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# **REGIONAL CONSERVATORIUM GRANTS PROGRAM**

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## **PROGRAM GUIDELINES 2019/20 – 2021/22**

**Final 2019**

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## **SECTION 1: GRANTS ADMINISTRATION**

### **1.1 NSW GOVERNMENT**

NSW Government agencies provide grants to a range of non-government, non-profit organisations<sup>1</sup> for the purpose of providing a service to benefit the community<sup>2</sup>.

Government and Departmental policy objectives are achieved through collaborative delivery of projects and services funded by the grant.

The following broad principles articulate the basis for a strong funding and working relationship between the Government and all organisations that receive grants funding. These principles are applicable to all agencies and programs funded with public monies<sup>3</sup>.

#### **1.1.1 Principles for the funding relationship**

Value for money	Fairness, Integrity and Transparency
Cooperation	Diversity
Consistency	Coordination
Probity	

#### **1.1.2 Principles for the working relationship**

Evidence-based approach	Outcomes
Accountability	Respect
Communication	Independence
Inclusiveness	

A non-profit organisation is one which is not operating for the direct/indirect profit or gain of its individual members. A non-profit organisation can still make a profit, but this profit must be used to carry out its purposes and must not be distributed to owners, members or other private people<sup>4</sup>.

To apply, with limited exceptions, for any type of NSW Government funding the applicant must be an organisation incorporated in Australia<sup>5</sup>.

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<sup>1</sup> For the purposes of grants administration in NSW, a non-profit organisation is one which is not operating for the profit or gain of its individual members, whether these gains would have been direct or indirect. A non-profit organisation can still make a profit, but this profit must be used to carry out its purposes and must not be distributed to owners, members or other private people.

<sup>2</sup> [http://www.dpc.nsw.gov.au/about/publications/grants\\_administration/policy](http://www.dpc.nsw.gov.au/about/publications/grants_administration/policy)

<sup>3</sup>

[http://www.dpc.nsw.gov.au/about/publications/grants\\_administration/principles\\_for\\_the\\_funding\\_and\\_working\\_relationship\\_between\\_government\\_and\\_grants\\_recipients](http://www.dpc.nsw.gov.au/about/publications/grants_administration/principles_for_the_funding_and_working_relationship_between_government_and_grants_recipients)

<sup>4</sup> [http://www.dpc.nsw.gov.au/about/publications/grants\\_administration/definition\\_of\\_a\\_non-profit\\_organisation](http://www.dpc.nsw.gov.au/about/publications/grants_administration/definition_of_a_non-profit_organisation)

<sup>5</sup>

[http://www.dpc.nsw.gov.au/about/publications/grants\\_administration/categories\\_of\\_grants\\_and\\_recipients](http://www.dpc.nsw.gov.au/about/publications/grants_administration/categories_of_grants_and_recipients)

## **SECTION 2: STRATEGIC DIRECTION**

The goal of the Regional Conservatorium Grants Program is aligned and contributes to the following strategic directions:

- NSW Premier's State Priorities
- NSW Department of Education Strategic Plan 2018 – 2022.

### **2.1 NSW PREMIER'S STATE PRIORITIES**

Better Services | Increasing Cultural Participation

*Increase attendance at cultural venues and events in NSW by 2025*

Participation in the arts promotes personal and collective wellbeing, as well as contributing strongly to an innovative and robust local economy. Increasing the attendance at our cultural venues and events will have flow-on benefits for job creation, the visitor economy and education.

This requires strategic partnerships across government, business, education and the creative industries to ensure NSW continues to lead the country in cultural employment, screen production and cultural tourism

Further information is available at <https://www.nsw.gov.au/making-it-happen>

### **2.2 DEPARTMENT OF EDUCATION STRATEGIC PLAN 2018 – 2022**

The Department's vision is "to be Australia's best education system and one of the finest in the world.

Our purpose is to prepare young people for rewarding lives as engaged citizens in a complex and dynamic society.

Children and young people are at the centre of all our decision-making. We ensure young children get the best start in life by supporting and regulating the early childhood education and care sector. We are the largest provider of public education in Australia with the responsibility for delivering high-quality public education to two-thirds of the NSW student population. We respect and value Aboriginal people as Australia's First Nation Peoples..."

Further information is available at <https://education.nsw.gov.au/about-us/strategies-and-reports/media/documents/strategies-and-plans/NSW-Department-of-Education-Strategic-Plan-2018-2022.pdf>

### **SECTION 3: PURPOSE OF THESE GUIDELINES**

These Guidelines set out the requirements that the recipients must meet for the eligibility implementation of the Program.

The Guidelines support the Program Funding Agreement.

The signed Funding Agreement will prevail over the Guidelines.

The department will advise regional conservatoriums of any changes to the Guidelines prior to the execution of their Funding Agreement and, if changes occur during the term of their Funding Agreement, prior to implementation of such changes.

#### **3.1 CONTACTS**

Following the completion of the application process and execution of a signed Funding Agreement, relevant parties should direct enquiries to the contact details below for any questions on the Guidelines:

Conservatorium Officer

P: 0447 456 452

E: [conservatoriums@det.nsw.edu.au](mailto:conservatoriums@det.nsw.edu.au)

A: Level 11, 105 Phillip Street, Parramatta NSW 2150

#### **4.1 AIMS**

The Regional Conservatorium Grants Program aims to offer a wide range of music education, training, performance and engagement opportunities for schools, students, teachers and community members in regional, rural and remote areas by catering for learners, performers and audiences of all ages, interests and abilities.

#### **4.2 OBJECTIVES**

There are five key outcomes to be delivered by regional conservatoriums. The Key Performance Measures outlined in section 4.3 are linked to these objectives:

1. increased number of public schools participating in music education activities
2. increased number of public school students engaged in quality-assured music education and training
3. increased number of young people from equity target groups (Aboriginal, language background other than English, persons with a disability, isolated and remote,) participating in the activities of regional conservatoriums
4. increased delivery of music education services to regional and remote locations
5. increased number of music professional learning opportunities for public school teachers.

Other desired outcomes of the Program include:

6. increased number of early childhood students taking part in music education activities
7. increased number of non-government schools, non-government school students and general adult community members taking part in music education and training
8. increased engagement of audiences in regional areas with concerts and professional music performances presented by regional conservatoriums.

### **4.3 OUTCOMES TO BE ACHIEVED BY 2022**

Regional conservatoriums have a wide range of educational, cultural, artistic, social and administrative objectives to pursue across various roles in their communities. In return for grant funding and support, regional conservatoriums are required to actively contribute to the achievement of the following Key Performance Measures for the Program by 30 June 2022. The Key Performance Measures directly report the services provided by a regional conservatorium using funding provided through the Regional Conservatorium Grants Program.

#### **4.3.1 KEY PERFORMANCE MEASURES**

The services of a regional conservatorium are broken into three categories (section 4.4.3):

1. regular music education activities
2. non-regular music education activities
3. regional conservatorium facilitated and presented music performance activities.

