

2009 Young Artist Mentoring Program (YAMP) INFO & APPLICATION FORM GUIDELINES



YOUNG ARTIST
MENTORING
PROGRAM
YOUTH ARTS
QUEENSLAND

The following guide explains each section of the application form in order. On page three you will find a copy of the application form with hints on how to address each question.

APPLICANT PERSONAL DETAILS

Your personal details allow YAQ to contact you if your application is successful or if there is something missing in your application.

STATISTICAL INFORMATION

This information allows YAQ to report on the range of people applying and securing places in YAMP.

YOUR MENTORING PARTNERSHIP

- Every YAMP mentorship is different. To make it a success mentorees and mentors need to have thought through how the mentorship will work. This is your opportunity to talk about why you think this mentorship is right for you, how it will help you develop your practice and also how you plan to meet up or communicate.
- If you already have a working relationship and live and work near your mentor - this is your chance to make this clear to the selection panel. These things will make your mentorship easier for both of you.
- If your partnership will be conducted over long distances and/or you haven't worked with this mentor before: don't panic. These kinds of partnerships can be more difficult but YAQ recognises that they can also have great outcomes. These questions allow you to acknowledge the situation and allow you to explain how you will deal with it throughout your partnership.

APPLICANT WRITTEN RESPONSE – 4 Pages MAXIMUM in total

The questions in this written-response-section of the application are designed to assist you in *demonstrating* that your YAMP partnership will meet the **selection criteria**. *Demonstrating* means citing evidence of how your partnership will meet the criteria.

(i.e. don't just tell the committee how cool it will be and how cool your arts practice is... explain to the committee *why* your application best meets the criteria).

THE YAMP SELECTION CRITERIA ARE AS FOLLOWS:

A. Existing engagement in developing an innovative and or culturally significant arts practice

B. Commitment to developing sustainable practice or career in the arts or cultural industries

C. Ability to describe and achieve skills and knowledge the mentoree hopes to gain through the mentorship

D. A clear indication of commitment to the mentorship from the mentor and mentoree

E. A mentor with relevant experience, skills and networks

SELECTION CRITERIA EXPLAINED:

Applications will be selected that best demonstrate:

A. Existing engagement in developing an innovative and or culturally significant arts practice

Innovative arts practice is about artists making new and exciting work, breaking new ground in their art form, making work for new audiences and/or working in interesting collaborations.

Culturally significant arts practice may mean you are an artist making work that expresses or explores a local, regional, national, international or traditional culture. It may also mean that you engage with communities, or work to add value to the Australian arts and cultural industry as a whole.

This definition of a *culturally significant* arts practice extends to include young people who are driven to make a contribution as arts administrators and or technical workers in the arts and cultural development sector.

B. Commitment to developing sustainable practice or career in the arts and/or cultural industries

The YAMP initiative was designed to bridge the gap between training in the arts and/or cultural industries and a sustainable career.

Training in the arts may mean vocational or tertiary training (a Theatre degree, a Visual Arts course at TAFE or a traineeship with a local regional gallery), but also includes learning your art form or craft through years of practice (e.g. playing in bands, organising events, illustrating comic books, producing zines).

A sustainable arts practice means many different things to different people. For some it will mean full-time 9 to 5 work in an arts organisation. For others it means making enough cash from your practice so that it doesn't send you broke, crazy, bitter or all of the above.

For the purpose of this application, it is most important to demonstrate that you have

1. a vision for a sustainable practice;
2. a plan of how you are going to achieve this; and
3. that you are making ground working toward this already.

C. Ability to describe and achieve skills and knowledge the mentoree hopes to gain through the mentorship

The selection panel needs to know that you understand and can communicate your plan for the development of your practice. The panel wants to know how YAMP can help you reach your goals sooner.

D. A clear indication of commitment to the mentorship from the mentor and mentoree

The committee will award places in YAMP to a mentoree who demonstrates that they will make the most of the opportunity. The committee also needs to know that the mentor will commit the time, energy and generosity required to make it a great experience for their mentoree.

E. A mentor with relevant experience, skills and networks

The mentor needs to be able to offer skills, knowledge and networks appropriate to the mentorees career goals.

Remember to keep your **total** written response **under 4 pages**. Think how you would feel reading 30 or 40 of these applications. Mentors written responses need to be no more than 2 pages long.

EXAMPLE WRITTEN RESPONSE...

Mentoree Applicant

N.B. Maximum of 4 typed pages ONLY

1. Describe your vision for a sustainable, innovative and/or culturally significant practice or career in the arts or cultural industries.

