



Australian Government



REQUEST FOR TENDER

**TO EVALUATE THE CREATIVE EDUCATION PARTNERSHIPS:
ARTIST IN RESIDENCE INITIATIVE (AIR)**

CLOSING DATE and TIME: Tuesday April 6, 2010, 5.00pm (EST)

This document is available until the closing date.

Further information regarding this Request for Tender may be obtained from:

Dr David Sudmalis
Manager, Strategic Development and Evaluation
Community Partnerships
Australia Council
Tel: (02) 9215 9038
E-mail: <d.sudmalis@australiacouncil.gov.au>

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PART 1: OVERVIEW AND BACKGROUND INFORMATION

Overview

The purpose of this Request for Tender (RFT) is to invite tenders from suitably qualified and experienced consultants to:

EVALUATE THE CREATIVE EDUCATION PARTNERSHIPS:
ARTIST IN RESIDENCE INITIATIVE
(AIR Evaluation Consultancy)

Goal

The consultant will undertake an ongoing evaluation of the impact of the Creative Education Partnerships: Artist in Residence Initiative (AIR), and the effectiveness of achieving the stated objectives.

Objectives

The consultant, in the first instance, will develop an evaluation framework to assess the impact of the implementation of the AIR.

The agreed evaluation will be undertaken and supplied in the form of a mid-term report, and a final report. The reports will provide Council with an assessment of the impact of the AIR and recommendations regarding any future iterations of a national artist in residence program in schools and universities.

Scope

While the methodology submitted by the consultant may identify further considerations relevant to the evaluation of the impact of the AIR, the core of the AIR evaluation will consist of:

A) An impact evaluation of the AIR Initiative

Determine the impact of the AIR on:

- Students' learning – in particular the benefits of creative practice
- Teachers and schools – in terms of professional development and school culture
- Artists and arts organisations – in terms of artists' income and professional development

B) Showcasing of best practice examples of AIR residencies

Through showcasing, demonstrate diverse models of the AIR with a critical discussion of:

- Rationale
- Outputs and outcomes
- Interview data with key personnel
- Sustainability

- Statement of impact

C) Identify areas for improvement and growth

- Desk research and analysis leading to recommendations for further implementation of the AIR initiative
- Identify opportunities for linking with other sectors – both as exemplars of practice and potential policy, strategy or implementation partners

Background, Purpose and Guiding Principles

Purpose

\$5.2M will be provided over four years for a new initiative where professional artists will participate as ‘artists in residence’ in schools, and as sessional staff in universities, to improve young people’s access to quality arts education programs.

This initiative will give artists an opportunity to broaden their experiences and share their skills, while providing Australian school and university students with greater exposure to the benefits of creative practice.

The program will also create opportunities for artists and teachers to work together on developing effective teaching methods and practices for the arts.

Funding Program

In order for this initiative to have a strong engagement with state and territory arts and education departments, the funding programs will be delivered through collaborative, co-funding partnerships.

These partnerships will support a combination of programs – residency programs, sessional staff programs and artist/teacher professional development programs - in schools and tertiary institutions across Australia.

The process for identifying hosts for the various AIR initiatives should be determined at state and territory level, according to locally agreed factors, such as geographic spread across regional and outer-metropolitan areas and priority schools programs.

The state and territory arts and education agencies would contribute funds to the initiatives, act as the auspicing bodies for the grants, and be responsible for managing administrative, legal and curriculum requirements at the local level.

These initiatives will engage individual practicing professional artists and arts organisations to develop and deliver arts learning experiences through in-schools residencies.

In addition, there will be the opportunity for these partnerships to facilitate special project funding to selected arts organisations which have a strong track record in delivering artist residency and workshop programs in the education environment.

The funds will be retained as a central pool by the Australia Council, managed by the Community Partnerships section.

Definitions

- i. For the purposes of this program, schools and universities will incorporate pre-schools, primary schools, high schools, colleges, officially recognised learning centres, universities and tertiary institutions.
- ii. The definitions of an artist and art will be those used by the Australia Council.

Guiding Principles

The program to be guided by a set of principles:

- A student's capacity to discover, imagine and create can be achieved by fostering a culture of creativity in childhood and of innovation in schools.
- Schools working closely with arts and cultural individuals (including community elders), arts organisations, local governments and others in their communities to focus on learning outcomes for the student can lead to sustainable relationships.
- Engagement with arts and education should take into account cultural differences and diversity.
- Investing strategically in creative learning partnerships inspires collaboration among arts, education and community agencies.
- Professional development opportunities for teachers, artists and students to learn together and from each other are essential to partnership success.
- Continuous striving to incorporate an ongoing cycle of research, evaluation and program improvement helps bridge the gap between what we know and what we do.

Scope of Residencies

Residencies could be:

- medium to long-term (minimum of one month)
- established as artistic collaborations between schools and arts organisations with shared priorities, such as at-risk youth, regional location/isolation, or creative facilities and resources.
- be staggered over two or more periods of engagement
- incorporate where possible, as a component of the partnership, visits to local artists' studios, art centres, galleries, museums, and performances.
- act as a catalyst for school engagement in wider community-based activities e.g. festivals and events, site-specific works, performances, publications and exhibitions of children's work, creative classes and workshops for parents and families

Artists employed would have to have a substantial body of professional experience in their artform; commitment to working with children, young people and tertiary students, and a demonstrated strong commitment to working with educators.

Schools involved in the partnerships will have to demonstrate a commitment to a collaborative approach in delivering the residencies to the students and the broader school community.

Report Content

This AIR Evaluation Consultancy will:

1. Describe

- the methodology used to evaluate the AIR
- the processes and people involved in the implementation of the AIR
- the AIR and its purposes

2. Identify

- current qualitative and quantitative data benchmarks for the AIR initiative
- the outcomes of the implementation of the AIR initiative
- any changes that have occurred within the arts and education sectors since the implementation of the AIR
- any gaps in the implementation of the AIR initiative
- gaps which are appearing within the arts and education sectors requiring attention within any subsequent AIR initiative

3. Analyse

- any impact of the AIR on the arts sector
- any impact of the AIR policy on the education sector
- the extent of success in the delivery of the AIR initiative

4. Recommend

- any suitable benchmarks to take into any future AIR initiative
- relevant processes to address gaps in the implementation of any future AIR initiative

Key Questions

The following key questions should guide the evaluation team in this evaluation. These questions are not exhaustive, and may be added to in negotiation with the successful tenderer.

- What is the impact of the AIR on student learning?
- How does the AIR benefit impact upon artists' way of working, and sustainability of their professional portfolio?
- What impact does the AIR have on teacher professional development and learning?
- How does the AIR intersect with the goals and processes of arts education as outlined by ACARA and manifest in the National Curriculum (both in terms of education in the arts, and cross curriculum learning)?
- How does the notion of partnership operate in the AIR at the government, teacher-artist and teacher-artist-student levels?

Methodology

A preferred methodology is not proscribed. Tenderers should note that the description of the proposed methodology is a component of the tender documents supplied.

Project Management and Co-ordination

The consultant will work in close collaboration with Dr David Sudmalis, Manager, Strategic Development and Evaluation, Community Partnerships. The consultant will also be expected to liaise closely with nominated key staff of the Australia Council, other relevant agencies and state and territory arts agencies and education departments. Key individuals are listed in Attachment D.

Timeframe

The consultancy is scheduled to commence on or around 12 April 2010 with an anticipated completion of a final report by September 2011.

Key Stakeholders, Roles and Responsibilities

| Stakeholder | Role/ Responsibility |
|---|---|
| Australia Council 1. Manager, AIR Initiative 2. Director, Community Partnerships 3. Nominated Australia Council officers | <ul style="list-style-type: none">• Liaise with consultant• Provide information as required (Information provided will include approved internal confidential documents relevant to the consultancy).• Provide external stakeholder contact details as requested• Review reports from the consultant and provide timely comment• Undergo interview and discussion with consultant |
| State and territory arts and education officers with jurisdictional carriage of the AIR | <ul style="list-style-type: none">• Liaise with consultant• Provide information as required• Provide external stakeholder contact details as requested• Undergo interview and discussion with consultant |
| Arts organisations, individual artists and schools in receipt of AIR initiative funds | <ul style="list-style-type: none">• Liaise with consultant• Provide reasonable information as requested |

PART 2: STATEMENT OF REQUIREMENTS

Purpose of the RFT

To evaluate the Creative Education Partnership: Artist in Residence Initiative.

