

# Assessment Meeting Report

2018 NSW  
Fellowships

Arts & Cultural  
Development  
Program

# 2018 NSW FELLOWSHIPS

The NSW Fellowships are offered by the State Government to enable NSW artists, practitioners or arts/cultural workers to undertake a self-directed program of professional development to build on their experience and take up significant activities and opportunities to support both personal development and career advancement.

Fellowships are open to professional NSW artists, practitioners, creative partnerships/groups or arts and cultural workers. All Fellowships are open to all arts and cultural practitioners at any stage of their career, unless otherwise specified.

## Activities may include:

- mentorships or internships with recognised professional practitioners or arts organisations
- residencies at, or collaborations with, institutions or organisations
- short-term courses, workshops or other training at recognised institutions or organisations
- an outstanding opportunity of significance to the applicants' practice
- international and/or national travel for research and development
- skills development and experimentation
- development of new work

## Assessment Criteria

Applications to all Fellowships were assessed by a professional panel of peers against the following criteria:

1. Artistic and Cultural Merit (Quality)
2. Viability and Budget (Health)

# ASSESSMENT FEEDBACK FROM THE PANELS

The Fellowship assessment panels remarked that it was heartening to see applications representing a diverse range of artforms and practices, which was reflective of the strength and vitality of artistic life in NSW. Selecting just one Fellowship recipient was noted as challenging considering the diversity of applications received.

Panels noted a majority of female applicants this year in both the History and Performing Arts Fellowships. In the History Fellowship the panel would like to see practitioners applying who are taking a cross-disciplinary, experimental approach. and non-western readings of historical events.

Panel members encourage more Aboriginal applicants to apply across all Fellowships in the future, and remind applicants who are working with Aboriginal communities and culture that a letter of support from the relevant community is essential.

## Feedback from the Panel – Assessment Criteria Specific

### Artistic Merit

- The panel reminds applicants to seek assistance from Create NSW or service organisations in preparing their application.
- The focus of the application must be on the applicant's professional development. Applicants need to be much clearer that their application is not a business application or solely creation of new work. The impact of the fellowship on the artists' career must be clearly explained.

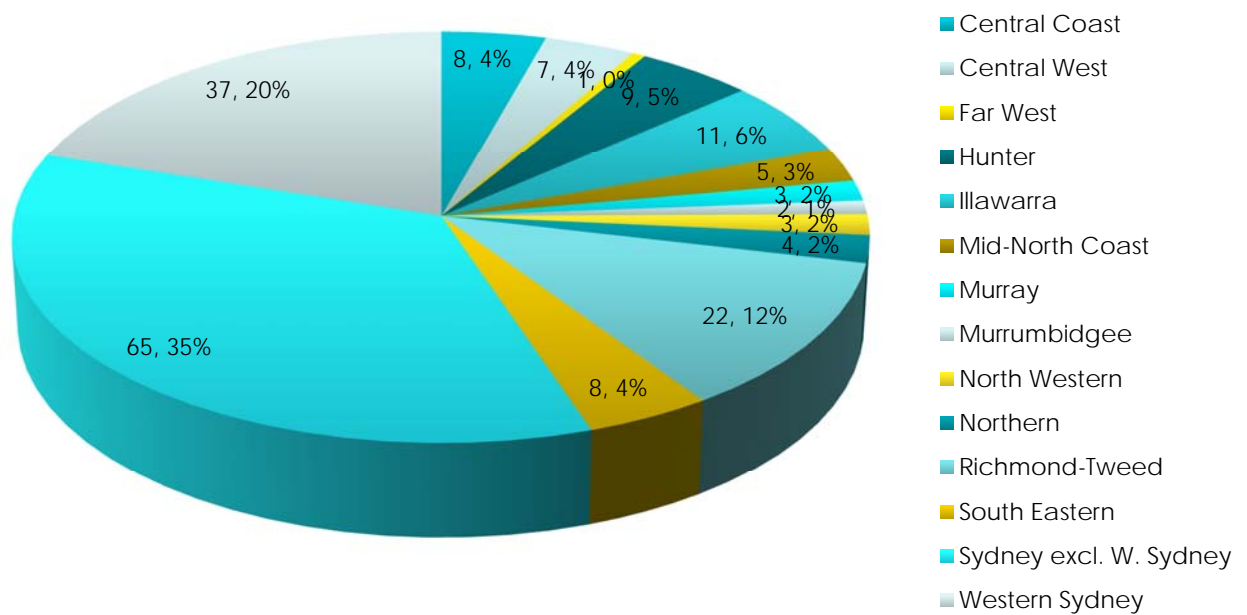
## Viability and Budget (Health)

- Applicants are encouraged to detail artists' fees in their budget, including fees for themselves.
- Applicants that engaged other artists, mentors and assistants in their Fellowship program should pay appropriate wages/fees.
- It was noted that more detail was required in the explanatory notes of most budgets. The panel reminds applicants to take time to budget properly and to include notes for clarity.
- The panel reminds applicants that authentic engagement with ACDP priority areas is highly valued and evidence should be provided to support this. For example, letters of support/confirmation.
- Applicants are encouraged to include letters of support or expressions of interest from potential mentors.
- If a mentorship is included as part of the Fellowship program, details of this relationship should be outlined. For example, the focus or aims of the mentorship, a timetable for activity, method of communication and agreed remuneration rate. This will help the panel to determine the benefit of the mentorship and the professionalism of the relationship.
- Support letters are stronger if they relate directly to the Fellowship program, rather than just a letter supporting the applicant's professionalism or practice.

