

**2016 NSW
Rex Crampthorn
Theatre
Fellowship
Assessment
Meeting
Report**



Arts
NSW

Assessment Meeting Report

NSW REX CRAMPHORN THEATRE FELLOWSHIP

Closing Date: Wednesday 29 March 2016

Panel Meeting Date: Wednesday, 27 April 2016

The Rex Cramphorn Theatre Fellowship is offered by the State Government to enable a professional theatre practitioner to undertake a self-directed program of professional development.

The Fellowship commemorates one of the most important theatre practitioners to emerge from the renaissance of Australian theatre in the 1960s and 1970s. The work of Rex Cramphorn (1941-1991) ranged from the experimental to the classical, and was especially marked by his total commitment to the idea of artists working together, sharing and developing skills.

The Fellowship is open to professional theatre practitioners at any stage in their career.

The value of the Fellowship is \$30,000.

ACTIVITIES

Fellowship activities could include:

- travel (international and/or national)
- mentorships or internships with professional practitioners or organisations
- residencies at institutions/organisations
- short-term courses, workshops or other training (note: the Fellowship is not available to support study which will result in a university degree or other formal qualification)
- research and development
- experimentation
- collaborations
- creation of new work
- any combination of the above.

Assessment Criteria

Applications were assessed by a peer panel against the following equally-weighted criteria:

1. the demonstrated high artistic merit of the applicant's work (evidence to support this should be provided)
2. the potential for the proposed program to significantly benefit the applicant's professional arts practice
3. demonstrated contribution to theatre practice in NSW
4. the program is well planned, achievable and has a realistic and accurate budget.

ASSESSMENT FEEDBACK

The assessment panel recognised the high calibre of many of the applications received for the Fellowship resulting in a very competitive round, particularly from the highest ranking proposals.

In addition to awarding the Fellowship, the panel *Highly Commended* seven applications.

Applications were received from across the State from theatre practitioners working in, and across, a variety of disciplines and practices. 38 per cent of the applications received were from regional NSW and Western Sydney.

The stronger applications included a clear articulation of the applicant's current practice and the importance of the proposed professional development opportunity to the applicant at the current stage of their career. Strong applications also included relevant support material and demonstrated good planning.

Applicants are reminded that the focus of the Fellowship is on professional development. While project development and short term study are accepted as Fellowship activities, they must be part of a broader professional development program.

Applicants should also:

- include relevant support material, with a focus on quality rather than quantity
- take time to budget properly, with more detail and explanations/notes on costs
- provide evidence of consultation with Aboriginal communities and adhere to the [Arts NSW Aboriginal Arts and Cultural Protocols](#) if working with Aboriginal communities.

Applicants are encouraged to:

- pay themselves a wage as part of the budget
- include letters of support (or expressions of interest) from potential mentors that clearly articulate substantiated relationships and partnerships
- seek assistance in preparing applications from Arts NSW, local Regional Arts Development Organisations, or other key sector organisations
- contact Arts NSW staff to discuss their application prior to submitting.

FUNDING STATISTICS

GRANT CATEGORY	Fellowships
APPLICATIONS RECEIVED	24 eligible applications
SUCCESSFUL APPLICANTS	1
HIGHLY COMMENDED	7
AMOUNT FUNDED	\$30,000

SUCCESSFUL APPLICANT

Biography

Victoria Hunt is a Sydney-based director, dancer, choreographer and teacher. Her tribal affiliations are to Te Arawa, Rongowhaakata, Kahungunu Maori, English and Irish. Hinemihi marae was commissioned by Victoria's great great great grandfather and Chief, Aporo te Wharekaniwha and identifies the ancestral lineage of the Ngati Hinemihi people. The Marae holds particular significance and she has inherited a role as Kaitiaki or guardian of Hinemihi. Victoria's way to enact that role is through performance and visual art. She is a founding member of De Quincey Co, has toured with De Quincey Co and Mau Company (NZ) and is co-curator of The Weather Exchange. Since 2003 Victoria has created a body of solo performance work in collaboration with other interdisciplinary artists. Her major solo "Copper Promises: Hinemihi Haka" premiered at Performance Space in 2012, was nominated for a Helpmann Award for Best Female Performer in Dance and toured to the UK and Canada. Victoria's latest work "Tangi Wai... the cry of water" premiered

at Performance Space in 2015 and has been nominated for 'Best on Stage' FBi SMACS awards.

Alongside her choreographic practice Victoria has taught creative workshops and masterclasses since 2001. She teaches a weekly professional movement class in Sydney for theatre, music, visual arts and movement practitioners and is currently supporting a number of culturally diverse emerging artists to develop their body-based contemporary practices.

Fellowship Proposal:

The Fellowship will allow Ms Hunt to undertake a residency in Fiji and a secondment with international leading force in theatre and dance, Lemi Ponifasio, MAU (New Zealand). Ms Hunt will also develop two new works - one in collaboration with Blacktown Arts Centre and the Western Sydney Pacific Islander community including a community presentation; the second work will be created in response to recent developments in the UK regarding Hinemihi and will be presented at Sounded Bodies Festival Croatia.