The methodology and framework will be designed by the consultants, and form part of their tender proposal.

The Consultancy is to result in a report which must include, but is not limited to, the following minimum requirements described in Part One: Project Scope beginning on page 4.

As a minimum, the report will include chapters that:

- Identify qualitative and quantitative data for the AIR initiative
- Provide an overview of the AIR initiatives. This would include a description of the processes and people involved
- Analyse the way in which the environment for AIR within the arts and education sector has evolved
- Identify any successes in the implementation of the AIR initiative
- Identify any opportunities for developing and strengthening the AIR initiative in any future iteration
- Identify gaps in the arts and education landscape
- Showcase best practice AIR residencies through the report
- Discuss the impact of the AIR on students' capacity to discover, imagine and create through the fostering of a culture of creativity in childhood and of innovation in schools

Outputs

The consultants will deliver an electronic report that includes:

- Desktop analyses of to-date AIR acquittals to provide an overview of the range of projects supported and their impact over the first period of review.
- Analysis of interviews with a AIR recipients, representative of state and territory arts and education officers with responsibility for the AIR
- Recommendations for refinement and improvement of any future AIR initiative

Key Considerations

Budget

Prospective tenderers should note that it is expected that this project be undertaken in the budget range up to **\$60,000** (GST exclusive).

Reporting and Payments

Progress reports will be required at various intervals during the project as specified in the consultancy contract.

A suggested timeline follows, which may change in reference to the methodology presented by the consultant.

| Date | Milestone |
|------------------|--|
| 12 April 2010 | Project to commence including a preliminary briefing by AIR Manager and responsible Director (Australia Council). |
| 26 April 2010 | Any revisions to the Project's methodology and timeframe to be finalised and agreed First Payment of \$15,000 within 14 days of the receipt of a Tax Invoice |
| 14 June 2010 | Mid-term report Second Payment of \$15,000 on approval and acceptance of the mid-term report and then payment to be made within 14 days of the receipt of a Tax Invoice |
| late August 2010 | Presentation to the Management Working Groups of the states and territories of the AIR at the Second Meeting of the Officers of the AIR to be held in Launceston late August, 2010 immediately before or during the Regional Arts Australia Conference |
| 1 February 2011 | Short Progress report Third payment of \$15,000 on approval and acceptance of the report and then payment to be made within 14 days of the receipt of a Tax Invoice |
| September 2011 | Final report. Fourth payment of \$15,000 on approval and acceptance of the report and then payment to be made within 14 days of the receipt of a Tax Invoice |

Please note that the payment schedule may be varied by written agreement between the parties at any time during the engagement to ensure a satisfactory outcome.

The consultant will provide copies of all reports and other documentation in electronic form. This should be in Microsoft WORD 2007.

Agreement

The successful Tenderer will be required to enter into a contract with the Council covering the work to be undertaken and accountability (including financial accountability) for the use of Federal Government funds. The successful Tenderer will also be required to adhere to the requirements concerning ownership of materials and copyright set out in the contract.

The Council reserves the right to negotiate the final approach to undertaking this assignment.

PART 3: ASSESSMENT AND SELECTION

Assessment and Selection Methodology

The objective of the assessment is to identify the tender that best meets the Council's requirements and represents the best value for money. The Council and associated parties will:

- take into account the Council's Purchasing Procedures and Commonwealth Procurement Guidelines; and
- except as otherwise provided by this RFT, will act fairly and be consistent in its dealings with all Tenderers.

Tenders will be evaluated to determine that the requirements set-out in this RFT are satisfied. Those tenders that do not meet all requirements may be excluded from further consideration.

The Council reserves the right to seek information from any source on any organisation or consultant submitting a tender.

The Council may invite Tenderers to give a short presentation(s) to the selection panel to clarify and expand on Tendered details.

Assessment /Selection Criteria

In evaluating tenders the Council will assess financial viability and overall compliance with Council and Commonwealth policies and the tender requirements in advance of other criteria.

In preparing their proposals consultants must address each of the selection criteria listed below. Each proposal will be assessed against the selection criteria. The selection criteria are not necessarily listed in order of importance. The criteria are equally weighted.

1. The extent to which the proposal establishes that the project's objectives will be met.
2. Degree of relevance and appropriateness of the expertise, qualifications and experience of the personnel undertaking the task.
3. Demonstrated knowledge and understanding of the tasks.
4. Demonstrated capacity and ability to manage a complex research, review and evaluation program.

Specified Personnel

Prospective Tenderers must provide the names, expertise, qualifications, experience and proposed role of all proposed personnel. In particular, the following details are to be provided about the specified personnel:

- Experience of evaluation of government sector focussed policies and programs*¹
- Knowledge of and experience in research and evaluation*
- Knowledge of and/or experience of the arts and education sector*

¹ Key knowledge and experience is marked with an asterisk.

- Professional experience with research and evaluation*
- Examples of previous comparable work should be provided where possible with an outline of the methodology used in its preparation

The selected tenderer must ensure that the specified personnel undertake work in respect of the consultancy services in accordance with the terms of this tender.

Where specified personnel are unable to undertake work in respect of the consultancy services, the selected tenderer must notify the Council immediately. The selected tenderer shall, if so requested by the Council, provide replacement personnel acceptable to the Council at no additional charge and at the earliest opportunity.

The Council may, at its absolute discretion, give notice requiring the selected tenderer to remove personnel (including specified personnel) from work in respect of the consultancy services. The selected tenderer shall promptly arrange for the removal of such personnel from work in respect of the consultancy services and their replacement(s) with personnel acceptable to the Council.

If the consultant is unable to provide acceptable replacement personnel the Department may terminate the contract.

Additional Considerations

In assessing proposals, consideration will also be given to:

1. Referees' comments.
2. Potential for conflict of interest.
3. Adherence to all standards of conduct as indicated by the relevant professional association (if applicable).
4. Ability to comply with the Australia Council's 'Standard Contract for Services' including the insurance provisions.
5. Compliance with Competitive Neutrality (government businesses only).
6. The ability to complete the assignment within the time frame stated.
7. The total cost and value for money.
8. Overall compliance with the brief, tender conditions and any attachments.

Procurement Timetable

It is proposed that the following procurement timetable apply.

| Stage | Task | Estimated completion date |
|--------------|--------------------------------|----------------------------------|
| 1 | Invite tenders | 3 February 2010 |
| 2 | Lodgement deadline | 6 April 2010 |
| 3 | Acknowledge receipt of tenders | 7 April 2010 |
| 4 | Select tender | 8 April 2010 |
| 5 | Notify unsuccessful tenderers | 10 April 2010 |
| 6 | Arrange contract | 10 April 2010 |

The Australia Council reserves the right to terminate the process at any stage.

Financial and Business Reports

In addition to the information provided in the tender submission, the Council may obtain independent financial and business reports to determine Tenderers' business viability and capacity to perform/provide the required services. In responding to the RFT Tenderers are giving consent to the Council to obtain such information. The Council reserves the right to use any information provided in response to the RFT for any reviews and/or investigations it may subsequently undertake. The onus is on Tenderers to satisfy the Council of their financial viability to meet the contractual obligations. Tenderers should not proceed with this tender if they are unable to provide acceptable evidence of their organisation's financial viability. It is a condition of the tender that organisations are expected to be financially viable to be offered a contract.

If the organisation is being established specifically to tender, Tenderers need to provide supporting evidence of its capacity to operate. This evidence may be in the form of financial statements, references or other documents, perhaps from an accountant or financial institution, which can independently verify the financial viability of the organisation. It is important that Tenderers make realistic assumptions about possible cash flow. If contracted to manage a project, the selected tenderer may be required to submit audited financial statements at the end of the financial year.

Tenderers must ensure that full disclosure is made of all current and past financial and legal matters relating to the Tenderer and its personnel and which may affect:

- an assessment of the Tenderer's business integrity; or
- the Tenderer's financial viability; or
- the Tenderer's ability to maintain the provision of services.