Within each category there are a number of common educational and performance activities agreed to by the Association of NSW Regional Conservatoriums and endorsed by the Department.

Music education activities include the psychomotor domain (the development of skills) and the cognitive domain (the acquisition of knowledge). This is achieved through:

- one-on-one tutorials
- group / class lessons
- workshops
- rehearsals and performances
- music-based excursions.

All Key Performance Measures are mandatory.

Key Performance Measures 1 – 3.1 relate directly to public schools. Key Performance Measures 4.1 – 10.2 relate to all students enrolled at the regional conservatorium.

The targets specified as percentage increases in the list apply to the total increases for all regional conservatoriums and are based on NSW Premier's State Priorities. The Department expects each regional conservatorium to make a positive contribution towards achieving these overall targets.

### 4.3.1 KEY PERFORMANCE MEASURES \*(DEFINITIONS AVAILABLE AT APPENDIX 1)

KPM	Code	Key Performance Measure	Increase for the program across the Triennium Period	NSW Premier's State Priorities	Department of Education Strategic Plan 2018 – 2022	Linked outcome - Section
1	1.1	The number of public schools in which the conservatorium delivers regular music education activities for at least 5 hours per semester.	15%	Y	Y	5.2 Item 1
	1.2	The number of public schools in which the conservatorium delivers non-regular music education activities.	15%	Y	Y	5.2 Item 1
2	2.1	The number of public school students participating in regular and/or non-regular music education activities delivered by the conservatorium at any location.	15%	Y	Y	5.2 Item 1
	2.2	The number of public school students participating in regular music education activities that implement the <a href="#">Creative Arts K-6, Music 7-10, Music 1&amp; 2 11-12 NESA</a> syllabus for at least 5 hours per semester.	15%	Y	Y	5.2 Item subset of 2.1
	2.3	The number of public school students participating in non-regular music education activities that implement the <a href="#">Creative Arts K-6, Music 7-10, Music 1&amp;2 11-12 NESA</a> syllabus.	15%	Y	Y	5.2 Item subset of 2.1
3	3.1	The number of public school students enrolled in schools defined by the Department of Education as rural and remote participating in regular and/or non-regular music education activities delivered by the conservatorium at any location.	15%	Y	Y	6.3.3 Item 6
4	4.1	The number of hours of professional learning courses provided to public school teachers.	15%	Y	Y	5.2
5	5.1	The number of Aboriginal and Torres Strait Islander students participating in regular and/or non-regular music education activities.	15%	Y	Y	6.3.3 Item 6
	5.2	The number of students from language backgrounds other than English participating in regular and/or non-regular music education activities.	15%	Y	Y	6.3.3 Item 6
	5.3	The number of students with a diagnosed disability participating in regular and/or non-regular music education activities.	15%	Y	Y	6.3.3 Item 6
6	6.1	The number of early childhood students participating in regular and/or non-regular music education activities.	15%	Y	Y	6.3.3 Item 6
7	7.1	The number of adult community members participating in regular and/or non-regular music education activities.	15%	Y		6.3.3 Items 4 & 5
8	8.1	The number of audience members attending public music performances the conservatorium has contributed to, sponsored, presented or produced.	15%	Y		5.2 Item 8
	8.2	The number of audience members attending music performances presented specifically for schools by the conservatorium at any location.	15%	Y		5.2 Item 8
9	9.1	The number of performances delivered by the conservatorium at any location.	15%	Y		5.2 Item 6 to 7



	9.2	The number of master classes and workshops delivered by the conservatorium at any location.	15%	Y		5.2 Item 6 to 7
<b>10</b>	10.1	The number of music students surveyed.			Y	6.3.4 Items 1 & 9
	10.2	The number of music students whose feedback showed a satisfaction rating of 80% or more.			Y	6.3.4 Items 1 & 9

#### 4.3.1.1 KEY PERFORMANCE MEASURES SCOPE

1.1 The number of public schools in which the conservatorium delivers regular music education activities for at least 5 hours per semester.

- *5 hours per semester equates to one 30 minute session per fortnight over 2 terms.*

1.2 The number of public schools in which the conservatorium delivers non-regular music education activities.

- *Note - concerts, performances are covered under KPM 8 & 9.*

2.1 The number of public school students participating in regular and/or non-regular music education activities delivered by the conservatorium at any location.

2.2 The number of public school students participating in regular music education activities that implement the [Creative Arts K-6, Music 7-10, Music 1& 2 11-12 NESAs](#) syllabus for at least 5 hours per semester.

2.3 The number of public school students participating in non-regular music education activities that implement the [Creative Arts K-6, Music 7-10, Music 1& 2 11-12 NESAs](#) syllabus.

- *For example: This would count students participating in one-off workshops addressing [NESAs](#), for example, HSC workshops that may not be counted in a 2.2 regular program.*

3.1 The number of public school students enrolled in schools defined by the Department of Education as rural and remote participating in regular and/or non-regular music education activities delivered by the conservatorium at any location.

- *For example: The Department uses the ARIA (Accessibility Remoteness Index of Aus.) to measure remoteness. Refer to ARIA codes and city name for the statistical local category. A rural school is defined as being located in a town with:*
  - *a population of less than 10,000 people and a distance of at least 100km from the nearest centre with a population of 10,000; or*
  - *a population of less than 5,000 people and a distance between 50km and 99km from the nearest centre with a population of 5,000.*

4.1 The number of hours of professional learning courses provided to public school teachers (hours x number of teachers attending).

- *This to ensure that the professional learning courses are relevant and meeting an identified need in the community.*

5.1 The number of Aboriginal and Torres Strait Islander students participating in regular and/or non-regular music education activities.

5.2 The number of students from language backgrounds other than English participating in regular and/or non-regular music education activities.

5.3 The number of students with a diagnosed disability participating in regular and/or non-regular music education activities.

6.1 The number of early childhood students participating in regular and/or non-regular music education activities.

- *Early childhood to include pre-school students and transition into Kindergarten (first year of school). Ages 0-6yrs this is counted per student and not per service engaged.*

7.1 The number of adult community members participating in regular and/or non-regular music education activities.

8.1 The number of audience members attending public music performances the conservatorium has contributed to, sponsored, presented or produced.

8.2 The number of audience members attending music performances presented specifically for schools by the conservatorium at any location.

- *All locations here, as some performances specifically for schools are held at sites other than schools.*

9.1 The number of performances delivered by the conservatorium at any location.

9.2 The number of master classes and workshops delivered by the conservatorium at any location.

10.1 The number of music students surveyed.

10.2 The number of music students whose feedback showed a satisfaction rating of 80% or more.

- *The aim is to have conservatoriums develop the tools and mechanisms to evaluate all music education activities.*

## 4. 4 FUNDING FRAMEWORK

Regional conservatoriums are required to be financially viable and have sustainable funding sources and practices.

Grants are made on the understanding that the money will not cover the full operating costs of regional conservatoriums.