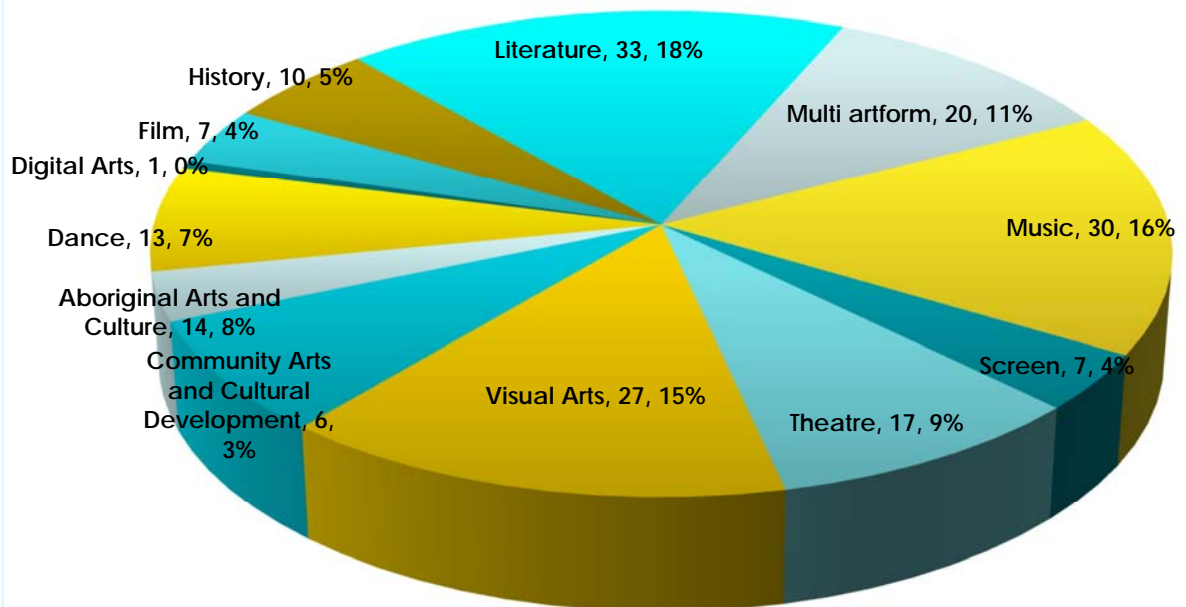
# FUNDING STATISTICS – ALL FELLOWSHIPS

GRANT CATEGORY	Fellowships (excluding Visual Arts)
APPLICATIONS RECEIVED	169
SUCCESSFUL APPLICANTS	10
AMOUNT FUNDED	\$400,000

## Fellowship Applications by Location



## Fellowship Applications by Artform\*



\*The Visual Arts Emerging and Established Fellowships were assessed separately and are not included

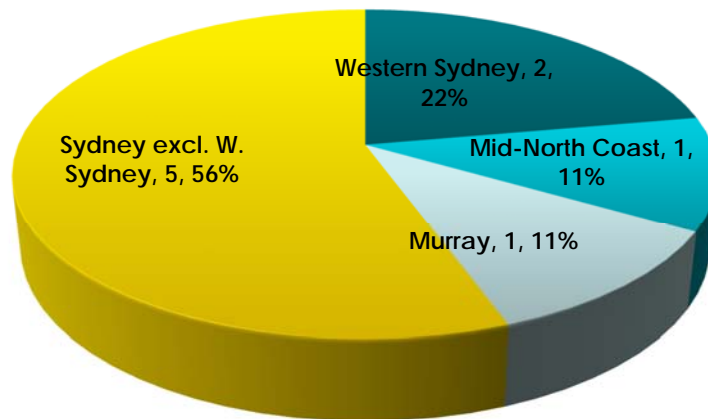
## FUNDING STATISTICS – FELLOWSHIP SPECIFIC

- Page 7, Artist with Disability Fellowship
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- Page 13, Performing Arts Fellowship (Emerging)
- Page 15, Performing Arts Fellowship (Mid Career/Established)
- Page 17, Western Sydney Arts Fellowship
- Page 19, Regional Arts Fellowship
- Page 23, Peter Sculthorpe Emerging Composer Fellowship