Matters that must be disclosed include, but are not limited to:

- bankruptcies;
- criminal convictions;

- directorships of insolvent or liquidated companies; and
- convictions under Corporations Act 2001.

The Council undertakes to treat all information obtained with respect to the financial viability of a Tenderer with the same degree of security and confidentiality as afforded to the tender information and documents.

Acceptance of Offer/ Selection of Successful Tenderer

The Council is not bound to accept the lowest bid or any bid

The Council reserves the right to select some, or none of the tenders at its sole discretion.

No tender will be considered to have been successful unless and until a letter of offer has been dispatched by the Council and accepted in writing by the Tenderer and a contract between the Council and the Tenderer has been executed.

All Tenderers will be informed in writing of the outcome at the conclusion of the tender process.

The *Standard Conditions of Contract* will be the basis for the final contract and the Tenderer's acceptance of the letter of offer will be assumed to be an acceptance of the *Standard Conditions of Contract*. The Council reserves the right to make changes to the draft conditions of contract. The contract will contain the entire agreement between the parties.

Non-Disclosure and Misleading and Deceptive Conduct

If the Tenderer engages in misleading or deceptive conduct or omits to provide information to the Council:

- that is material to the performance of the contract; or
- which may have affected the Council's decision to enter into the contract, the terms and conditions on which the Council entered into the contract, or any action taken by the Council under the contract;

the Council may reject a Tenderer's submission or terminate the contract if one has been awarded.

Workplace Relations

The Federal Government requires that all Departments and agencies ensure that the *Workplace Relations Act 1996*, in particular Part XA which deals with freedom of association, is fully recognised and complied with by those who seek to do business with the Commonwealth, to the extent that it is applicable to their activities.

PART 4:TENDERER'S PROPOSAL

The Proposal

At minimum, Tenderers must provide the following information:

- company details (see attached form – page 24);
- a contact for liaison and notices (see attached form – page 24);
- evidence of the financial viability of the Tenderer – as applicable;
- a detailed budget or quotation of costs covering all Outputs and fees;
- a statement, for each Output, of any anticipated travel and/or associated allowance required in producing the Output;
- an outline of the proposed approach to undertaking the assignment and achieving the assignment's objectives, including a clearly articulated methodology, detailed workplan and timeline(s);
- evidence of you or your company's capacity to undertake and successfully deliver on the assignment, including a statement of past experience in providing similar services, particularly where those services were provided to government agencies, and including a list of three referees whom the Council may contact to assist in its evaluation of tenders;
- details of any nominated personnel with particular experience and/or expertise who will assist in undertaking the assignment as specified under 'Specified Personnel'; and
- any relevant supplementary material.

Conflict of Interest

Tenderers must disclose any potential or actual conflicts of interest that may arise in their responsibilities to the Council and other parties in the course of delivering the contracted services.

Where a conflict of interest is identified Tenderers should specify how the conflict will be addressed and monitored, and how the Council may be assured that the conflict of interest will not give rise to outcomes inconsistent with desired outcomes.

Identification of a conflict of interest will not automatically exclude a Tenderer from consideration. The Council will assess the potential impact of the conflict in relation to the service level and value offered by the tender before a final decision is made.

A conflict of interest arises when a Tenderer, or an organisation or person associated with the Tenderer, is in a position to benefit from the actions of the Tenderer through an unfair or unintended imposition or loss on the Council or associated party.

Packaging and Identification of Tenders

Tender documents must be enclosed in a sealed envelope or other sealed container. The envelope or container must be clearly marked: 'Tender documents for AIR Evaluation' and addressed to the 'Finance Officer'.

Supplementary Material

Tenderers may attach additional or explanatory information as 'Supplementary Information' to their Tender, should they consider this necessary.

Supplementary material is material additional to the formal tender which elaborates or clarifies the formal tender but which does not alter it in any material aspect. Supplementary material that effectively alters the formal tender will not be admitted for evaluation.

Packages containing supplementary material must be clearly labelled 'Supplementary Material – Evaluation of the *Creative Education Partnership: Artist in Residence (AIR) Initiative*'

Supplementary material must be provided by the deadline set for lodgement of tenders unless specifically requested by the Council subsequent to that date.

Additional Information

Tenderers are to supply the following information with their proposals:

- **Referees' Contact Details**
Please provide details of two contactable referees.
The Council reserves the right to contact any organisation or individual cited in the Tender response.
- **Code of Professional Behaviour**
If applicable, consultants should indicate whether or not they adhere to all standards of conduct as indicated by any relevant professional association.

PART 5: GENERAL CONSIDERATIONS

Onus on Tenderer

Tenderers are responsible for ensuring that they have:

- examined this RFT and all documents referred to in this RFT;
- examined any information made available in writing by the Council to Tenderers for the purpose of tendering;
- examined all further information which is obtainable by making reasonable inquiries relevant to the risks, contingencies and other circumstances having an effect on their tenders; and
- satisfied themselves as to the correctness and sufficiency of their tenders including tendered prices.

Tenderers are responsible for all costs incurred in the preparation and lodgement of tenders, and in respect of any discussions, negotiations, enquiries or any work undertaken by them after the tender has been submitted.

Discrepancies, Ambiguities, Inconsistencies, Errors or Omissions in the Request for Tender

The Council will not accept responsibility for any misunderstanding arising from the failure by a Tenderer to comply with this RFT, or arising from any ambiguity, discrepancy, error or omission contained in the Tenderer's response.

If any Tenderer discovers any material discrepancy, ambiguity, error or omission in this RFT, they must bring it to the attention of the Council's Contact Officer for this project. The Council may, at its sole discretion, issue a notice of amendment or clarification.

Amendments and Clarifications

The Council may amend or provide clarification of this RFT at its absolute discretion and without notice up until the deadline; however, the Council will not amend this RFT on or after the deadline without extending that date.

Where, in the opinion of the Council further information provided to one Tenderer should be provided to all Tenderers, or any information, amendment or clarification of this RFT is required, such information will be given the same distribution as the original Request for Tender.

Tenderer's Information

All tender documents become the property of the Council on submission.

The Council may make copies of the tender documents for any purpose related to this RFT.

All information provided in response to this RFT will be:

- retained by the Council for the purposes of the Tender process, and can be destroyed by it thereafter;
- available for use by the Council and its advisers and consultants for any purpose connected with the Tender process; and
- is not returnable to the Tenderer.

Where a Tenderer claims intellectual property rights in respect of any part of its response to this RFT and provided the claim is clearly made and the part in respect of which it is made is clearly identified, the Council will give effect to that claim.

Where a Tenderer believes that information provided in response to this RFT:

- is, or should be, confidential; or
- disclosure of this information would unreasonably affect the Tenderer's personal privacy; or
- disclosure of this information would unreasonably affect the Tenderer's business affairs then notice is to be given at the time of delivery by the Tenderer of the information or documents by clearly marking such information 'confidential' or 'commercial-in-confidence'. The Council will give effect to the Tenderer's stated wishes in so far as its obligations under the law permit. The Council reserves the right to use any information provided in response to the RFT for the financial monitoring of successful organisations and for any reviews and/or investigations it may subsequently undertake.

Travel and Accommodation

If travel forms part of the attached contract deliverables, or if the prospective Tenderer believes that travel would form part of the execution of this contract, then all travel costs associated with the proposed costing should be clearly detailed as a separate item in the Tender.

If circumstances arise in which the selected Tenderer considers that additional travel is necessary and for which costs were not included in the original bid, the selected Tenderer must notify the Contact Officer and supply a written quote detailing the additional costs and reasons for travel. No travel is to be undertaken by the selected Tenderer without prior approval of the Contact Officer. Unapproved travel expenses will not be reimbursed. The details provided by the selected Tenderer will enable a formal variation of contract to be drawn up by the Council.

Any travel or accommodation expenses instigated by the Council which are not included in the original bid, require the contractor to supply a written quotation of costs on advice from the Contact Officer, detailing the additional amount to enable a variation of contract to be drawn up by the Council.