Regional Conservatorium Grants Program funds are not to support:

- vocational education and training (VET) courses that are eligible for funding from other public sources
- tertiary programs
- full-time study at regional conservatoriums.

### 4.4.1 USES OF GRANT FUNDING

Program grants may be applied at the discretion of the conservatorium's board of management, management committee or similar governing body to achieve the aims of the Program.

Some of the possible uses of the funds are briefly described below. This list is not intended to be exhaustive. The Program does not require all regional conservatoriums to apply their program funds to all items on the list. The program requires you to ensure that the expenses are used to cover the principles of the program.

Individual conservatoriums determine which uses of the available grant funds will contribute most to the achievement of the Program aims in their own circumstances.

- **Salaries**  
Contribute to a proportion of the conservatorium head of agency's<sup>6</sup> and other administrative salaries, wages and fees (including on-costs) that cannot be recovered from the business activities of the conservatorium.
- **Administration**  
Contribute to office expenses; financial, staff and student records systems; information and communication technologies; travel and accommodation; catering; marketing and promotion of services, especially to schools and young people.
- **Musical instruments and resources**  
Purchase, lease, repair and maintenance of instruments; purchase and hire of other music resources such as sheet music and scores, music stands, amplifiers, leads, accessories and musical furniture and fittings.
- **Scholarships and fee relief**  
Support students from targeted equity groups (Aboriginal, language background other than English, disability, low socio-economic status, remote) costs of administering scholarships and fee relief programs.
- **Music education outreach programs**  
Design, coordinate, implement and evaluate instrumental music and vocal tuition and training programs; other work of regional conservatoriums with schools, early childhood and school-aged young people, people from equity target groups and in bringing fine music to regional communities.
- **Music education professional learning**

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<sup>6</sup> The most senior manager of the regional conservatorium responsible for the operations of the organisation. Conservatoriums may variously call this position director, executive director, chief executive officer, general manager, manager, coordinator and others. Each conservatorium Board is required to identify its organisation's Head of Agency

Implement programs to improve the professional competencies of music staff at conservatoriums and in schools, and of associates in the wider regional community who support music education in schools.

- **Costs of concerts and professional music performances and activities**  
Subsidise the costs of presenting concerts to regional audiences, take part in festivals and engage professional musicians and key arts organisations to perform in regional locations.
- **Planning and research**  
Gather information on the music education and training needs of regional communities; develop and evaluate plans and activities related to the objectives of the Program.
- **Facilities and premises**  
Undertake routine repairs, maintenance services, installation of fixtures and fittings, minor capital works, hire and rental costs, staging of practical and written examinations.
- **Reporting**  
Establish systems to satisfy the accountability and reporting requirements of the Program.

#### 4.4.2 FUNDING PERIOD

The Department provides the grant to regional conservatoriums within a three-year funding cycle subject to Departmental reviews of the conservatorium’s progress towards the Key Performance Measures and subject to the availability of funding at the commencement of each funding year.

A funding year is a financial year from 1 July to 30 June as per the Funding Agreement.

Some regional conservatoriums manage their financial accounting on a calendar year basis. The Department’s timing of funding instalments is tied to semester reporting deadlines and annual acquittals of the grants.

The Program grants are paid in two instalments per funding year as per the Funding Agreement.

The grant payments are dependent on the regional conservatorium meeting all reporting requirements of the Reporting Framework (Section 4.5).

Following are timelines for the funding period.

<b>Funding period deadlines</b>	<b>Funding detail</b>
01/03/2019	e-tender publication notification
01/03/2019	Draft Guidelines, Applications and Funding Agreement available for viewing Applications for 2019/20 - 2021/22 funding period open
12/04/2019	Applications for 2019/20 - 2021/22 funding period close
30/06/2019	Applicants for 2019/20 - 2021/22 funding period notified

#### 4.4.3 EQUIVALENT TEACHING HOURS

Equivalent Teaching Hours (ETH) is a system designed to equitably measure the core activities due to variations in reach, size, capacity, demographic, location etc.

Each core business activity has an ETH weighting which determines its value in accordance with the administrative and infrastructure costs associated with the activity.

The 18 activities that contribute to ETH base funding are each given a weighting to reflect the amount of administrative time each activity demands, as estimated and agreed by the heads of agency of the conservatoriums.

<b>Category</b>	<b>Activity *(definitions available at appendix 1)</b>	<b>ETH Weighting (per hours or events)</b>
Regular music education activities	Individual Lessons (1 student) Individual Lessons are classified as one-on-one individual tuition, either vocal or instrumental.	1
	Shared Lessons (2-5 Students) Shared Lessons are classified as one tutor delivering music tuition to two to five students simultaneously.	1.5
	Class Tuition Programs (for example, Music Therapy, Musicianship and so on) Class Tuition is classified class-based music activities such as musicianship classes, large group instrumental classes (but not ensembles), music appreciation classes and music therapy classes.	2
	Early Childhood Music Early Childhood Music is classified as designated early childhood or pre-instrumental classes.	2.5
	Curriculum-Based Class Programs (K-12 Curriculum Delivery) Curriculum-Based Programs are classified as classroom-based music activities delivered by conservatorium tutors in schools in accordance with outcomes listed in the <a href="#">Creative Arts K-6, Music 7-10, Music 1 &amp; 2 11-12 NESA</a> syllabus.	4
	Ensembles (small 3-8 persons) Ensemble groups (comprising three to eight students) are classified as a rehearsing music ensemble with three to eight members that has a performance outcome as its purpose.	2
	Ensembles (medium 9-20 persons) Ensemble groups (comprising nine to 20 students) are classified as a rehearsing music ensemble with nine to 20 members that has a performance outcome as its purpose.	3
	Ensembles (large 21+ persons) Ensemble groups (comprising 21 or more students) are classified as a rehearsing music ensemble with 21 or more members that has a performance outcome as its purpose.	4
Non-regular music education activities	Workshops Workshops are classified as facilitated music activities sessions conducted by a recognised expert in an open forum.	3
	Masterclasses Masterclasses are classified as open lessons conducted by a recognised “master” or expert in an instrumental or vocal area.	3
	Internal Professional Development activities Internal Professional Development is classified as internal professional staff development delivered by conservatorium staff.	3
	External Professional Development activities External Professional Development is classified as training facilitated by the conservatorium delivered to conservatorium staff and/or community music teachers by a recognised external expert or training provider.	3

	Residencies Residencies are classified as external ensembles or residency programs.	2
	Camps Camps are classified as a conservatorium-facilitated music camp. They must be residential and be a minimum of one night, two days, that is, participants have to stay overnight whether on campus or not. Hours relate to direct teaching contact hours.	4
Regional Conservatorium facilitated and presented music performance activities	Staff Performances (by event) Staff Performance is classified as the number of performance events that conservatorium staff presents on behalf of the conservatorium.	6
	Student Performances (by event) Student Performance is classified as the number of student performance events facilitated by and on behalf of the conservatorium.	6
	Student Tours Student Tours are classified as intrastate, interstate or international travel and performances involving overnight accommodation.	*No. Staff x No. Days x 6
	Visiting Artists (by event) Visiting Artists are classified as performance events conducted by external artists on behalf of the conservatorium.	6

\* Number of staff multiplied by number of days multiplied by 6.

