

EMERGING AND EXPERIMENTAL ARTS PANEL

Arts Projects for Individuals and Groups

The most competitive applications

- showed thorough consideration of the ethical issues related to the project, and for the wellbeing of project participants
- where communities were involved, demonstrated community consent and support for the project
- clearly situated the applicant's arts practice within emerging and experimental arts, demonstrating that the application belonged in this category
- described the process behind the work and, where possible, how the audience would experience it
- ensured that the artistic support material, as far as possible, allowed the assessment panel to grasp the nature of the work
- selected support material that was relevant, explanatory, succinct and easily navigated
- answered the questions 'why this?' and 'why now?' to establish the appropriateness and timeliness of the proposal
- presented the sequence of support material to the assessors in a way that best supported the project
- were written with enthusiasm and positivity
- showed thorough consideration of the partnerships and collaborations involved, demonstrating that these relationships were strategic and well founded
- where possible, provided letters of support from partners and collaborators
- provided evidence of the consent and engagement of key participants in the project, showing that they were involved in a respectful and empowered way, and that this was a fundamental part of the thinking and planning behind the project from the outset
- introduced the applicant and their practice without assuming any prior knowledge on the part of the assessors
- substantiated the claims made in the application, especially with respect to the impact that the project might have on audiences
- ensured adequate payment to artists
- were aware that that 'emerging' refers to emerging areas of arts practice, not to emerging artists
- led with the most important information first, presenting a refined project summary that made a strong first impression
- ensured that each part of the application was consistent with the next: for example, if an activity was mentioned in the written component of the application, it was also referred to in the in the schedule of activities and vice versa.

Arts Projects for Organisations

The most competitive applications

- clearly articulated the points of difference between the proposed project and existing activities in the same arts practice area
- included support material which was directly relevant to the project
- where the project involved a new iteration of a previous project, provided support material that allowed the assessors to envisage the nature and calibre of that new iteration
- where the project involved confirmed artists, provided examples of their work
- showed thorough consideration of the ethical issues related to the undertaking of the project, and for the wellbeing of the participants
- where the project involved a community, provided evidence of community consent and support
- clearly situated the applicant's arts practice within emerging and experimental arts practice, demonstrating that the application belonged in this category
- described the process behind the work, and how the audience would experience it
- ensured, as far as possible, that the support material would allow the assessors to grasp the nature of the proposed work
- answered the questions 'why this?' and 'why now?'
- were written with enthusiasm and positivity
- provided a thorough budget, with large budget items broken down in detail
- were innovative.

Career Development for Individuals and Groups

The most competitive applications

- showed thorough consideration of the ethical issues raised by the project, and the wellbeing of project participants
- where communities were involved, demonstrated community consent and support for the project
- situated the opportunity clearly within the context of the applicant's career progression
- showed that the applicant's arts practice belonged in emerging and experimental arts
- described the process behind the work, and how the audience would experience it
- ensured, as far as possible, that the support material would allow the assessors to grasp the nature and experience of the proposed project
- answered the questions 'why this?' and 'why now?'
- included artist fees in the budget, referring to the relevant industry rates (see our website for more information).
- described the expected career impact of the proposed activity
- observed the limits in the published guidelines when supplying artistic support material
- showed that the applicant had reviewed the criteria and guidelines closely (we recommend you speak to a grants officer before submitting your application)
- provided relevant, succinct and easily navigated support material
- demonstrated an understanding of the history of the arts practice to which the project was related.