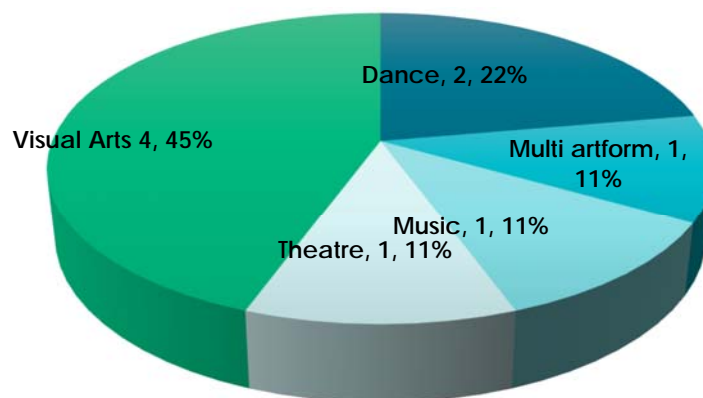
# ARTIST WITH DISABILITY FELLOWSHIP

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	9
SUCCESSFUL APPLICANTS	1
AMOUNT FUNDED	\$50,000

### Artist with Disability Fellowship Applications by Location



### Artist with Disability Fellowship Applications by Artform



## **Fellowship Recipient – Sarah Houbolt**

Sarah Houbolt is an international circus and physical theatre performer, arts manager and diversity advocate. She has worked in Accessing the Arts training development, on strategic projects and as an access consultant. Sarah competed at the 2000 Sydney Paralympic Games in swimming. She is an accomplished international circus and physical theatre performer and specialises in aerials, acrobatics and hula hoops. In 2016 her freelance work included performing with Circus Oz, in Diverse City, Cirque Bijou, Melbourne and being invited to the Festival of Dangerous Ideas at Sydney Opera House with her presentation on the colonisation of disability art history.

### **Program of Activity– *Unblinding blindness*: collecting expertise on blindness and dance**

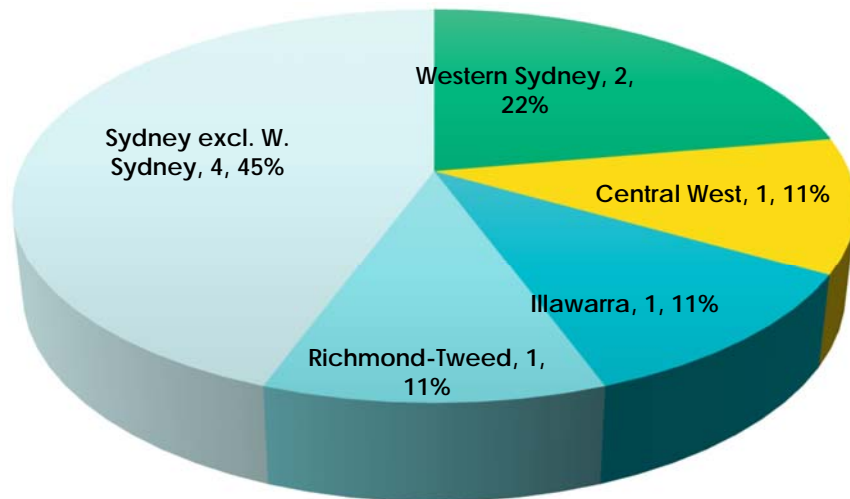
Sarah's program of expansion and progress is built around a professional development trip to the United Kingdom and Sweden. She will work with blind and partially sighted physical performers on projects relating to the "aesthetics of access". Building on this new awareness, Sarah will take this knowledge into research and development to make new physical performance in the area of blindness and partial sight in dance.



# HISTORY FELLOWSHIP

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	9
SUCCESSFUL APPLICANTS	1
AMOUNT FUNDED	\$30,000

## History Fellowship Applications by Location



## History Fellowship Applications by Artform



## **Fellowship Recipient – Minna Muhlen-Schulte**

Minna Muhlen-Schulte has a background in museums, heritage and interpretation projects. Minna holds a Master of Public History from Monash University and a First Class Honours degree from the University of NSW.

As a professional historian and project manager, Minna has developed substantial experience in consulting environments leading research, building interpretive frameworks and community engagement projects for government and private clients in NSW and Victoria. Minna specialises in historical research and interpretive content development for a diverse range of formats including online heritage databases, websites, signage copywriting, ABC Radio National, exhibitions, landscape and architectural designs. In addition to her consulting experience Minna has authored and presented peer reviewed research as part of her Berry Family Fellowship into Victoria's social history.