#### 4.4.4 FUNDING TIERS

The Equivalent Teaching Hours are averaged across the first two years of the previous funding period to provide an Average Annual ETH.

The Average Annual ETH have been divided into five tiers, as the higher the level of activity, the greater the amount of administrative effort the regional conservatorium needs to expend to achieve its outcomes, thus justifying the allocation of a higher level of grant funding.

To provide stability for planning and budgeting, conservatoriums will remain in the same tier for the three-year funding cycle. All of the regional conservatoriums in the same tier receive the same amount of grant funding as others in that tier.

Placement of a regional conservatorium within a tier will be reviewed on application (every three years). The criteria for going up or down a tier will be the conservatorium's overall activity - Averaged Annual Equivalent Teaching Hours over the previous triennium. Regional conservatoriums newly admitted to the Program will enter at Tier 5 level.

Tier	Weighted Average Annual ETH
1	>21,000
2	16000 - 20999
3	11000 - 15999
4	6000 - 10999
5	1000 - 5999

The amount of funding for each tier will depend on the

- budget allocation received

- number of successful applicants into the program, and
- the number of applicants within each tier.

#### **4.5 REPORTING FRAMEWORK**

The accountability requirements of the Program ensure that in relation to the program outcomes and requirements:

- public funds are managed effectively and efficiently
- regional conservatoriums engage with both long- and short-term planning to develop their services.

The Reporting Framework requirements are additional to any legislative requirements placed on non-government, non-profit organisations.

There are six key elements in the Reporting Framework that regional conservatoriums must satisfactorily comply with:

- Funding Agreement
- Plans (long- and short-term)
- Program Performance Report
- Annual Report
- Audited annual Financial Statements
- Declarations of Compliance.

##### **4.5.1 TRIENNIAL FUNDING AGREEMENT**

Regional conservatoriums sign three-year Funding Agreements with the Department before Grants are provided.

In signing the Funding Agreement the regional conservatorium agrees to a number of binding conditions outlined in the Guidelines and the Funding Agreement. Regional conservatoriums should read each document carefully before signing it and ensure they understand its terms.

##### **4.5.2 PLANS**

###### **Long-term - Strategic Plan**

Regional conservatoriums must develop and implement a strategic plan covering the full funding period (3 years). Strategic plans must be endorsed by the conservatorium's governing body and submitted with the Funding Application. Should the Regional conservatorium update its strategic plan, the updated strategic plan must be provided to the Department within 4 weeks of endorsement by the regional conservatorium's board.

Strategic plans are required to cover:

- Role statement – describing what the organisation does; the purpose of the organisation.
- Vision statement – encapsulating what the organisation aims to achieve in the time-frame of the strategic plan.
- Values statement or guiding principles.
- Environmental scan
- SWOT Analysis
  - Existing services, service gaps, sources of local support, opportunities for development and challenges to be met.
- Financial assessment / viability.
- Key Result Areas (KRAs – detailed below).



KRAs are areas of the organisation's operation in which performance has a critical impact on the achievement of the Vision and/or the achievement of RCGP KPMs.

KRA should show consideration of the following:

- music education, training and performance programs
- strategic partnerships and clients, with particular reference to relationships with schools
- access and equity of service provision
- resource management – human and physical
- financial management
- governance and compliance
- continues improvement
- risk management.

For each KRA, objectives should be identified and goals set for these objectives, to be achieved across the three-year funding period.

Goals should be measurable outcomes that demonstrate progress towards meeting the objectives.

Where relevant, it should be indicated when objectives and their goals contribute to the achievement of specific RCGP KPM.

Refer to the following template:

<https://conservatoriums.schools.nsw.gov.au/programs/regional-conservatorium-grants-program-/forms.html>

Regional conservatoriums must be able to demonstrate high quality documentation including the following:

- Records Management systems
  - Enrolment of students, monitoring of attendance and progress & reporting achievements
  - Employees personnel records
  - Financial management
  - Reporting outcomes to the Department of Education
  - Other systems
- Premises
  - Location of physical premises
  - Description of main premises
  - Owner of building
  - Occupancy Conditions
  - Premises meetings organisation's purpose
  - Other premises regularly used.

### **Short-term - Business Plans**

Regional conservatoriums must develop and implement annual business plans. Business plans must be endorsed by the conservatorium's governing body and submitted with the Funding Application.

Regional conservatoriums that plan on a financial year basis must submit their annual business plans for July to June to the Department by 30 June of the prior financial year.

Regional conservatoriums that plan on a calendar year basis must submit their annual business plans for January to December to the Department by 31 December of the prior calendar year.

Source documents are not required to be submitted with the business plan. However, the Department may request the document/s for the continuous improvement of the Program.

Business plans should cover the Key Result Areas from the Strategic Plan, giving detail of the activities that will be undertaken to achieve the goals set in each KRA.

This detail should include reference to:

- responsibility for implementing the activity (board, management, administration, teaching staff)
- resources/budget allocation required for the activity
- timeframe for the activity
- performance measures
- continuous improvement
- compliance with child protection, work health and safety, risk management.

Refer to the following template:

<https://conservatoriums.schools.nsw.gov.au/programs/regional-conservatorium-grants-program-/forms.html>

#### **4.5.3 PROGRAM PERFORMANCE REPORT (PPR)**

The Department requires regional conservatoriums to submit a Program Performance Report (PPR) twice a year, drawing on information about the regional conservatoriums' activities for the previous semester. The due dates are 30 September for the previous January to June semester and 31 March for the previous July to December semester.

The Semester PPR will be provided through the NSW Department of Education (DoE) Ariba Source to Contract system. The report collects statistical and free response information including the progress towards the Key Performance Measures. Both quantitative and qualitative information is required from regional conservatoriums.

The Semester PPR must be certified as correct by the head of agency and a representative of the management committee or board of the conservatorium.

The Department uses the information in PPRs as a key input to its monitoring and evaluation of the Program.

#### **4.5.4 ANNUAL REPORT AND ANNUAL FINANCIAL STATEMENTS**

The regional conservatoriums must provide the Department with a copy of their annual reports as adopted at their annual general meetings. These reports are usually in the form of a general report to the local community.

The annual report must specify the outcomes achieved with funding provided by the Program.

Regional conservatoriums must provide copies of audited financial statements to the Department within three months of the end of the regional conservatorium's financial accounting year.

Regional conservatoriums must plan their annual general meetings to be held within three months of the end of the accounting year. This will enable boards and management committees to approve the financial and annual reports prior to submission to the Department.