This question gives you the opportunity to describe your vision for an exciting arts practice. This is the first thing the panel will read about you. You need to sell yourself as a young person with an exciting career as an artist or arts worker ahead of you.

Try the "Elevator Pitch". Imagine you just hopped in an elevator on the 20th floor with an amazing international celebrity that is known for investing in your artform. How would you sell yourself – pitch yourself – in the 30 seconds it takes for the elevator to get to the ground floor.

2. How does your previous experience relate to developing an innovative or culturally significant arts practice?

In this question you are asked to demonstrate that you have learnt your craft, you have some significant past experience in your practice and that you are working towards a solid career.

YAMP is not a program for training young people in their craft. We don't teach guitarists how to play the guitar, arts publicists how to write a press release, or visual artists how to paint. You need to show that you have some experience in your artform/practice.

The committee doesn't want to select people that get half way through YAMP and decide they'd rather have nothing to do with the arts.

3. What are your plans for developing a sustainable practice or career in the arts or cultural industries?

In this question you need to demonstrate that you have a plan for getting your practice to a point where it is sustainable. Go back to page 2 for more information. How will you make a living from your art / arts practice?

4. Why have you selected this mentor?

Pretty straight forward... but don't forget to mention if:

- you share artistic tastes, ways of working or values.
- you have a good working relationship.
- your mentor has significant experience in the area of your practice you want to gain further experience in.
- your mentor has a great profile.

5. What skills, knowledge, experience and networks do you hope to gain through your mentorship?

In this question you need to give clear examples of the specific skills, knowledge, experience and networks you hope to gain via your mentor or the YAMP program in general.

You need to demonstrate how gaining these skills will help you achieve your goals for a sustainable innovative and/or culturally significant arts practice.

6. What plans do you have in place with your mentor to facilitate this exchange?

In this question you need to demonstrate that you and your mentor have a plan (even if it's a really basic one) of what you are both going to do over the nine months of your mentorship.

If there's a distance issue you might talk about how you are going to work around that.

If you are planning to work together on a project or attend an artistic/professional development opportunity together its good to mention this here too.

Mentor Applicant

N.B. maximum of 2 typed pages ONLY

1. What expertise, skills, activities and practical knowledge do you bring to this mentorship?

Your mentor needs to detail the specific experience, skills, networks, resources that relate to your plans for a future practice in the arts.

2. What about this particular young person led you to commit to a professional relationship with them?

Your mentor needs to explain why they are willing to commit to participating in YAMP with you. The committee is also looking to see specific evidence that

the mentor is committed to your artistic and professional development.

3. What plans do you have in place with your mentoree to assist this young person in achieving the goals for their arts practice?

Again the committee is looking to see specific evidence that the mentor is committed to your artistic and professional development. This can be demonstrated in the plans the mentor has to share skills, experience and networks with you.

4. Why are you interested in entering into a formal mentorship? What do you hope to gain from the process?

Yet again the committee is looking for evidence that you mentor is committed to the process. It is also great to see what the mentor's motivations are.

SUPPORT MATERIAL REQUIRED WITH THIS APPLICATION FORM

The support material you include needs to back-up your claims about being an exciting young artist with documentary evidence.

- **Letters of Support – up to 3 letters, minimum of 1**

A letter of support proves that there is a recognised industry person interested or pledging support for your work.

- **Artist Biography ("*Bio*") – 150 words maximum**

This is a brief summary of who you are as an artist – what kind of work you do, what your passions are, what inspires you, your experience and your vision. Jump on some of your favourite artists' websites and see what they've written.

- **Other Support Material - Examples of your work – 2 of the listed options**

The examples of your work or documentation of projects that you include allow you to show the panel the quality of your work and the depth of skills, knowledge and experience you are developing in your practice.

Remember that hard copies of colour photos or marketing material will be photocopied, and this is how it will be presented to panel members. Support material on CDs or DVDs (especially smaller files like MP3s, Quicktime movies or j-pegs) can be copied onto a DVD and sent to the committee. We don't have the facilities to copy videos and other such formats, so the committee members won't see them until they have already read your application and given you an initial score.

Make sure you have all your support material clearly marked with your name and the relevant tracks, file names.

Please briefly tell us how this support material is relevant to this application

This question asks you to contextualise why you think this support material demonstrates your talents and enables you to meet the selection criteria outlined above.

Help is available... If you need help please ask for it!

We want you to have every opportunity for success. We can help you get started... we can even read drafts of your application.

You can talk to:

YAMP Program Manager Sarah Woodland
or speak to the staff in the Transit Lounge.

Tel: 07 3252 5115 or

Email: yamp@yaq.org.au (Sarah)

space@transitlounge.org.au (Transit Lounge)