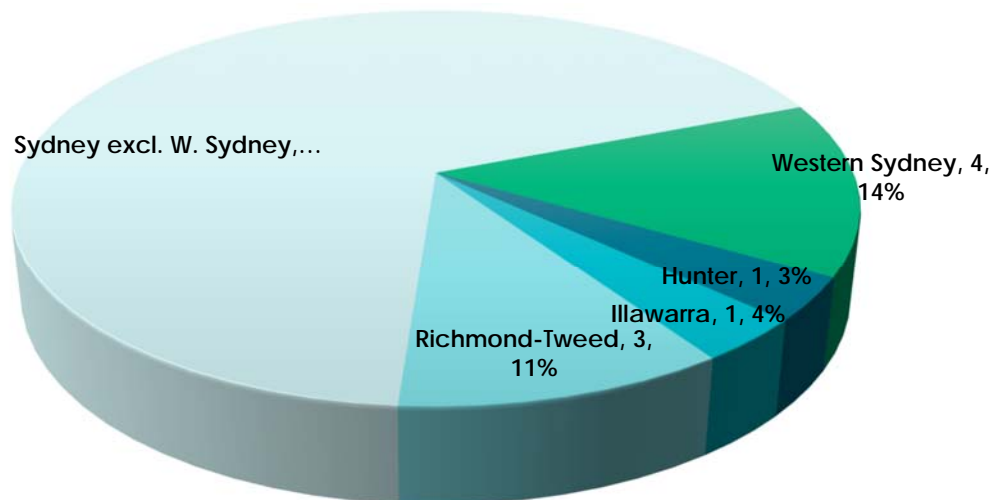
## **Program of Activity**

Minna's Fellowship program seeks to extend her skills as a professional historian through a combination of short courses, networking and research overseas in Germany, Oxford, London and Australia.

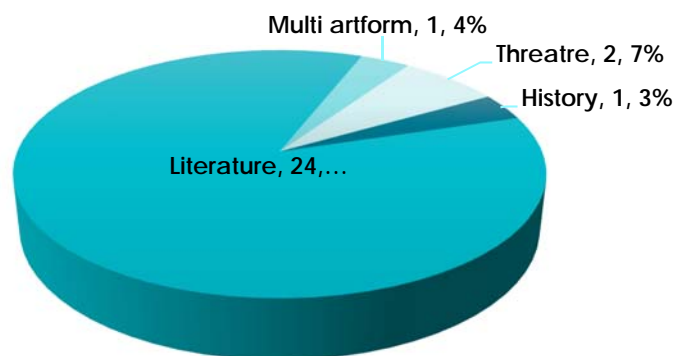
## WRITERS' FELLOWSHIP

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	28
SUCCESSFUL APPLICANTS	1
AMOUNT FUNDED	\$30,000

### Writers Fellowship Applications by Location



### Writers Fellowship Applications by Artform



## **Fellowship Recipient – Stephen Pham**

Stephen Pham is a Vietnamese-Australian writer from Cabramatta. He is a member of the Sweatshop Writers Collective and has a Bachelor of Arts degree in English Literature and Creative Writing from the University of New South Wales. Stephen's work has appeared in *Overland*, *The Lifted Brow*, *Seizure*, *The Vocal*, and SBS Online. He has also spoken on panels and performed readings at the Sydney Writers' Festival, Sydney Festival, and the Melbourne Emerging Writers' Festival.

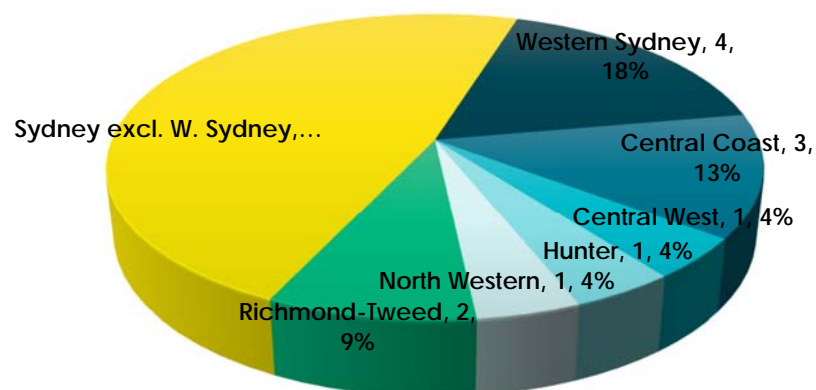
## **Program of Activity**

Over 14 months Stephen will develop his debut manuscript charting 20 years of Vietnamese-Australians in Western Sydney. This will include a collaboration with Sweatshop in Western Sydney and a residency with TLB at RMIT. Stephen will seek to make an original contribution to Australian literature reflecting the complexity of Australian society.

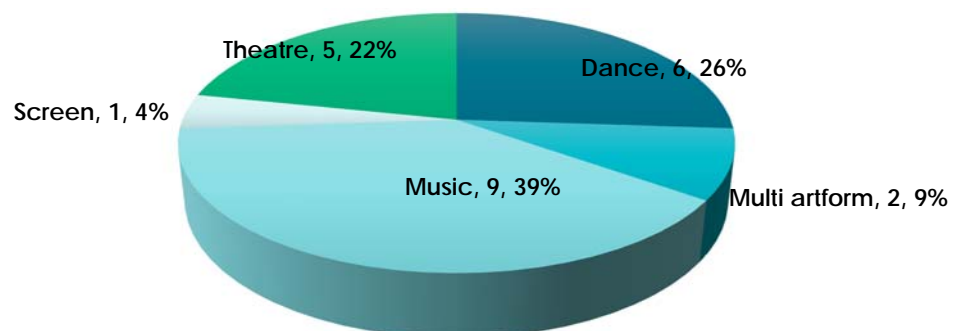
## PERFORMING ARTS FELLOWSHIP (EMERGING)

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	22
SUCCESSFUL APPLICANTS	1
AMOUNT FUNDED	\$30,000

### Performing Arts (Emerging) Fellowship Applications by Location



### Performing Arts (Emerging) Fellowship Applications by Artform



## **Fellowship Recipient – Rhiannon Newton**

Rhiannon is a Sydney-based emerging choreographer whose practice concentrates on the live-ness of dance and processes of repetition, problematising how a dancing spirit meets economies of production and authorship. Her work considers repetition's relation to the wild-ness of the body, it's role in forming 'dance' and pursues how these formations might resist models that militarize, commercialize and capitalize the body and its dancing.