#### **4.5.5 DECLARATION AND COMPLIANCE**

Regional conservatoriums must provide certified statements, signed by the conservatorium's head of agency and a representative of its management committee or board, that:

- conditions of the funding agreement have been met
- the agreed funded activities have occurred
- progress has been achieved towards the Key Performance Measures (Program Performance Reports)
- grant funds were appropriately spent on items consistent with the agreed activities
- the grant funds were spent, committed (approved by the Department) or returned
- the conservatorium holds the required, up-to-date business insurances
- working with children check requirements are current and met for all employees, volunteers and board members

## **4.6 CONTINUOUS IMPROVEMENT**

### **4.6.1 REVIEWS AND PROGRAM EVALUATION**

From time to time, the Department may work with regional conservatoriums and external organisations to analyse their programs and services and plan and negotiate future developments.

The Department, the Association of NSW Regional Conservatoriums or individual conservatoriums may initiate evaluations of this kind. The initiating party would meet the costs or costs in an agreed manner.

Regional conservatoriums are advised to seek feedback/conduct regular evaluations of its music programs.

The Department assesses Program outcomes against the Program's Outcomes Section 4.3.

The Department will inform regional conservatoriums about the results of Program evaluations and may publish the results in various forms including on the Department's website.

### **4.6.2 DEPARTMENTAL AUDIT**

Regional conservatoriums may be required to participate in financial or Program audits and reviews by the Department or other public audit authorities at any time for the purposes of analysis, monitoring, validation and developmental support.

### **4.6.3 EXTRAORDINARY CIRCUMSTANCES**

If an adverse situation arises with a regional conservatorium that is considered serious and/or long-term, the Department may decide to initiate one or more of the following actions:

- carry out a special audit or review of funded Programs and related activities
- approve funding or payments being made on a more structured timetable over shorter periods of time
- withhold any further funding
- terminate the Funding Agreement, and/or
- take any other action under the Funding Agreement or at law.

## **4.7 INFORMATION MANAGEMENT**

### **4.7.1 PRIVACY OF INFORMATION**

The Department is required to comply with the Privacy and Personal Information Protection Act 1998 and the Department collects the minimum personal information to enable it to assess an application for funding and to monitor progress and compliance with these Guidelines and any Funding Agreement.

The Department will publish information including the regional conservatorium's name and amount of funding provided by the Department on the Department's website.

Regional conservatoriums must ensure that people whose personal details are supplied to the Department with an application, in acquittal reports or at the request of the Department are aware that the Department has been supplied with these details and how this information may be used.

#### **4.7.2 GOVERNMENT INFORMATION (PUBLIC ACCESS)**

The provisions of the Government Information (Public Access) Act 2009 apply to all documents in the possession of the Department. In some circumstances, the Department may release a copy of the application forms, performance / acquittal reports and other material supplied by regional conservatoriums, subject to consultation with the authors, in response to an application made in accordance with the GIPA Act.

Further details in relation to information access is available at

<https://education.nsw.gov.au/about-us/rights-and-accountability/information-access>

#### **4.7.3 COMPLAINTS AND SUGGESTIONS**

Responses to complaints and suggestions will be in accordance with the Department's Complaints Handling Policy and Guidelines

[https://www.det.nsw.edu.au/policies/general\\_man/complaints/resp\\_sugg/PD20020051.shtml](https://www.det.nsw.edu.au/policies/general_man/complaints/resp_sugg/PD20020051.shtml).

The Complaints Handling Policy and Guidelines provide information for handling complaints, including how to make a complaint, how to deal with a complaint and how to support the people involved. Ideally, most complaints should be resolved informally between the persons involved.

The Department and regional conservatoriums are to use their best endeavours to resolve any complaint or dispute that arises between them by means such as negotiation, mediation or conciliation before any resort to formal arbitration or litigation.

Regional conservatoriums should raise any matter of concern or suggestions regarding the Program with the Conservatorium Officer, and or the Association's nominees on the Advisory Group and or the Manager, Arts Unit Operations and Administration.

### **4.8 REGIONAL CONSERVATORIUM ADVISORY GROUP – TERMS OF REFERENCE**

#### **4.8.1. Role/Purpose**

The role of the Regional Conservatorium Advisory Group is to provide strategic direction and leadership to ensure the continuous improvement of the Regional Conservatorium Grants Program.

#### **4.8.2. Term**

This Terms of Reference is effective from 1 July 2019 and will be ongoing until terminated by agreement between the parties.

#### **4.8.3. Membership**

The Partnership Group/Advisory Group will comprise:

- Leader, the Arts Unit (Chair), Department of Education
- Chief Executive Officer, Regional Arts NSW
- President, Association of NSW Regional Conservatorium
- Vice President ( External), Association of NSW Regional Conservatorium
- Optional member, Association of NSW Regional Conservatorium
- Conservatorium Officer, Department of Education
- Conservatorium Administrative Support Officer, Department of Education
- Manager, Arts Unit Operations & Administration, Department of Education
- Optional member, Music Education Officer, Department of Education.

#### **4.8.4. Roles and Responsibilities**

The advisory group is accountable for:

- fostering collaboration
- removing obstacles to the Partnership's successful delivery, adoption and use

- maintaining at all times the focus of the Partnership on the agreed scope, outcomes and benefits
- monitoring and managing the factors outside the Partnership's control that are critical to its success.
- Guiding principles
  - Evidence-based approach
  - Accountability
  - Communication
  - Inclusiveness
  - Outcomes
  - Respect
  - Independence.

**The membership of the advisory group will commit to:**

- attend all scheduled (4 per year / as required) Partnership Group/Advisory Group meetings
- wholeheartedly champion the Partnership within and outside of work areas
- share all communications and information across all Partnership/Advisory Group members
- make timely decisions and take action so as to not hold up project(s)
- notify members of the Partnership Group/Advisory Group, as soon as practical, if any matter arises which may be deemed to affect the development of the Partnership
- enter into a confidential relationship with respect to the disclosure of certain information.

**Members of the advisory group will expect:**

- that each member will be provided with complete, accurate and meaningful information in a timely manner
- to be given reasonable time to make key decisions
- to be alerted to potential risks and issues that could impact the project, as they arise
- open and honest discussions, without resort to any misleading assertions
- ongoing 'health checks' to verify the overall status and 'health' of the partnership.

**4.9 PERFORMANCE**

The Department will continually endeavour to provide guidance / support to regional conservatoriums to achieve the Key Performance Measures.

Funding is dependent on the successful delivery of the Key Performance Measures. Where compliance with the Key Performance Measures (KPM) are consistently not achieved or KPM performance rates are low, an assessment panel will be convened. The performance will be assessed against the program requirements and a recommendation made regarding funding.

## **SECTION 5: REGIONAL CONSERVATORIUMS ROLES AND RESPONSIBILITIES**

### **5.1 DEFINITION OF A NSW REGIONAL CONSERVATORIUM**

For the purpose of these Guidelines, a NSW regional conservatorium is an organisation approved by the Minister for Education to receive funding, undertake the role of a regional conservatorium and support the Department to implement the objectives of the Program. It must be located outside a 60 km radius from the City of Sydney area.