Where approved, the selected Tenderer will be reimbursed for travel costs to a maximum of economy class airfares, accommodation and meals at Council non-Senior Executive Service rates, and taxi-fares, where supported by appropriate evidence and supporting documentation in accordance with **Standard Conditions of Contract** and this section.

Goods and Services Tax

Tenderers must submit tenders taking into account the full effect of the GST and other New Tax System changes.

In this RFT:

- 'GST' has the meaning given in section 195-1 of the *A New Tax System (Goods and Services Tax) Act 1999*
- 'New Tax System changes' has the meaning given in section 75AT of the *Trade Practices Act 1974*.

Competitive Neutrality

Competitive neutrality requires that government business activities should not enjoy net competitive advantages over their private sector competitors simply by virtue of public

sector ownership.

If any member of a Tenderer's consortium is a public sector organisation, the Tenderer must demonstrate in its pricing of the Tender that the requirements of competitive neutrality have been met, including payment of relevant taxes and charges, rates of return and cost of funds. The Council may verify compliance with the requirements of competitive neutrality.

Further Information Prior to the Deadline

Tenderers' Requests for Further Information about the RFT

All requests for further information regarding this RFT must be directed to the Contact Officer, as nominated in this RFT.

Where the Council requires it, requests for further information must be put in writing and sent to the Council's Contact Officer.

Council's Answers to Requests for Further Information

Answers to requests for further information may be given verbally or by written notice from the Council, at its sole discretion. If considered necessary by the Council, an interview may be arranged to discuss the inquiry.

Where, in the opinion of the Council further information provided to one Tenderer should be provided to all Tenderers, such information will be given the same distribution as the original Request for Tender.

Further Information after the Deadline

Confirmation of Receipt of Tenders

Tenderers will receive a written acknowledgement of the lodgement of their tender with the Council.

Requests from Tenderers on the Status of the Evaluation Process

The Council will not accept or respond to Tenderers' requests for information on the status and progress of the tender evaluation process.

All Tenderers will be informed in writing of the outcome of the tender process at its conclusion.

Requests from the Council for Further Information from Tenderers

Each Tenderer shall nominate a person to answer queries that may arise during the evaluation of tenders. The name, title, email address, postal address, telephone and facsimile numbers of that person must be included in the Tenderer's Response Section.

If, in the opinion of the Council there are minor errors, omissions, or discrepancies in a tender, the Council may request the Tenderer to give a correction or clarification provided that:

- the Tenderer does not make any material alteration or addition to its tender; and
- the Tenderer must reply to any request from the Council under this section within two (2) working days of that request.

Where such clarification materially alters the formal tender, the Council may not admit it for evaluation.

Evaluation will be based on the information provided in tenders where answers to specific

queries are not provided within the specified time.

Suspension, Termination or Abandonment of RFT by the Council

The Council may suspend, terminate or abandon this RFT at any time if the services will not be required or if the requirement for such services is significantly reduced or varied due to changes in policy, administration, or for any other reason. In that event, Tenderers will be notified in writing by the Council.

Legislation Impacting on Government Tendering and Contracting

Freedom of Information

The attention of Tenderers is drawn to the *Freedom of Information Act 1982*, which gives members of the public right of access to documents in possession of the Federal Government and its agencies (which includes the Council). The Act extends as far as possible the right of the community to access information (generally documents) in the possession of the Council, limited only by exceptions and exemptions necessary for the protection of essential public interests and the private and business affairs of persons in respect of whom information is collected and held by departments and public authorities. Tenderers should obtain, and will be considered to have obtained, their own advice on the impact of this legislation on their participation in this process.

Australian National Audit Office

The attention of Tenderers is drawn to the *Auditor-General Act 1997*, which provides the Auditor General or an authorised person with a right to have, at all reasonable times, access to information, documents, and records. Tenderers should obtain, and will be considered to have obtained, their own advice on the impact of this legislation on their participation in this process.

Commonwealth Ombudsman

The attention of Tenderers is drawn to the *Ombudsman Act 1976* that provides the Commonwealth Ombudsman's office with extensive power to require the production of documents or information. Tenderers should obtain, and will be considered to have obtained, their own advice on the impact of this legislation on their participation in this process.

Contract

No Binding Agreement

There is no binding agreement, express or implied, between the Council and any Tenderer for the Provision of the Services requested in this RFT unless and until a letter of offer is despatched by the Council and accepted in writing by the Tenderer and a contract is duly executed between the Council and the Tenderer.

Form of Contract

Acceptance of the preferred Tender will be subject to the execution of a contract between the Council and the successful Tenderer, which may be the subject of post-tender negotiations.

Although the Council intends that the Standard Conditions of Contract will form the basis for the final contract, the Council reserves the right to make changes to the contract before

executing a final contract with the successful Tenderer.

Tenderers are required to indicate their compliance or otherwise with the Council's standard contractual conditions. A copy of the standard Council contract for services is attached.

Instructions for Completing the Tenderer's Response

The *Tenderer's Response* is to be completed in the manner described in PART 4. Tenders that do not comply with these instructions may not be considered for evaluation. The decision of the Council is final in that respect.

Copies of Tender

Two (2) copies of the tender and two (2) copies of any supplementary material must be submitted so that they will be received at the lodgement location by the deadline. The original is to be marked 'Original' and remaining copies to be marked 'Copy No. 1' and 'Copy No. 2'. In the event of any discrepancy between the copies and the original, the original will prevail.

PART 6: CONDITIONS OF TENDERING

Conditions of Lodgement

Location and Deadline for Lodgement of Tenders

ALL TENDERS MUST BE **ADDRESSED TO**:

Dr David Sudmalis
Manager, Strategic Development and Evaluation
Community Partnerships
Australia Council

ALL TENDERS MUST BE **MARKED AND DELIVERED TO**:

Evaluation of the impact of the Creative Education Partnerships: Artist in Residence Initiative

C/- Finance Officer
Finance and Services
Australia Council
PO Box 788 Strawberry Hills NSW 2012

OR DELIVERED BY **HAND TO**:

Australia Council for the Arts - Reception
Ground Floor
372 Elizabeth Street
Surry Hills NSW 2010

On or before 5.00 pm (EST) on Tuesday 6 April 2010.

The Council accepts no responsibility for tenders not received by the deadline or addressed to the wrong location.

All material, including the required number of copies of tenders and supplementary material must be received by the deadline.

Tenders submitted by facsimile and/or e-mail **will not** be accepted, nor will tenders mailed on the closing date.

The Council reserves the right to extend the deadline and any extension-of-deadline notice will be provided in writing and as such given the same distribution as the original Request for Tender.

Any tender:

- received at any location other than the place of lodgement; and/or
- lodged after the deadline

will be treated as a late tender.

The Council will decide whether to admit a late tender application, but will do so only in exceptional circumstances considered by the Council to be beyond a Tenderer's control. Organisations will need to provide such evidence as the Council requires in support of any claim that failure to meet the deadline was for reasons beyond their control. The Council reserves the right whether or not to seek such further evidence. Evidence that may be considered includes proof of lodgement or posting of the tender that clearly shows the time and date of lodgement or posting. The Council's decision, with respect to the consideration of late tenders, will be final. No correspondence will be entered into in relation to the decision other than to inform a Tenderer of the decision.

Lodgement Form

Please complete this form and submit with your Tender.

Tenderer's Details

Company Name: _____

ACN: _____

ABN: _____

or

If a Partnership, the Trading Name (if any) and full names of the Partners:

or

If a Sole Trader, Trading Name (if any) and the full name of the Trader:

or

Other, and the full name of the organisation:

Contact for Liaison and Notices:

Mr/Mrs/Ms/Dr:

Postal Address:

Telephone: () _____

Facsimile: () _____

E-mail: _____

.....
Signature of Tenderer

.....
Date

ATTACHMENT A

Key documents to be made available to consultant

Publications

- Ministerial Announcement: *New Initiatives for a Creative Australia*, May 2008 [budmr20080513h]
- *National Education and the Arts Statement*

Internal documents

- Creative Education Partnerships: Artist in Residence Initiative Program Parameters
- Memoranda of Understanding with states and territories relating to the AIR (to be supplied to the successful tenderer)
- Required reports relating to the AIR to the Australia Council from state and territory jurisdictions (to be supplied to the successful tenderer)
- Any acquittal reports provided by artists, arts organisations and schools to the Australia Council, or any state or territory agency or department acting as the point of contact for the AIR (to be supplied to the successful tenderer)

Please note that individual grant files and acquittal reports will not be made available directly to the consultant without the express permission of the funding recipient.