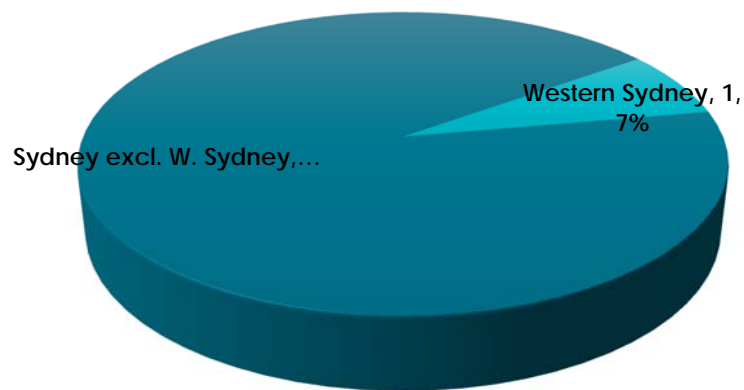
## **Program of Activity**

Rhiannon will undertake a comprehensive program of national and international professional and creative skill development, networking, choreographic practice and capacity building. This will be grounded in a series of studio residencies and 'labs' for NSW-based dancers focused on strengthening and building the resilience of her NSW-based choreographic practice.

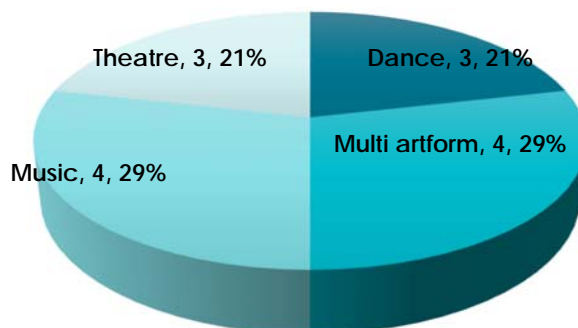
## PERFORMING ARTS FELLOWSHIP (MID-CAREER/ESTABLISHED)

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	14
SUCCESSFUL APPLICANTS	1
AMOUNT FUNDED	\$30,000

### Performing Arts (Mid Career/Established) Fellowship Applications by Location



### Performing Arts (Mid Career/Established) Fellowship Applications by Artform



## **Fellowship Recipient – Cat Jones**

Cat Jones is an interdisciplinary artist, writer and researcher. She creates live, immersive, participatory artworks that manifest in diverse forms and are often accompanied by a body of research.

Her creations include live art, one to one performance, visual-tactile illusion, audio-visual installation, site-specific experiences, olfactive and edible art. She collaborates and consults with interdisciplinary experts that include neuroscientists, biologists, medical clinicians, perfumers, entomologists, psychologists and a molecular chef.

## **Program of Activity**

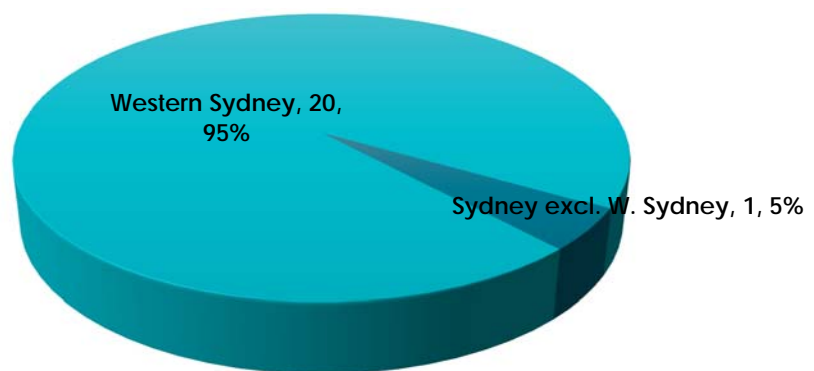
An interdisciplinary program of professional development with a focus on sustainable practice through development of specific skills and knowledge, establishment of a studio, investigation of new methodologies, and creative research.



