

What is your career goal? (75)

My goal is to become a significant Australian maker and curator of interactive performance work and live gaming. I aim to work at an international level devising and touring original interactive works and to curate festivals in Australia with a focus on new forms of interactive art. In particular, I aim to create interactive work that enables audiences to engage with significant social issues such as climate and global change through a performing arts lens.

1. Describe your most notable creative achievements Eg: awards, citations, publicity, collaborations, funding, residencies, commissions, etc. (250 words or less)

With science-theatre company Boho I create interactive science-based performances that have toured to festivals and institutions including the Asia-Pacific Complex Systems Science Conference, the Brisbane Festival, the ACT Street Theatre, the Powerhouse Museum and the Adelaide Fringe Festival. Boho has received funding through the Australia Council, ArtsACT and gave a TEDx talk. I have completed residencies at the University College London Environment Institute and Manning Clark House.

I was 2006 playwright-in-residence for Tanghalang Pilipino, the national theatre company of the Philippines. In 2012 I wrote/devised Battalia Royale, a Manila production which was attended by 2,500 people over six performances and was covered by international news services including Reuters, BBC, CNN and Al-Jazeera. I have received playwriting commissions from the Street Theatre, attended the 2009 World Interplay Playwriting Conference and my scripts have been nominated for the Queensland Premier's Literary Award and the Max Afford National Playwriting Award.

As a festival curator and producer I have worked on festivals including HERE's Culturemart in New York in 2008, Latitude in the UK and the Edinburgh Fringe Festival in 2011. I founded the Crack Theatre Festival in Newcastle and co-directed it over 2009-10. In 2011, I was invited by Robyn Archer AO to create and produce a new festival of contemporary art entitled You Are Here in Canberra's CBD. I was one of 45 delegates from around the world to take part in the 2011 Atelier for Young Festival Managers in Turkey.

2. Demonstrate your industry awareness Eg: understanding of the key issues in your chosen industry, obstacles to success, potential growth areas, etc. (250 words or less)

As curator and producer of contemporary performance festivals Crack and You Are Here I have developed a clear sense of the landscape of Australian interactive performance practice. Working on international festivals such as the Culturemart festival in New York and the Edinburgh Fringe Festival in the UK has given me a good sense of the international standard in this industry.

Attending the European Festivals Association's Atelier for Young Festival Managers provided an understanding of the industry from a top-down level.

A consistent obstacle to success for many Australian interactive performance artists working is a lack of connection with their international colleagues. Artists rarely get the opportunity to learn from experts in this field and consequently make avoidable errors and frequently reinvent the wheel. Interactive performance in particular relies on a nuanced and context-dependent understanding of the audience. Successful companies working in this field, such as Coney in the UK, have a detailed understanding of how audiences relate to interactive performance, and the best means to elicit positive engagement.

A key growth area for the interactive performance industry is in the realm of educational and science theatre. In Australia, interactive performance and live gaming is often created for an experimental arts audience. There is tremendous potential for this kind of work to be harnessed to engage younger audiences. Equally, there is a clear interest from institutions and audiences in interactive performance work that tackles significant issues such as climate change.

3. Explain your UK Dream Eg: How you would construct a visit to the UK which will help you succeed in the future. (250 words or less)

In 2011 I conducted a short trip to London to work with the Battersea Arts Centre and interactive performance company Coney, for whom I created a live game entitled Wordkeys. I would like to expand my involvement with Coney and work on their interactive performance projects. This would include assisting Coney on Early Days of a Better Nation, a large-scale interactive work commissioned by the National Theatre of Wales, which explores issues of nation-building and politics, and supporting Coney to develop their education program, involving testing what kinds of interactive performance are most suitable for younger audiences. Through my work with Coney I would engage with other artists and organisations working in this field.

I would attend Bristol-based festival of live gaming IgFest, and the 24:7 festival of live performance in Manchester. I would also engage with the London Science Museum's Dana Centre, which produced a science-themed interactive performance festival in 2011.

I would seek to work with the producing team at the Battersea Arts Centre. BAC's mission statement is 'to invent the future of theatre', and they have supported some of the UK's most significant interactive performance works. Working at BAC would expose me to a range of innovative interactive performance artists and ideas.

I would also like to continue conversations with scientists at the Environment Institute at University College London, with whom I was Artist-in-Residence in 2011, to explore ways in which the science of climate and social modelling might provide a basis for a new interactive work.

4. How your Dream will strengthen the relationship between Australian and UK-based creative industries Eg: How this opportunity might enhance networks and establish deeper links between practitioners from both countries in your chosen industry. (250 words or less)

As a festival curator and producer, I am in a position to program interactive performance artists from the UK I meet through this trip in future festivals in Australia. As well as seeking to tour performance works, I would identify individual practitioners who might be willing to travel to Australia to present lectures and workshops on their practice.

Through the 2011 Atelier for Young Festival Managers in Izmir, I met with producers from the 24:7 Festival of live performance in Manchester, and began discussions around developing a partnership between 24:7 and the You Are Here festival. This partnership involves a script swap in 2012, which will expand to a playwright exchange over 2013. Through this proposed trip, I hope to begin and foster other similar partnerships with independent UK festivals and arts organisations. Though comparatively low budget, international collaborations between small independent organisations are profoundly effective in establishing deeper links between practitioners across countries.

Working with Coney and the Battersea Arts Centre will offer an ideal opportunity to investigate and explore opportunities to present and showcase my own work in the UK in the future. I will be aiming to explore models through which Coney and BAC can act as UK presenters for interactive performance works created by myself and other Australian artists. Touring works to the UK will open up opportunities for engagement and collaboration between Australian performing artists and their UK colleagues.