ATTACHMENT B

Creative Education Partnerships: Artist in Residence (AIR) Implementation

Separate and distinct Memoranda of Understanding were negotiated in each state and territory around the amount allocated to the AIR, committed by the jurisdiction to the AIR, and the priority area and administrative method of the AIR.

These are summarised below.

New South Wales

Component 1: Artists in schools

The Artists in Schools Component 1 has two strands:

1. Artists in Schools - Individual artists in schools
2. Artists in Schools- Extended Residencies- funding for arts organisations

The Artists in Schools program will support projects that:

- *have a strong and innovative artistic concept
- *involve suitable practising professional artists
- *generate innovative ways to engage students across the curriculum
- *create opportunities for teachers to expand their skills and knowledge

Component 2: Artist-teacher professional development programs

This component of the initiative will build on current programs that engage artists and teachers in professional learning.

Victoria

Stream 1: Project Stream

Augmentation of the Extended School Residencies (ESR) program, doubling the amount of residencies available to Victorian schools (from three to six), plus allocations for regional travel allowance and project documentation.

The ESR program brokers and supports creative partnerships between arts organisations and Victorian schools. Priority is given to smaller schools with a high proportion of socio-economically disadvantaged students with activity taking place over a minimum of two school terms.

Stream 2: Strategic Investment Stream

The strategic investment component builds capacity for the arts and education sector through targeted investment in partnership management, professional development and research and evaluation.

- *Partnership management.* The co-funding of a fractional position located in Arts Victoria with responsibility for brokering, managing and leveraging partnerships between artists, arts organisations and schools will drive the expansion and sustainability of the program.
- *Professional development.* Investing in professional development for artists and teachers, and the development of learning and teaching resources ensures that the intellectual and professional capital and infrastructure of the sector is developed and sustained.
- *Research and evaluation.* Consistent and rigorous evaluation provides learnings for the refinement of policy and activity in the sector.

Queensland

AIR funding will support the development of a *Creative Community Hub* in Ipswich including resources for Primary Arts Network Ipswich (PAN-I) who will support three artist residencies in primary schools in the Ipswich region in 2009. The *Creative Community Hub* will develop an arts and education plan for the Ipswich region which will guide the strategic development and delivery of arts and education projects for students, teachers and artists in the region and assist in forging arts and education partnerships over the next three years.

The Queensland Theatre Company will also receive funding to further develop and deliver their successful *Indigenous Drama and Development Program* for secondary students in remote south west Queensland incorporating three schools in the Charleville/Cunnamulla region, and will evaluate the impact of an Artist in Residence education model on student retention, achievement and learning.

South Australia

Phase 1

Consultation with, and selection of, identified arts education companies around the design of AIR activities aimed at building ongoing expertise in long-term partnerships between arts organisations and schools.

Phase 2

Implementation of Phase 1 through a call for, and assessment of, Expressions of Interest from those arts organisations and schools where the AIR activity will take place.

Western Australia

Project Stream 1: Residencies

For residencies spanning no less than one month with funding capped at \$30 000 per residency. Delivered through an open application process, this stream seeks to establish arts

and education partnerships between schools and an individual artist or group of artists. It will include a professional development component, further strengthening the relationships between artists and teachers, and sharing practice across the cohort of resident artists.

Project Stream 2: Collaborations

The collaborations stream will be administered through a two stage process (stage one: proof-of-concept; stage two: full proposal) for arts organisation residencies that are long term.

Taken together, these streams prioritise:

- Creative processes that actively engage with young people
- Partnerships between schools, clusters of schools, artists and arts organisations and the wider community
- Innovation and 21st century technology
- Professional development opportunities for pre-service teachers, educators and artists
- Regional and remote school communities
- Indigenous young people
- Young people at educational risk
- Disability
- Cultural difference and diversity.

Tasmania

The AIR program will involve five artists or groups of artists working as artists-in-residence within five High Schools across the state. Each artist will develop an individualised program in consultation with a selected school.

The AIR program will:

- Provide opportunities for artists or groups to acquire new skills and experience in an education environment
- Enable artists access to an artistic or educational mentor
- Create learning exchange hubs for teachers, other artists and arts organisations in a region
- Provide schools and communities extended exposure to artists from various art forms
- Offer students authentic arts learning experiences
- Support to arts teachers through strengthening their professional networks
- Strengthen school and community links for the development of more substantial and integrated arts projects.

The artists will undertake a program of professional development to assist their engagement as artists-in-residence. This will include schools induction, supervision and support from

appointed school staff, access to other artists working in educational settings and a mentorship with an artist/educator in the region to support their development.

Each residency program includes the development of a learning hub for professional exchanges between teachers and artists to share ideas and develop relationships for future projects. The exchange hubs provide a network for discussion on arts activities, the development of on-going arts education resources and professional conversations on touring performances or exhibitions. The exchange hubs will also involve regional arts organisations and companies.

Northern Territory

Stream 1: Artists-in-Schools

Building upon the expertise of the Northern Territory Government to identify and support projects in schools, the Australia Council will commit funds to increase the number of residencies available, and the amount per residency of the existing AiS program. This partnership stream represents a significant increase in activity and capacity for the arts and education sector in the Northern Territory.

Stream 2: Organisational Capacity

This stream assists arts organisations to develop and implement education programs and resources for residencies in schools. It seeks to build capacity, infrastructure and expertise in the Northern Territory in the arts and education sector. Stream 2 is built upon professional development, and strengthening the relationships between arts organisations, schools and the DET through the joint development of teaching and learning capacities and resources.

Australian Capital Territory

Artist residencies in Early Childhood Schools will be available to individual artists and arts organisations.

The artist residencies in the early childhood schools program will support projects that:

- have a strong and innovative artistic concept
- involve suitable practising professional artists
- considers the core elements in the *Early Childhood Schools Framework*
- generate innovative ways to engage students across the curriculum
create opportunities for teachers to expand their skills and knowledge.

ATTACHMENT C

AIR Residencies supported at the time of the RFT

| ORG/ARTIST/SCHOOL | SHORT DESCRIPTION | AMOUNT (\$) | JURIS |
|--|--|-------------|-------|
| Cathy Laudenbach and Lyons Early Childhood School | <i>I'm a Kid and this is me!</i> is an integrated photography project working with children, teachers and parents in an early childhood, building skills including confidence, self-awareness and self esteem. | 4,000 | ACT |
| Linda Davy and Narrabundah Early Childhood School | to focus on healthy eating and lifestyle through the practices of ceramics, photography, literature and cooking. | 4,000 | ACT |
| Kulture Break and Isabella Plains Early Childhood School | to use popular forms of dance to provide students with strategies to think and learn, view and express themselves through a wide range of locomotor movements. | 4,000 | ACT |
| Dianna Nixon and Southern Cross Early Childhood School | to introduce musicdrama performance to young children through an exploration of voice, music and storytelling | 4,000 | ACT |
| Zsuzsanna Soboslay and O'Connor Early Childhood School | in a combined performance and visual arts project entitled 'Little things in big places' about a small creature that has to learn about itself and its environment in order to survive. | 4,000 | ACT |
| Bankstown Youth Development Service | to work on literature and literacy at Bankstown Senior College and Sir Joseph Banks High with years 7 – 10 students and others at the school with interests in writing. | 30,000 | NSW |
| Lake Macquarie City Art Gallery | where artist Tom Ireland will spend two terms at Lake Macquarie High School working with students in years 9 and 10 to design and construct a public artwork to be installed adjacent to the gallery and the school. The educational outcomes will be supported by an exhibition, published process diary/education kit, and a teacher's in-service at the gallery. | 34,930 | NSW |
| Object Gallery | with Dulwich Hill School for Visual Arts and Design. This project will connect design processes and design thinking with ideas about sustainability, cultural longevity, creative thinking and personal expression,. Architect and designer Michael Alvisse will work with students in creating and environment that would be installed in the school's gallery and at Object Gallery. | 15,000 | NSW |
| Outback Theatre for Young People | will work with Deniliquin High School, Finley High School, Deniliquin South Public School and Deniliquin North Public School to establish a culture of playwriting among young people in the communities of Deniliquin and Finley. The project aims to empower, validate and amplify the voices of rural young people in claiming and proclaiming their own narratives. | 15,000 | NSW |
| Crabbes Creek Public School | will use art practice and class dialogue to develop understandings about renewable energy. Called 'Sugar, Sugar', students will make the connection between cane growing and ethanol production within the wider context of renewable energy throughout Australia and the world. | 4,148 | NSW |
| Darlington Public School | will collaborate with Bangara Dance Theatre in a work for the school's Aboriginal and Torres Strait islander students, developing skills and understandings relating to traditional dance, music and art practices. | 12,000 | NSW |
| Grafton Community of Schools | consists of two large secondary and four primary schools. This project will see two writers-in-residence working across the schools working with students in years 4 – 7 and building capacity in teachers to teach creative writing. | 10,210 | NSW |
| Hazelbrook Public School | will develop the blue tongue lizard totem in a partnership between school community, local Indigenous elders, cultural teachers, community members, artists and the Aboriginal Education Consultative Group. | 7,200 | NSW |
| Liverpool Girls High School | will investigate land, lore and tradition through a project that offers collaborative and cooperative learning experiences. | 8,000 | NSW |