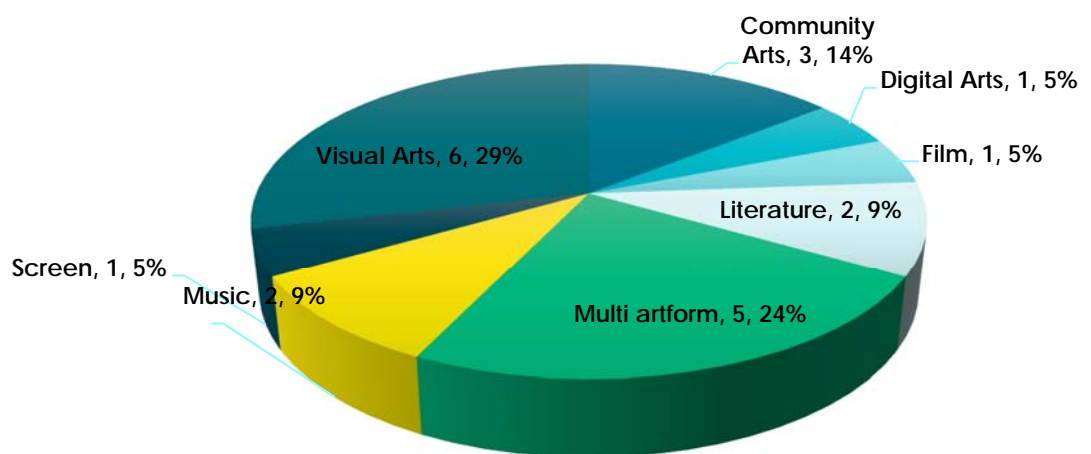
# WESTERN SYDNEY ARTS FELLOWSHIP

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	21
SUCCESSFUL APPLICANTS	1
AMOUNT FUNDED	\$50,000

## Western Sydney Arts Fellowship Applications by Location



## Western Sydney Arts Fellowship Applications by Artform



## **Fellowship Recipient – Maria Tran**

Maria Tran is an exciting Australian-Vietnamese filmmaker from Western Sydney representing upcoming and innovative artists from the region and places Western Sydney in an international context. Maria has had a significant career to date as an award-winning interdisciplinary performing artist, filmmaker and martial artist working across video, performance and action choreography. Her work investigates Asian-Australian cultural identity, diaspora and gender roles in screen culture through action comedy in kung-fu suburban environments. She grew up in Western Sydney and her work is embedded within her community and in cultural development practice, solidified through her work with organisations ICE, PYT, C3 West and MCA. She has worked as Stunt Coordinator on ABC series “Tiger Cops” and as Screen NSW Stunt Attachment for Jackie Chan’s Bleeding Steel among other roles.

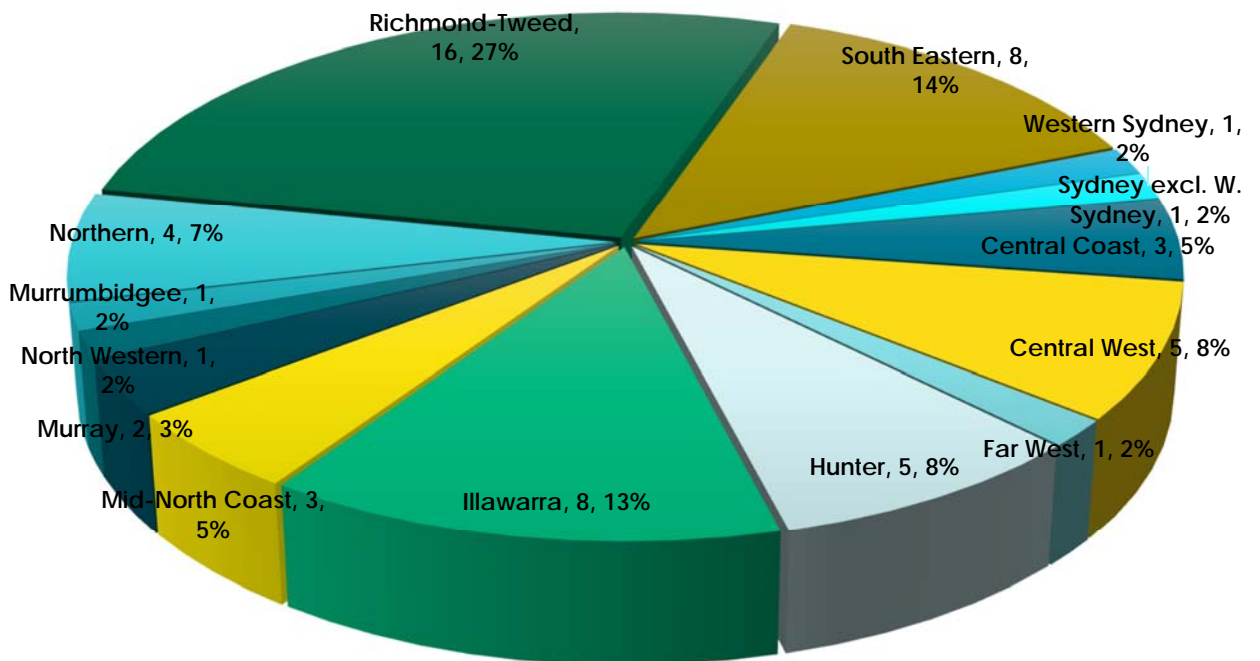
## **Program of Activity**

As the Western Sydney Arts Fellow, Maria will embark on a significant period of professional development in South East Asia (Hong Kong, Thailand & Vietnam) that involves mentorships and research, collaborations and exchanges with leaders in the industry. Maria’s research will explore the nostalgia of onscreen female action heroines and how they can also empower a new generation of artists by connecting with urban movement artists in Western Sydney. She seeks to examine the role of Asian women in screen-based stunt and action industry, which is known for being a male-dominated industry. The outcomes of her program will be brought back and shared through a series of workshops targeting women in Western Sydney, to strengthen and engage the roles of women from culturally diverse backgrounds in the creative sector.