### **5.2 ROLES OF A REGIONAL CONSERVATORIUM**

A regional conservatorium's primary purpose must be to provide music education and training for its local community and must have schools and school students as a majority component of its client base.

As a minimum, NSW regional conservatoriums will deliver outcomes in all of the following areas:

- programs for public and non-government schools and students
- instrumental and vocal tuition
- tuition in composition and music theory
- ensembles programs
- professional development for musicians and teachers of music
- public concerts for local community audiences by local performers
- concerts and workshops by professional musicians, and
- participation in community cultural development (for example, festivals, community events, local arts forums).

#### **5.2.1 CORPORATE GOVERNANCE**

##### **5.2.1.1 Board**

Management committees, boards or similar governing bodies should include members with a range of appropriate skills, knowledge, abilities, qualifications and experience to ensure the effective management and governance of the organisation.

Areas of expertise that conservatorium boards must have access to include music, education and training, arts administration, finance business, legal services, human resources management, marketing and communications.

Paid staff members are not allowed to hold positions on regional conservatorium boards.

#### **5.2.2 POLICIES AND PROCEDURES**

Regional conservatoriums must have documented policies and procedures. The policies and procedures are required to be accessible by appropriate staff and kept current.

Regional conservatoriums must have, but not be limited to, the following policies and procedures:

- Code of Conduct
- Complaints-handling Mechanism
- Conflicts of Interest
- Records Management
- Risk Management
- People and Services
  - WH&S
  - Child Protection

- Staffing / Employment / salary.

These policies should outline the standards of integrity and ethical behaviour that all staff, contractors, volunteers and management committee or board members will adopt to ensure probity, transparency and consistency of actions.

### **5.2.3 RECORD KEEPING**

Regional conservatoriums are required to maintain records of all activities conducted by the conservatorium, particularly where Program funding has contributed to these activities.

These records must include financial records, measures of activities, enrolments and teaching hours by student category, and other information that the regional conservatorium will need to respond accurately and in a timely fashion to Program Performance Reports, surveys and acquittals of the funding.

All regional conservatorium records must be kept in accordance with the NSW *Privacy and Personal Information Protection Act 1998*. Records may be kept in electronic or paper formats. The regional conservatorium must provide Departmental officers with access to the documentation if requested.

On request, regional conservatoriums must make available to officers of the Department all policies, records, books of account and documents relating to Program funding and the activities it supports.

### **5.2.4 PEOPLE AND SERVICES**

#### **5.2.4.1 Regional conservatoriums as employers**

The Program provides funding that may be applied to administrative costs to assist with employing staff, conducting day-to-day operations and to assist regional conservatoriums to achieve the outcomes of the Program.

The regional conservatorium, as an independent legal entity, is required to meet its legal obligations as an employer. These obligations include compliance with child protection legislation, suitable working conditions, satisfactory remuneration, maintaining workers' compensation insurance and having compliant work health and safety policies and practices.

#### **5.2.4.2 Child protection (Working with Children)**

All staff, contractors and volunteers (including board or committee of management members) in contact with children and young people must have the appropriate Working With Children Checks and must be trained in Child Protection requirements. Please note this requirement is above and beyond legislation requirements.

Regional conservatoriums must be able to guarantee that their employees, contractors and volunteers comply with Child Protection legislation. Working With Children Checks must be finalised before engaging employees, contractors and volunteers.

Regional conservatoriums must ensure that all employees, contractors and volunteers complete annual child protection training to ensure all staff are always up to date with any changes and important information. Individual's learning records must be kept. Annual training for external people is available at <https://mypl.education.nsw.gov.au>

Regional conservatoriums should go to the website of the Commission for Children and Young People [www.kids.nsw.gov.au](http://www.kids.nsw.gov.au) to find the latest information on the Working with Children Check.



### **5.2.5 Role of Head of Agency**

Each conservatorium Board will appoint a Head of Agency as the conservatorium's operational leader. Head of Agency (HoA) is the generic term used across the Association for those whose organisation-specific titles may include (but not be restricted to):

- Director
- Chief Executive Officer (CEO)
- Artistic Director
- Executive Director
- General Manager.

The Head of Agency is appointed to oversee and manage the organisation and implement the Strategic Plan. His/her responsibility may include the following areas:

- Strategic plan development, implementation and review
- Educational leadership
- Artistic leadership
- Operations and logistics
- Financial Resources
- Human Resources
- Compliance and risk management
- Board reporting.

In the case of the Head of Agency having limited experience in some of the above areas, the Board should assign specific areas of responsibility to supporting senior members of staff with appropriate experience, for example, business manager, music programs manager. The Board is requested to advise the DoE with any changes to HoA.

### **5.2.6 Qualifications and experience of tutors and teachers**

Regional conservatoriums are responsible for ensuring the educational value of instrumental music and vocal tuition and other music training activities. Tuition should be of the highest practicable standard and delivered by staff well-qualified and experienced in music theory and performance and teaching methodologies.

It is highly desirable for tutors working with students to have appropriate formal qualifications in both music and education or training.

The standard for regional conservatoriums seeking employees should include staff with:

- relevant tertiary qualifications, and/or
- relevant music industry qualifications
- relevant vocational training qualifications, and/or
- a minimum of five years of demonstrated, relevant music industry experience deemed equivalent to the formal qualifications.

Relevant tertiary qualifications include Bachelor of Music Education, Bachelor of Music, Bachelor of Arts (Music), Graduate Diploma of Education, Bachelor of Music Performance, Bachelor of Music Composition, Diploma of Music, Master of Teaching and post graduate degrees in music and education.

Where appropriate, conservatorium staff should be encouraged to obtain a suitable vocational teaching/training qualification such as the Training and Education (TAE 40116) Certificate IV in Training and Assessment or an accredited variation.

Where regional conservatoriums employ tutors who do not have these qualifications, the conservatorium must ensure that an appropriately qualified and experienced person mentors

the unqualified staff member, and that the unqualified staff member achieves one or more of the qualifications within a reasonable time.

### **5.2.5 COMPLIANCE**

Regional conservatoriums must comply with the provisions of all relevant regulations, standards and policy statements including the following:

- *Anti-Discrimination Act 1977 (NSW)*
- *Associations Incorporation Act 2009 and Associations Incorporation Regulation 2016 (NSW) or Corporations Act 2001(Cth)*
- *Children and Young Persons (Care and Protection) Act 1998 (NSW)*
- *Child Protection (Working With Children) Act 2012 (NSW)*
- *Child Protection (Working With Children) Regulation 2013 (NSW)*
- *Multicultural NSW Act 2000 (NSW)*
- *Fair Work Act 2009 (Cth)*
- *Copyright Act 1968 (Cth)*
- *Crimes Act 1900 (NSW)*
- *Disability Inclusion Act 2014 (NSW)*
- *Disability Inclusion Regulation 2014 (NSW)*
- *Health Records and Information Privacy Act 2002 (NSW)*
- *Privacy and Personal Information Protection Act 1998 (NSW)*
- *Work Health and Safety Act 2011 (NSW)*
- *Work Health and Safety Regulation 2017 (NSW)*

## **SECTION 6: APPLICATIONS FOR INCLUSION IN THE PROGRAM**

### **6.1 NEW ADMISSIONS PROCESS OF ORGANISATIONS TO THE PROGRAM**

Expressions of Interest (EOI) for pre-qualification will be invited from interested applicants wanting to join the Regional Conservatorium Grants Program (RCGP) prior to the start of a three-year funding period.