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| Mt Colah Public School | will partner with another school to photograph and describe their images. These descriptions will be emailed to the other school, where students will interpret the description and create a digital image based on the description. This will be sent to the originating school, where the original image and the 'interpreted' image will be compared and contrasted. | 4,148 | NSW |
| North Sydney Demonstration School | Students will holistically, affectively and cognitively deepen their engagement with literature and personal story-telling through working with a puppet artist over 11 weeks. | 12,000 | NSW |
| Temora High School | will work with Wired Lab artists Sarah Last and David Burraston to investigate, interrogate and create the environmental personification of 'site' through sound. | 8,000 | NSW |
| Thornton High School | Students at this school will be engaged in music making through the participation of students with mental health issues in drumming groups, involvement of parents in the drumming groups to reinforce positive parenting, and develop staff training in music making. | 7,500 | NSW |
| Keringke Arts Aboriginal Corporation in partnership with Lyentye Apurte Community Education Centre | where arts practices will inform a learning project in Arrente and English based in botanical study. This will be incorporated into an external ceramic tile mural. | 20,000 | NT |
| NT Writers Centre in partnership with East Arnhem Land Schools, Yirrkala Community Education Centre and Nhulunbuy High School | where writer Phillip Gwynne will work with young men in English classes, in the community and lead spoken word performance events. | 15,140 | NT |
| Jilimara Arts and Crafts Association in partnership with Milikapiti Public School | will teach the Tiwi language, art, songs, dance and history as part of the student's yearly education program. | 14,860 | NT |
| Alice Springs High School & Anzac Hill High School | to appoint InCite Youth Arts for a project in two parts: to develop the choreographic and performance skills of Year 7 and 8 Alice Springs High School students and increase their enjoyment and participation at school; and to assist Alice Springs High School and ANZAC Hill High School develop a trial Year 7 and 8 performing arts model for implementation at the new merged schools in 2010. | 7,000 | NT |
| Alice Springs High School | Funding for Alice Springs High School students to work with world famous Tjanpi artists who specialise in weaving and basketry. Students to gain exposure to a traditional art medium, to learn basket making skills and spend time with an artist from the local area providing the school community with a role model for young potential artists. Upon completion of the project students will exhibit their work to the public in the town library. | 4,600 | NT |
| Angurugu CEC / Arnhem Group Schools | Funding to develop a series of murals. The mural projects will celebrate the local totemic culture by incorporating the local clans dreaming culture into the mural. The mural will be a learning process for the students to work creatively, collaboratively in a medium that builds on their art with the school and links in with the Anindilyakwan cultural theme. The entire community will benefit from the long lasting image of their cultural heritage. | 10,000 | NT |
| Belyuen School | Funding for this project involves designing, making and appraising a mosaic path from the central play area of the school to the early childhood and preschool part of the school. Inspired from fantasy texts and fables, the path will be a collection of drawings from the children that reflect the magic of learning in the early year's program at Belyuen school. | 7,000 | NT |

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| Centralian Senior Secondary College | Funding for artists, Shellie Morris and Jacinta Price to deliver an intensive song writing workshop that aims to encourage girls in the Gateways Work Ready program to increase engagement at school, increase their self esteem and ability to express their opinions and feelings through using their voice to tell their stories about their lives. The music workshops will culminate in recordings and performances. | 6,250 | NT |
| Centralian Senior Secondary College | Funding for an intensive hip-hop workshop designed to engage students through the hands-on experience of creating and recording music. Through the mentorship of recognised local Alice Springs hip-hop artists Daniel McAleer and Ashley McDonnell, students will work towards channelling their creativity and participating in the process of song writing and recording. The workshop will culminate in recordings and performances. During the writing process, the importance of personal histories and cultural background as well as the role of music as expression will be explored. | 3,400 | NT |
| Darwin High School | Funding for visual arts teachers to attend a one day workshop to learn and introduce into their classrooms the economical and effective techniques of traditional Japanese woodblock printing and collagraphy. The school community will benefit from knowledge gained and resources that will later be created and shared for teaching aids. | 1,593.52 | NT |
| Darwin High School | Funding for three territory artists, Betchay Mondargon (dramaturg), Yoris Wilson (musician) and Kelly Blumberg (stage and production manager) to work alongside the Yr 10 production class. The artists will develop and share their creative, theatrical, and productions skills and expertise to assist the students to present Stephen Carleton's original play 'Smells Like Impulse' that first began in the Yr 10 School production course. | 5,856 | NT |
| Henbury School | Funding to present a mural that communicates the Henbury 'face to the wider community'. The aim of the mural is to raise awareness and celebrate the schools unique identity, programs and staff in design that includes a combination of small, simple items as well as larger and more complicated tiles. | 6,256 | NT |
| Holy Spirit Primary School | Funding for an artist to work with the school's early childhood-age children (transition to yr 3) to create a 3-D 'nativity scene' using recycled materials collected by the students. The process will be documented by photographs and serve as direct inspiration for a step by step story book to be published at a later date. The text in the book is to relate directly to the story of Christmas and the illustrations are to capture the school's unique Nativity making process. | 7,000 | NT |
| Nightcliff Primary School | Funding for the creation of three large ceramic plaques inspired by the student's studies of Indigenous art and design as well as the local environment that will depict a variety of all life forms (human, plant, animal, fungi and micro-organism). Installations from ceramic tiles will be formed to make the plaques and will be researched, developed and created by the students. The project is part of the school's development of environmental education programs for sustainability; empowering the community to assume responsibility for creating a sustainable future. | 5,000 | NT |
| Palmerston High School (Co-ordinator base host school plus Darwin High School, Casuarina Secondary College, Taminmin High School, Katherine High School, Tennant Creek High, and Centralian Senior Secondary College) | Funding for the seven involved schools to work with and observe, a photographic artist printmaker explore the potentials of digital technologies, with traditional handmade printmaking processes such as etching and gravure. These workshops aim to reinvest importance in making images by hand as printing and photography techniques move toward the digital era. | 9,100 | NT |