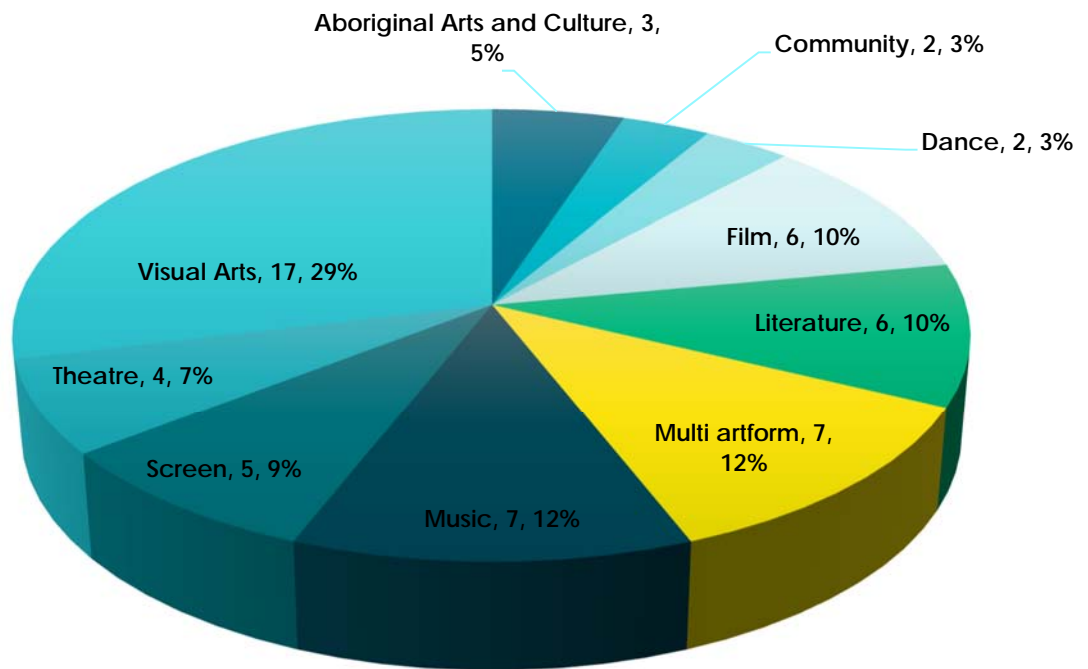
# REGIONAL ARTS FELLOWSHIP

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	59
SUCCESSFUL APPLICANTS	3
AMOUNT FUNDED	\$150,000

### Regional Arts Fellowship Applications by Location



## Regional Arts Fellowship Applications by Artform



### Fellowship Recipients

Marley Dawson, Rowan Conroy and Cadi McCarthy

#### Marley Dawson

Marley Dawson was born in Wellington, New South Wales and lives and works in Albury. In his kinetic sculptures and installations, Marley invokes a DIY or lo-fi aesthetic by combining readily available hardware, electrical components and scavenged materials. Often resembling mechanical prototypes or architectural constructions, Dawson's works replicate, in the context of art, an aspect of real-world labour to isolate and better consider its implications. Marley Dawson is represented by HEMPHILL Fine Arts, Washington DC, and Roslyn Oxley9 Gallery, Sydney.

### **Program of Activity**

The fellowship program consists of three distinct components; A research and development project in association with the Phillips Collection (Washington DC), a period of focused studio practice (Albury Wodonga) and the production of two separate bodies of work for exhibition (Hemphill - Washington DC and Roslyn Oxley9 - Sydney).

### **Rowan Conroy**

Rowan Conroy is a visual artist and lecturer in Photography at Australian National University. In 2012, Conroy was awarded a PhD from The University of Sydney for his thesis *Archaeologies of the Present: Rephotographing the William John Woodhouse Photographic Archive*, a rephotography project undertaken in Greece revisiting well known and obscure archaeological sites and urban environments. In 2013, the Australian Centre for Photography exhibited a major retrospective of Conroy's PhD research *The Woodhouse Rephotography Project*. Conroy has been the recipient of numerous competitive grants and his artworks are regularly shortlisted in nationally significant art prizes. He has exhibited extensively and his works are held in public and private collections in Australia and internationally.