The purpose of the EOI will be to ensure ongoing music education support and to allow potential music providers across the region to apply for the opportunity.

The first step is for the organisation to send a written submission in the form of an Expression of Interest (EOI) to the NSW Department of Education to apply for the program, covering the Mandatory Eligibility Criteria.

EOI applications forms and relevant documents will be available via NSW eTendering.

The EOI will be shortlisted based on the assessment and criteria.

The EOI is not an application for a Grant and not an open Tender. It does not guarantee entry into the program.

On successful admission into the program, organisations will be required to work towards becoming a member of the Association of NSW Regional Conservatoriums.

For further information, please visit the website <http://www.regionalconsnsw.org.au/>.

### **6.2 ELIGIBLE ORGANISATIONS**

Applications from eligible organisations (current) will be accepted for the Program during the application phase prior to the beginning of the triennium funding period for 2019/20 – 2021/22.

All of the information requested in the Application Form must be provided.

To be eligible to receive funding as a regional conservatorium, the organisation will have experience in conducting successful music education programs in line with the roles of a regional conservatorium (refer to section 5.2).

The Department will assess all applications against the stated criteria.

Assessments may include an audit and/or an on-site review of the organisation's premises, performance, management (including financial management) and music education provision.

Small music organisations that would not be eligible in their own right to become regional conservatoriums are encouraged to partner with established regional conservatoriums within their regions.

Applicants must show that they have the vision, business model and capacity to satisfy the Program's requirements.

### **6.3 ELIGIBILITY CRITERIA (MUST MEET ALL CRITERIA)**

To be eligible for recognition as a regional conservatorium and for Program funding, an organisation **must meet all of the criteria** set out below.

### **6.3.1 GOVERNANCE**

The organisation must be:

- legally incorporated as an independent, non-profit, non-government association or company
- located in rural or regional NSW and beyond a 60 km radius of the City of Sydney area
- as a minimum, a conservatorium will deliver outcomes in all of the following areas:
  - programs for public and non-government schools and students
  - instrumental and vocal tuition
  - tuition in composition and music theory
  - ensembles' programs
  - professional development for musicians and teachers of music
  - public concerts for local community audiences by local performers
  - concerts and workshops by professional musicians, and
  - participation in community cultural development (for example, festivals, community events, local arts forums)
- responsible to a Management Committee or Board whose members have appropriate skills, knowledge and expertise
- able to provide a three-year strategic plan and an annual business plan showing clear goals and how they will be achieved (refer to section 4.5.2).

### **6.3.2 FINANCE**

The organisation must be:

- able to provide at least two years of audited annual financial statements
- financially viable and have sources of funding in addition to the Program grant so that its operation is sustainable into the future.
  - Operate with a minimum Reserves Ratio of 30%. The Reserves Ratio is the net assets divided by expenditure, expressed as a percentage.
  - Operate with a minimum Working Current Ratio of 1.5:1. The Working Capital ratio is the current assets divided by current liabilities.
  - Operate with a Net Cash flow of 26 weeks. Net Cash Flow is your Cash Receipts - Cash Payments (during a period of time). This is an indication of how long an organisation could continue to operate on its cash assets alone.
- committed to maximising revenue through actively marketing ticketed events, music education programs and services, other grants and sponsorship opportunities to the local and regional community.

### **6.3.3 MUSIC ACTIVITIES**

The organisation must have:

- productive relationships with public schools and school-aged students including existing individual and ensemble instrumental music and vocal tuition
- a willingness to work with local offices including the Department's School Services, Educational Services, School Operations and Performance Directorate on improving music education in regional areas
- the capacity to offer early childhood music programs
- the ability to respond to the diverse music education and training needs of the community, taking account of other local providers of music education
- the capacity to provide a range of music tuition, courses, programs and support services, based on past performance in providing quality music education, training and services
- the commitment and ability to increase the range of music education opportunities for people within equity target groups (Aboriginal, non-English speaking background, disability, isolated and remote).

### **6.3.4 MANAGEMENT**

The organisation must have:

- efficient and effective management systems and procedures
- high quality record keeping systems or the capacity to implement such systems within six months of approval
- a commitment to meeting or exceeding negotiated targets based on Key Performance Measures
- formal staffing, employment and salary policies, procedures and structures
- demonstrated working relationships with other regional conservatoriums
- membership or work towards membership of the Association of NSW Regional Conservatoriums
- a marketing and communications strategy, including a website that is user-friendly and includes information about the conservatorium
- a record of compliance with all legislative requirements, particularly in relation to child protection and work, health and safety
- the capacity to supply the Department with accurate data and information regarding the operations and achievements of the regional conservatorium, as required
- evidence of a range of evaluation and data collection tools to assess the impact of programs and assist with the cycle of continual improvement.

### **6.3.5 PREMISES**

The organisation must have physical premises in a building with access to spaces suitable for administration and the delivery of instrumental music and vocal tuition, music education and performances. The main premises must be appropriate for the activities expected of a regional conservatorium and identifiable by the community as their conservatorium.

## **6.4 FUNDING APPLICATION ASSESSMENT PROCESS**

### **6.4.1 SUBMISSION OF FUNDING APPLICATIONS**

Submission of application does not guarantee funding. The costs for producing an application are borne by the applicant. The grant giving agency can withdraw funding in described circumstances and dates can be changed. Applicants should read the specifications for the Regional Conservatorium Grants Program Guidelines to be fully informed of requirements.

Regional conservatoriums must provide a three-year Strategic Plan, one-year Business Plan, Annual Report and two recent audited annual Financial Statements with their applications.

Other documentation include and is not limited to:

- Records of Public liability insurance, workers compensation insurance, code of conduct, complaints handling mechanism, conflicts of interest, records management, risk management, WH&S, child protection, staffing / employment / salary
- Any reports presented at the Annual General Meeting on funding arrangements applying to the application
- Organisation and Management structure
- Acquittal reports – if any
- KPM targets
- Risk assessment.

Copies of all relevant regulations, standards and policy statements (refer to 5.2.5).

#### **6.4.2 THE ASSESSMENT PANEL**

The assessment panel may consist of a cross agency group comprising of representatives (or delegates) from the Department of Education, Regional Arts NSW, with experts in the fields of Arts, financial management, education and regional activities.