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| Palmerston High School | Funding to employ a dance therapist to conduct a one week workshop in 2010. The dance therapist will conduct classes during school hours to mainstream and special needs students as well as after school workshops for parents, staff and teachers of special needs students throughout the community. The workshop will culminate in performance pieces by both mainstream and special needs students. | 5,000 | NT |
| St Andrews Lutheran School | Funding to create a large scale piece of public sculpture in the form of 'giant pencils' to be displayed at the front entrance of the school. Emerging from the grass, the pencils will be painted with designs created by the students and each will feature a different key value of the school's educational ethos. The project aims to provide an opportunity for students to work collaboratively with a practising artist to conceptualise, design and execute a piece of public art. The finished piece will serve to highlight the school's values in a vibrant, creative and visually engaging way, as well as providing a more colourful entrance to the school. | 6,000 | NT |
| St Marys Primary School | Funding for the on-going creation of a large scale, outdoor mosaic located in the middle of the school courtyard reflecting the values that form the base of the catholic education and the school's local environment. Student drawings, representing their most important values are to play a major role in the project design. | 7,000 | NT |
| Primary Arts Network Ipswich (PAN-I) | AIR funding will support the development of a Creative Community Hub in Ipswich including resources for Primary Arts Network Ipswich (PAN-I) who will support three artist residencies in primary schools in the Ipswich region. The Creative Community Hub will develop an arts and education plan for the Ipswich region which will guide the strategic development and delivery of arts and education projects for students, teachers and artists in the region and assist in forging arts and education partnerships over the next three years | 100,000 | QLD |
| Queensland Theatre Company | The Queensland Theatre Company will develop and deliver their successful Indigenous Drama and Development Program for secondary students in remote south west Queensland incorporating three schools in the Charleville/Cunnamulla region, and will evaluate the impact of an Artist in Residence education model on student retention, achievement and learning. | 90,000 | QLD |
| Brink Productions working with the Adelaide School of English | on a performing arts residency (to take place in term one and two of 2010) | 35,000 | SA |
| Windmill Performing Arts | in series of residencies directly related to Windmill's productions | 31,600 | SA |
| Carclew Youth Arts working with Tailem Bend Primary School | on an animation residency involving artists Luku Trembath and Danica Wells-Heitmann | 43,000 | SA |
| Country Arts SA working with the Riverland Special School | on a series of dance residencies involving the artists of Restless Dance Company. | 41,000 | SA |
| The South Australian Writers' Centre working with Burton Primary School | on a poetry residency involving writer Peter McFarlane. | 21,600 | SA |
| AusDance residency | working with Smithfield Plains High School, Oceanview R-12 College, Para Hills High School, Christies Beach High School and Murray Bridge High School with a series of dance residencies run by South Australia dancers | 51,000 | SA |
| Smithfield Plains High School working with Ausmusic SA | on a year-long contemporary music residency during 2010 with songwriter and performer, Myles Mylo. | 29,800 | SA |
| Murray Bridge North Schools is working with Carclew Youth Arts and Country Arts SA | on Big Journal – Big Draw residency involving artists James Parker and John Whitney in a two-term residency in 2010 in which the students will explore new visual arts techniques and artistically interpret their heritage and the town of Murray Bridge. | 55,250 | SA |

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| Gilles Street Primary School is working with the JamFactory Craft & Design Metal Design Studio | on a year-long residency in 2010 to develop a range of artist-made toys and using the theme of identity will explore sculptural forms of various sizes. | 37,440 | SA |
| Craigmore High and Charles Campbell Secondary will work with Windmill Performing Arts | on a series of residencies directly related to Windmill's 2010 and 2011. | 54,747 (2010) 62,568 (2011) | SA |
| Joshua Lowe/Brooks High School | An emerging dance artist to work in Brooks High School connecting into a dance project with Stompin Youth Dance company in Launceston. | 7,500 | TAS |
| Ritchie Ares Dona/Ulverstone High School | a young visual artist working with found objects and re-useable materials to create multiple 3 dimensional objects. Ritchie's residency will be with Ulverstone High School. | 7,500 | TAS |
| Kirsty Grierson, Melinda Mills-Hope and Melissa King/Taroona High School | Three highly experienced puppeteers, Kirsty Grierson, Melinda Mills-Hope and Melissa King will be in residence at Taroona High School. The artists will undertake a professional development period in the school for a puppetry production that has already had an initial development stage within Terrapin Puppet Company's Articulate program | 7,500 | TAS |
| Andy Vagg/Bridgewater High School | Andy Vagg, a visual artist who utilises post consumer materials, will build arts works, objects and installations from the waste that comes from within the school and the environment. | 7,500 | TAS |
| Glen Murray/Ogilvie High School | Dance artist, Glen Murray, who will work within the Ogilvie High School Dance program to research and demonstrate the processes of developing a new work for MADE titled PRINCESS. | 7,500 | TAS |
| Bairnsdale Secondary College | Working with Australian Print Workshop (APW) staff, Year 8, 9 & 10 students will explore the versatility of printmaking. Using artist-quality materials and fine art papers they will produce a series of new works on themes that they identify as personally and culturally important. A specially designed workshop program will provide a professional learning environment for students supporting them to develop new skills. The project will also provide unique professional development opportunities for teachers, through a program of workshop sessions held at the APW. | 37,000 | VIC |
| Furlong Park School for Deaf Children | Students and staff will work with Polyglot Puppet Theatre to explore the notion of disconnection and parallel lives with a group in Cambodia. Students will participate in workshops - drawing, puppet making, comic book drawing, working with physical theatre techniques (mime and clown) to build skills, generate ideas and work towards a performance outcome with a comic book aesthetic. Students use these skills to communicate with deaf students via video links with similar abilities from Epic Arts in Kampot, Cambodia as part of building an ongoing relationship between the schools. Includes professional development workshops for teachers. | 35,000 | VIC |
| Hume Central Secondary College | Students will explore the theme of 'Regeneration' through circus and physical theatre with Westside Circus. The Phoenix Regeneration has significance for students and staff because of major redevelopment of the school including new facilities, structure, curriculum design and vision. The project aims to engage students in this process of change and renewal. It involves Year 8 students from across two amalgamating school campuses in a circus skills program culminating in two performances for feeder schools and the school community. It includes professional development workshops for teachers. | 35,000 | VIC |

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| Diggers Rest Primary School | Arena Theatre Company will collaborate with the whole school to develop 'The House of Dreaming', an interactive installation inspired by the imagery, sounds and structures of children's dreams. Through exploration of stories, songs, film, pictures and games and in a series of drama workshops, the students and teachers will create material for the installation, which will be presented to the broader community. The project will have a curriculum focus on written, spoken and visual literacy as well as the visual and performing arts. Professional learning for teachers will encompass drama skills for the classroom, video documentation and editing and accessing arts and education resources. | 35,000 | VIC |
| Nathalia Secondary College | In 'Text and Image' students will work with writers and illustrators from the Centre for Youth Literature to explore, workshop and create a range of texts that combine visual and written content. Students will investigate picture books, graphic novels, comics, manga, illustrated stories, zines, diaries and illustrated short story collections. Year 7 & 8 students will then create texts in a variety of formats to tell stories about themselves and their community. The project will be incorporated into an integrated inquiry based curriculum exploring the themes of "What makes a community?" and "Survival". Teachers will participate in professional development sessions at the commencement of the project. | 36,000 | VIC |
| Pyalong Primary School with Tooborac Primary School | Two small rural schools will collaborate with Circus Oz to explore personal and local histories using circus skills. The work will culminate in a performance by students and teachers for other local schools and the community. It will focus on development of resilience, teamwork, responsibility, creativity, perseverance and providing 'a voice' for students. It aims to enhance student and teacher engagement and includes development of circus skills for students and teachers. The project will be incorporated into integrated inquiry units exploring 'Past, Present and Future' to be developed across the curriculum. | 36,000 | VIC |
| Thomastown East Primary School | The senior students, with artists from the Australian Centre for the Moving Image will create digital moving image portraits of themselves, their families and community. These will be built on narratives gathered from the people around them. Workshops will be offered in animation, live action, motion photography, claymation and spoken word and will link to the curriculum areas of communication, visual and written literacy and community engagement. The project will incorporate professional learning opportunities for teachers. | 35,000 | VIC |
| Yea High School | 'Sound ReGeneration' is a collaboration between students from Years 7 - 10 and musicians from MusoMagic. They will create a repertoire of original songs in differing styles culminating in a DVD and a concert for the Yea community. The project will cover many aspects of contemporary music-making, including composition, creative writing, software skill development, production, stagecraft and event management. The project will be integrated into the curriculum and will include a series of professional development sessions for teachers to support learning beyond the residency. | 36,000 | VIC |
| Karratha Senior High School | More than 700 students and teachers at Karratha Senior High School will have the opportunity to undertake a dance skills development program resulting in a dance performance in Karratha that explores the unique natural environment and people from the Pilbara region. With over 30 years combined experience as performers, choreographers and dance teachers, Sete Tele and Rachel Ogle will assist the school in the development and performance of the contemporary dance works which have the potential to engage a further seven additional schools in the region. | 30,000 | WA |
| East Maddington Primary School | East Maddington Primary School will be the lead school in the cluster incorporating Bramfield Park Primary School and Orange Grove Primary School. This collaboration will produce an AIR Grants Program project based on a 'Sustainable Arts' program and will challenge students' and teachers thinking of the traditional functionality of food and waste to create artworks that are multi-functional, beneficial and beautiful. Artists Paula Hart and Ken Allen will work with each school to develop arts projects that have the potential to include students from Kindergarten to Year Seven. | 30,000 | WA |

