

## FOR INTENDING 2017 APPLICANTS

An applicant for a **2017** Fellowship must be a **theatre practitioner** who is a graduate of a full-time course offered by one of the three leading vocational theatre-training schools in Australia: the National Institute of Dramatic Art (NIDA); the Victorian College of the Arts (VCA) (now Faculty of Victorian College of the Arts and Melbourne Conservatorium of Music) within the University of Melbourne; and the Western Australian Academy of Performing Arts (WAAPA) within Edith Cowan University. As the Fellowships were awarded only to NIDA graduates for the first fifteen years, they are to a large extent defined by the courses that NIDA offers, which are substantially confined to, or have developed from, theatre. In the period of eligibility for the 2017 Fellowships (see below), those courses offered included: acting; design; technical theatre (stage management, lighting, sound, audio-visual design, etc); making (costumes, properties, sets); NIDA now also offers full-time undergraduate degree courses in music theatre, physical theatre, applied theatre, and staging; and full-time graduate courses in directing, design for performance, writing for performance, voice, and cultural leadership.

As the Fellowships are intended for theatre practitioners, any NIDA graduate of a full-time course who satisfies the eligibility criteria, and whose career has embraced theatre, is eligible to apply. However, as both the VCA and WAAPA are more than theatre-training schools – the VCA has five schools/centres, each with a number of courses, and WAAPA has many courses, at least sixteen of which could lead to eligibility – not all their graduates are automatically eligible. The broad indication of eligibility is the course and specialization studied; do not be deterred, however, if the list of courses below seems to make you ineligible: the test for eligibility is **whether you have made your career substantially in theatre** in any field. For example, a VCA graduate in Art may have worked substantially in set and/or costume design; a WAAPA Music graduate may have worked substantially as an opera singer/performer or as a director

### ELIGIBILITY

**General eligibility** An applicant:

- must be an Australian citizen; **and**
- must be a theatre practitioner; **and**
- must hold a degree from NIDA, **or** from one of the **eligible courses** at the VCA **or** WAAPA (refer to foregoing and see following); **and**
- must satisfy the **time eligibility** (see below); **and**
- must intend to make his/her career in Australian theatre.

### **Course eligibility**

- NIDA all full-time courses
- VCA Arts and Community Practice; Dance; Indigenous Arts and Culture; Music Theatre; Production; Theatre; Writing for Performance
- WAAPA Aboriginal Performance; Acting; Arts Management; Dance; Music (Classical Performance (Vocal)); Music Theatre; Performing Arts; Production and Design (all).

### **Time eligibility**

An applicant's last year of study at one of the three eligible institutions must lie within the period **2006 to 2014** inclusive.

### **WHO SHOULD APPLY**

The Fellowships reward those who have worked consistently since graduation in their chosen field of theatre, whose star is in the ascendant, and whose career would benefit from travelling **abroad** (do not apply for travel, study, or work within Australia), **and/or** who wish to take another career direction in theatre. A good professional track record is essential, as are originality and passion. The preparation and presentation of your application, your proposed Fellowship program (no padding please: do not waffle!), and its affect on your work when you return to Australia are paramount. Not least is your choice of referees. **A test of your readiness to apply is the professional standing of independent professional referees who will support you and your proposal.**

### **THE SCOPE OF THE FELLOWSHIPS**

A random, but by no means exhaustive, selection of successful applications includes: a short course of study; classes with a distinguished practitioner; secondment to a theatre company; professional attachment to a project; attending a conference / workshops / festival / meetings; visiting costume museums. Do not, however, try to cram too much into your proposal: **be realistic** about what is achievable in your time-frame.

### **HOW MUCH YOU SHOULD APPLY FOR**

In recent years the major Fellowships have carried \$10 000, occasionally just a little more. Mike has never awarded the whole amount to one applicant, and now that the total value of the Fellowships is \$50 000, spread over three schools, he is even less likely to do so. If you are shortlisted, be prepared in interview to indicate either how you would fund any shortfall of the amount sought, or what part of your proposal is dearest to your heart. Be precise in your proposal and budgeting: do not use such phrases as 'at least two days' etc.

### **WHEN YOU SHOULD APPLY**

Provided you remain eligible, Mike is quite happy for you to apply twice – not necessarily in successive years – but **not three times**. So give some thought to when you should apply.

### **IF YOU ARE SHORTLISTED ...**

You will be asked to attend an interview, at your own expense, in Sydney on **Monday 20 November 2017**. You are urged to attend, if possible. If you are unable to attend in person, you will be interviewed by Skype or by phone.