#### **6.4.3 ASSESSMENT AND APPROVAL PROCESS**

The Assessment Panel will:

- examine all documentation submitted
- assess the application against all criteria
- ask for clarification, if required
- consider any other relevant information
- discuss the application
- make recommendations to the Minister for Education.

#### **6.4.4 SUCCESSFUL AND UNSUCCESSFUL APPLICATIONS**

The Department will post the results of applications on the Department's Conservatorium Program website.

The Department will provide feedback to applicants on their performance against the criteria.

#### **6.5 CONDITIONS OF THE GRANT FUNDING**

The continuing eligibility of regional conservatoriums to receive grant funding is based on:

- availability of funding
- compliance with the conditions of the Funding Agreement
- compliance with the Reporting and Funding frameworks
- provision of quality outcomes
- approval by the Minister for Education.

#### **6.6 THE DEPARTMENT'S RIGHTS**

The Department may progress an application to the next stage or reject application.

Without limiting the above, the Department also reserves the right to:

- discontinue this application process;
- accept or reject any application that does not comply with these Guidelines;
- alter, amend or vary these Guidelines;
- request further information from any applicant including financial information; and
- take into account any information about the applicant that the Department receives from any source.

## **SECTION 7: RELATED AGENCIES**

### **7.1 DEPARTMENT OF EDUCATION**

#### **ARTS UNIT**

The Arts Unit is a hub of arts learning opportunities for students and teachers in NSW, developing creative potential and inspiring artistic engagement. The Arts Unit provides programs in dance, drama, music, visual arts, media arts, debating, public speaking and literacy that build on the amazing work that happens in schools.

Our arts and literacy programs aim to:

- enhance student achievement in and beyond the classroom
- build teacher capacity and leadership
- showcase excellence

Every year more than 44,000 students and 6,000 teachers directly participate in Arts Unit programs across NSW, and an additional 433,000 students benefit from associated teaching and learning resources and activities.

For more information telephone (02) 8512 1100 or visit [www.artsunit.nsw.edu.au](http://www.artsunit.nsw.edu.au)

#### **ARTS COORDINATION**

The Department supports public schools through a network of Arts Coordination Officers. These officers are located in school teams and are part of The Arts Unit. They support arts education, including music in schools.. They work through combined school workshops, camps, festivals and the provision of other high quality performance and exhibition opportunities.

Regional conservatoriums are encouraged to work collaboratively with the Arts Coordination Officers in their provision of music services and performance opportunities for schools and school-aged students.

Arts Coordination Officers      website      [www.artsunit.nsw.edu.au/RCOs](http://www.artsunit.nsw.edu.au/RCOs)

### **7.2 REGIONAL ARTS NSW**

Regional Arts NSW is the peak body and support agency for arts and cultural development in regional NSW working with the NSW network of 14 Regional Arts Development Organisations (RADO). Regional conservatoriums are encouraged to work collaboratively with their local RADO.

Regional Arts NSW                      website      [www.regionalartsnsw.com.au](http://www.regionalartsnsw.com.au)

### **7.3 REGIONAL BUSINESS DEVELOPMENT**

The NSW Department of Industry, Skills and Regional Development (known as the Department of Industry) is the NSW public business development agency. It has a range of programs available that are designed to improve regional economies and local communities.

For further information, please contact: Department of Industry website  
[www.industry.nsw.gov.au](http://www.industry.nsw.gov.au)

### **7.4 CREATE NSW**

Create NSW is the NSW Government's arts and cultural driver, which brings together arts, screen and culture functions in an integrated entity, and includes cultural infrastructure.

For further information, please contact:

Arts NSW 1800 358 594 - Toll Free Number (NSW only) website:  
[www.create.nsw.gov.au/](http://www.create.nsw.gov.au/)



## **APPENDIX 1 ETH DEFINITIONS:**

### **REGULAR ACTIVITIES - 5 hours per semester equates to one 30 minute session per fortnight over 2 terms.**

1. Individual Lessons are classified as one-on-one individual tuition, either vocal or instrumental. The ETH weighting for each hour is 1.0.
2. Shared Lessons are classified as one tutor delivering music tuition to two to five students simultaneously. The ETH weighting for one hour is 1.5.
3. Class Tuition is classified class-based music activities such as musicianship classes, large group instrumental classes (but not ensembles), music appreciation classes and music therapy classes. The ETH weighting for one hour is 2.0.
4. Early Childhood Music is classified as designated early childhood or pre-instrumental classes. The ETH weighting for one hour is 2.5.
5. Ensemble groups (comprising three to eight students) are classified as a rehearsing music ensemble with three to eight members that has a performance outcome as its purpose. The ETH weighting for one hour is 2.0.
6. Ensemble groups (comprising nine to 20 students) are classified as a rehearsing music ensemble with nine to 20 members that has a performance outcome as its purpose. The ETH weighting for one hour is 3.0.
7. Ensemble groups (comprising 21 or more students) are classified as a rehearsing music ensemble with 21 or more members that has a performance outcome as its purpose. The ETH weighting for one hour is 4.0.
8. Curriculum-Based Programs are classified as classroom-based music activities delivered by conservatorium tutors in schools in accordance with outcomes listed in the K-12 Creative Arts NESA syllabus. The ETH weighting for one hour is 4.0.

### **NON-REGULAR ACTIVITIES**

9. Workshops are classified as a facilitated music activities sessions conducted by a recognised expert in an open forum. The ETH weighting for one hour is 3.0.
10. Masterclasses are classified as open lessons conducted by a recognised “master” or expert in an instrumental or vocal area. The ETH weighting for one hour is 3.0.
11. Internal Professional Development is classified as internal professional staff development delivered by conservatorium staff. The weighting for one hour is 3
12. External Professional Development is classified as training facilitated by the conservatorium delivered to conservatorium staff and/or community music teachers by a recognised external expert or training provider. The ETH weighting for one hour is 3
13. Residencies are classified as external ensembles or residency programs. The ETH weighting for one hour is 2.0.
14. Camps are classified as a conservatorium facilitated music camp. They must be residential and be a minimum of one night, two days i.e., participants have to stay overnight whether on campus or not. Hours relate to direct teaching contact hours. The ETH weighting for one hour is 4.0.

### **MUSIC PERFORMANCES AND ACTIVITIES**

15. Staff Performance is classified as the number of performance events that conservatorium staff presents on behalf of the conservatorium. The ETH weighting per event is 6.0.
16. Student Performance is classified as the number of student performance events facilitated by and on behalf of the conservatorium. The ETH weighting per event is 6.0.
17. Student Tours are classified as intrastate, interstate or international travel and performances involving overnight accommodation. The ETH for Student Tours is calculated by multiplying the number of days by the number of staff members multiplied by an ETH weight of 6.0.
18. Visiting Artists are classified as performance events conducted by external artists on behalf of the conservatorium. The ETH weighting per event is 6.0.