| | | | |
|--|---|--------|----|
| Inglewood Primary School | This project is a whole school study, designing, constructing and performing with puppets and exploring their cultural significance throughout the world. Involving artists Leon Hendroff, Joanne Foley and Sanjiva Margio, the project will incorporate the learning areas of Arts, English, Health and Physical Education, Society and Environment, Technology and Enterprise, Mathematics and Science. The residency will run consecutively for 40 days with the project engaging students in Years 1-7. | 24,480 | WA |
| La Grange Remote Community School | As the largest remote community school in WA, catering for the educational needs of school aged children in the Bidyadanga community in the Kimberley region, the La Grange Remote Community School's AIR Grants Program project will teach students and teachers the skills of working with clay, glazing and firing in a project of mosaic tile and pottery. Ceramic artist Wayne Jeffery will spend ten weeks in residence at the school, working with students through the creative process, providing professional development for teachers and collaborating to produce a long lasting installation in the school playground. | 30,000 | WA |
| Bayswater Primary School | Bayswater Primary School is a school community with a strong sense of place. Through AIR Grants Program funding the school will develop an arts based community building project involving staff, students and the wider community of Bayswater. Guided by artist Paula Hart, the program will create a flowing interpretive laser cut metal screen and surrounds that communicates the heritage stories of Bayswater School. | 30,000 | WA |
| Warburton Ranges Remote Community School | Warburton Ranges Remote Community School will engage Indigenous students from across the Ngaanyatjarra Lands including ten remote school communities in cross-curricular activities to build capacity within the school and community in musical performances and production. Artists Leon Ewing and Sarah Newman (aka Saritah) will work closely with the school to develop song writing skills, record songs, learn production techniques and deliver a musical performance. This is also an opportunity to record music with Indigenous young people in Ngaanyatjarra language. | 29,952 | WA |
| Buzz Dance Theatre | Buzz Dance Theatre as been awarded the inaugural AIR Grants Program STREAM 2 grant to fund their proposed project working with the students and teachers from Balcatta Senior High School, Balga Senior High School, Greenwood Senior High School and Wanneroo Senior High School. Students across this cluster of schools will have the opportunity to work with one of Western Australia's leading youth dance and theatre companies under the guidance of artists Thomas Papathanassiou and Danielle Micich. They will develop their own stories and translate them through the use of dance, theatre and multi-media technologies including film. The project will culminate in a live performance and film screening at the end of Term 4, 2010. | 98,626 | WA |

ATTACHMENT D

Key Individuals

| Name | Agency/Department | Position |
|----------------------|--|--|
| Tyler, Sam | Arts ACT | Manager - Arts Policy and Infrastructure |
| Carew-Reid, Amelia | Arts NSW | Project Officer, Capacity and Development |
| Spinks, Kim | Arts NSW | Manager, Capacity and Development |
| Wauchop, Deidhre | NSW Department of Education and Training | Manager Creative Arts, Curriculum K-12 Directorate |
| Bradley, Margaret | NSW Department of Education and Training | Senior Curriculum Advisor, Curriculum K-12 Directorate |
| Silvester, Christine | Arts NT | Manager, Business Systems |
| Kenny, Martin | Education Queensland | Principal Education Officer (QCAR/ The Arts) |
| Rees, Paul | Arts SA | Senior Industry & Research Officer, Strategy, Policy and Initiatives |
| Cox, Graham | Department of Education and Children's Services | Curriculum Manager, Arts |
| Morrow, Wendy | Arts Tasmania | Professional Development Officer - arts@work |
| Chomley, Fay | Arts Victoria | Acting Senior Program Manager, Education Partnerships |
| Marsh, Heather | Arts Victoria | Partnerships Officer, Education Partnerships |
| Beesey, Cathy | Department of Education and Early Childhood Development (Victoria) | General Manager, Learning and Teaching Branch - Office for Government School Education |
| Herrmann, Karen | ArtsEdge: Department of Culture and the Arts/ Department of Education | ArtsEdge Coordinator |
| Scorer, Lorraine | Department of Education | Principal Consultant, Manager - ArtsEdge |
| Panucci, Frank | Australia Council | Director, Community Partnerships |
| Sudmalis, David | Australia Council | Manager, Strategic Development and Evaluation, Community Partnerships |

Summary for Tenderers

Tenderers are asked to read the Request for Tender carefully. It is recommended that reference is made to the main Tender document for the full details of all items below.

Closing date and Time

Tuesday 6th April 2010, 5.00 pm (EST)

Lodgement of Applications

Please see page 22 for full details of addressing and delivery of tenders to the Australia Council.

Budget

Prospective Tenderers should note that it is expected that this project be undertaken in the budget range of **up to \$60,000.00 (exclusive of GST)**

The Proposal

At minimum, Tenderers must provide the following information:

- company details (see attached form – page 24);
- a contact for liaison and notices (see attached form – page 24);
- evidence of the financial viability of the Tenderer – as applicable;
- a detailed budget or quotation of costs covering all outputs and fees;
- a statement, for each Output, of any anticipated travel and/or associated allowance required in producing the Output;
- an outline of the proposed approach to undertaking the assignment and achieving the assignment's objectives, including a clearly articulated methodology, detailed workplan and timeline(s);
- evidence of you or your company's capacity to undertake and successfully deliver on the assignment, including a statement of past experience in providing similar services, particularly where those services were provided to government agencies, and including a list of three referees whom the Council may contact to assist in its evaluation of tenders;
- details of any nominated personnel with particular experience and/or expertise who will assist in undertaking the assignment as specified under 'Specified Personnel'; and
- any relevant supplementary material.

Conflict of Interest

Tenderers must disclose any potential or actual conflicts of interest that may arise in their responsibilities to the Council and other parties in the course of delivering the contracted services.

Packaging and Identification of Tenders

Tender documents must be enclosed in a sealed envelope or other sealed container. The

envelope or container must be clearly marked: 'Evaluation of the impact of the Creative Education Partnerships: Artist in Residence Initiative' and addressed to the 'Finance Officer'.

Copies of Tender

Two (2) copies of the tender and two (2) copies of any supplementary material must be submitted so that they will be received at the lodgement location by the deadline. The original is to be marked 'Original' and remaining copies to be marked 'Copy No. 1', 'Copy No. 2' and so on respectively. In the event of any discrepancy between the copies and the original, the original will prevail.

Supplementary Material

Tenderers may attach additional or explanatory information as 'Supplementary Information' to their Tender, should they consider this necessary.

Additional Information

Tenderers are to supply the following information with their proposals:

- **Referees' Contact Details**
Details of two contactable referees.
The Council reserves the right to contact any organisation or individual cited in the Tender response.

- **Code of Professional Behaviour**
If applicable, consultants should indicate whether or not they adhere to all standards of conduct as indicated by any relevant professional association.

DISCLAIMER

Although certain information is contained in this Request for Tender ('RFT'), Tenderers must make their own independent assessment and investigations in respect of the subject matter of the RFT. Neither the Australia Council for the Arts ('the Council'), nor any of its employees, consultants, agents:

- makes any representations or warranties as to the accuracy, reliability or completeness of the information; nor
- has any liability under the law or otherwise arising from the information, the tender process or any activity associated with them.