### **Program of Activity**

The Fellowship program involves two periods as artist in residence at the Paphos Theatre excavations in Cyprus (2018, 2019), the development of new work for two solo exhibitions (Goulburn Regional Gallery & Nicholson Museum), and research at the Jon Cone fine art printing workshop (USA), Impact 10 Printmaking Conference (Spain). Rowan will also be undertaking creative drone research at the CASA Remote pilot course in regional NSW.

### **Cadi McCarthy**

Cadi McCarthy (Founder & Director Catapult dance, Choreographer, Mentor) is actively engaged in dance as a professional dancer, choreographer, educator and director. Cadi holds a Masters in Education, Diploma of Education (Secondary) and (Further Education & Training), and a BA Dance.

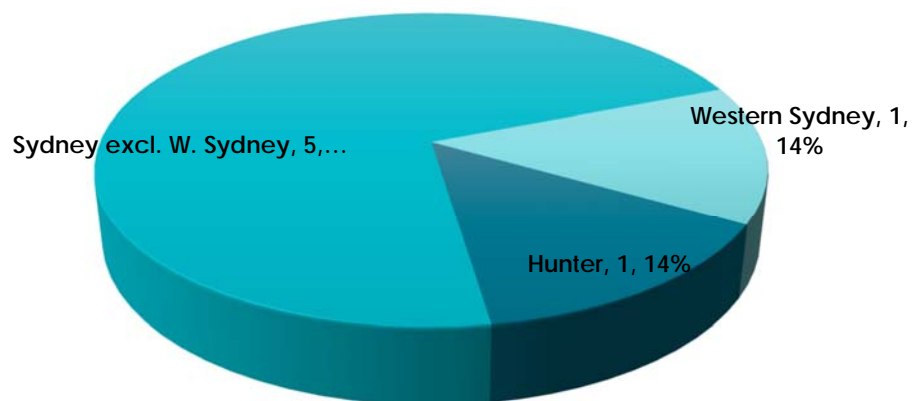
### **Program of Activity**

A professional development program travelling to iLdance (Sweden) and YDance (Scotland) to develop, network and expand knowledge of choreographic, pre-professional and youth dance practices. Cadi will also undertake a three-week creative development period in Newcastle to develop a new work, utilising new-found knowledge, and a two-week mentorship with photographer, film-maker and visual-designer Ashley de Prazer.

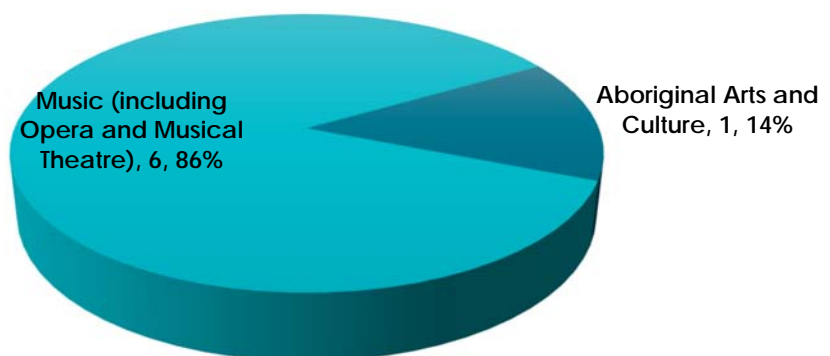
# PETER SCULTHORPE MUSIC FELLOWSHIP – EMERGING COMPOSER

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	7
SUCCESSFUL APPLICANTS	1
AMOUNT FUNDED	\$30,000

## Peter Sculthorpe Music Fellowship Applications by Location



## Peter Sculthorpe Music Fellowship Applications by Artform



## **Fellowship Recipient – Rhyan Clapham**

Rhyan Clapham is a Hip Hop artist and drummer. Aged 23, he has completed a Bachelor of Music at the University of NSW, and an Indigenous Studies Honours (focusing on Aboriginal Hip Hop music) in 2015. He proudly identifies as a Filipino and Aboriginal musician, and a member of the Murrawarri Republic in Brewarrina, NSW. Rhyan's musical training began at age 7. He studied classical piano and achieved AMEB grade 6 and grade 2 musicianship. At age 14, he learned jazz drumkit, and in 2012 performed as part of the Wollongong Conservatorium of Music in California, Nevada and San Francisco, USA. He has performed as a rapper and drummer for Kevin Hunt's 'Our Music' concert at the Sydney Conservatorium, Yabun Festival, UNSW corporate and academic events, Koori Radio events and at numerous NAIDOC celebrations across Australia, and as a rapper and drummer for Sydney band Jackie Brown Jr in various events and festivals such as Wollombi Music Festival, Rabbits Eat Lettuce and Psyfari Festival. Rhyan currently facilitates Hip Hop and drum workshops in Indigenous community centres such as NCIE Redfern, and both primary and high schools throughout Sydney and rural NSW.

### **Program of Activity–**

Rhyan will write a series of works that incorporate unique compositional approaches that embrace traditional Murrawarri Language as a primary element, and the rhythmic expressions of Hip Hop music. Rhyan seeks to expand and further develop a broader range of contemporary Indigenous expression in 21st Century Art music.