NAISDA Library, they should see the Training Administration Officer who will be able to assist. Further course-related resources can be found in the NAISDA Learner Portal: naisda.app.axcelerate.com



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 a shuttle service outside of these set times unless in an emergency situation. The shuttle will not make stops along the route for individual requests.

STUDENT ID AND OPAL CARDS

DA/PAs will need to organise two separate student cards: the NAISDA photo ID card and an Opal card to access concession rates for public transport:

DA/PA Photo Identification Card

NAISDA issues all enrolled students with a DA/PA photo identification card each year.

Student ID cards must be carried when travelling on public transport as a concession traveller. You can also use them to access other student concessions such as cinema or theatre tickets. 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

If you wish to use public transport as a concession student, you will need to apply separately for a concession opal card.

NAISDA will inform Transport for NSW on your behalf to let them know that you are a studying as a full-time student, it is your responsibility to apply online for your concession entitlements, this can be completed at the following link

transportnsw.info/tickets-opal/ticket-eligibility-concessions/tertiary-or-tafe-students

You will be issued with a Transport for NSW concession Opal card which you must show, in addition to your Student ID card, when travelling on all NSW public transport.

If you already have a concession opal card, you must log into your TfNSW account to update your training institution details to NAISDA. Cards linked to previous institutions will have an end date and could be cancelled at any time without notice.

Damaged or Lost Cards

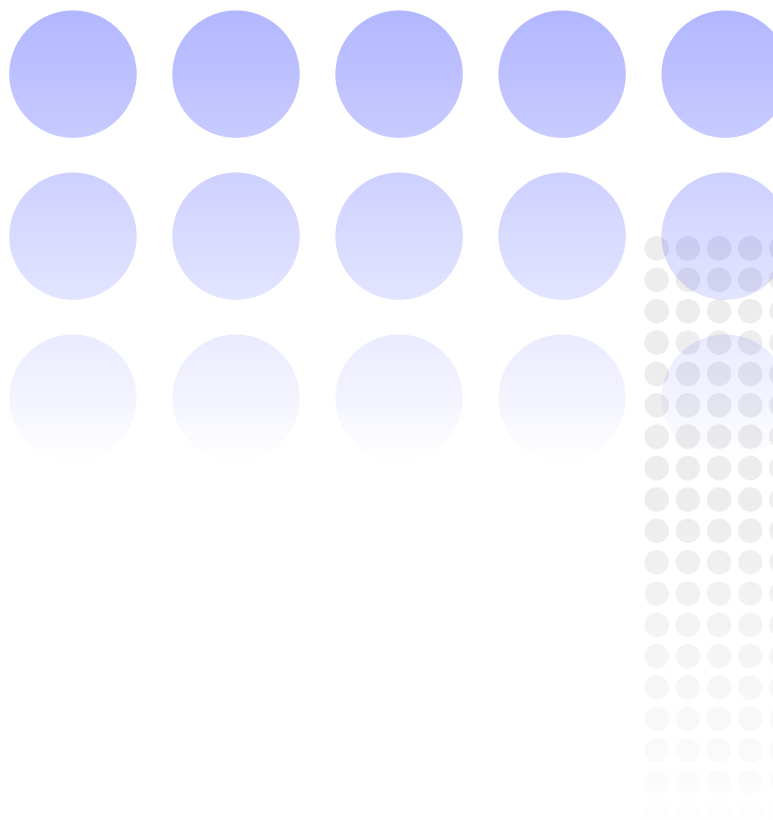
If a tertiary student concession card is damaged or lost, DAs/Pas will require a replacement. See the Training Administration Officer for a replacement form and pay for a replacement fee to NSW Transport.

Replacement of the NAISDA DA/PA ID card will incur a \$25 fee. Please see the Training Administration Officer for replacement cards.

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

Note: To apply for a concession Opal Card please see the NSW link below:

opal.com.au/en/about-opal/opal_for_concessions/opal_for_tertiary_institutions



WELLBEING

The wellbeing of each DA/PA 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 DA/PA.

At the start of the academic year, the NAISDA cohort receives a free annual Health Check with Yerin Aboriginal Health Services. Central Coast Youth Health also provide range of services available to DA/PA including optometry and dental services.

NAISDA supports DAs PAs with ongoing physical and emotional wellbeing throughout their study including body conditioning, referrals to specialist health services to manage injuries or illnesses and confidential and independent counselling assistance and services.

Should injuries in class occur, the Support Team will implement an Injury Recovery Program through the NAISDA Injury Management Program to cover consultation with a variety of specialists including doctors, chiropractor, physiotherapist and a tailored Pilates program.

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!

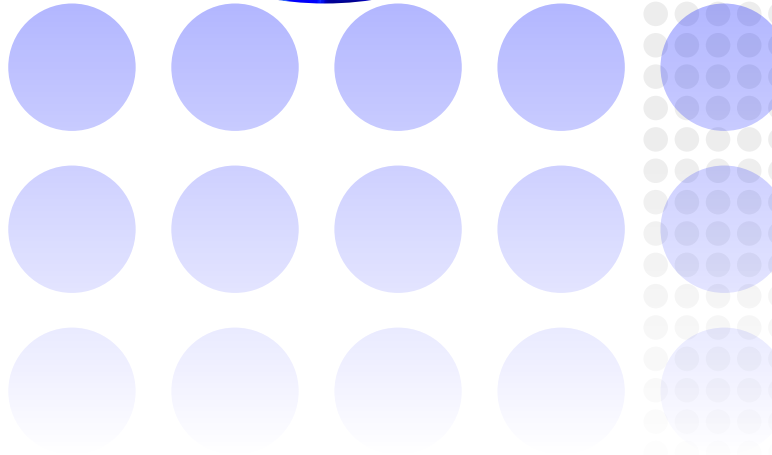
The best thing DAs/PAs can do is:

- 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 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 and Counselling information may be helpful if you are experiencing stress during Summative Assessments.





31 The Avenue, Mt Penang Parklands
Kariong 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



Australian Government



RTO code: 5639

Photography by Lisa Haymes