

# Kickstart Helix Top Ten Tips

1. **You are simply telling other artists about you and your project.** You're not talking to a government body or philanthropist. Keep in mind that each member of the Curatorial Advisory Committee – who will be assessing your application – works in the arts. Like any conversation about your work, don't be too theoretical and avoid generic statements.
2. **Don't assume we know who you are.** The Curatorial Advisory Committee come from a broad range of disciplines and some members might not be familiar with you. This is your opportunity to paint a picture of what you do. You'll be asked to "Briefly describe your practice and artistic interests". This isn't your CV. It's an opportunity to tell us what past projects you're proud of and why, where you're headed creatively and what or who is inspiring your practice.
3. **Be real about the challenges.** We're interested in difficult and risky works. So be honest and specific about the gaps in your practice, the challenges you're excited about and the risks for you, your collaborators or your audience.
4. **Help us help you.** Next Wave is a learning and development organisation – we're here to support artists. You'll be asked what you are most hoping to learn during Kickstart Helix. Tell us what you think the gaps are in your knowledge and how the program could fill those gaps.
5. **Your support material: think about what you haven't said in your application that needs to be said.** Say it with your support material. It doesn't have to be documentation; it can include a demonstration of imaginative thinking around your project or pitch. And *please* if you are an artist working with performance, include video. We can't judge a theatre or dance show based on photographs. Provide links to support material if they are larger or more complicated than a document.

## If you are applying to a stream with a specific project...

6. **Be confident with your ideas and tell us the *ideal* version of your project.** It's the difference between "I'm thinking of working with a large number of non-western dancers in a site-specific venue," and "I will work with 70 Butoh-trained Japanese dancers underneath Federation Square or a similar underground venue." Similarly, if collaborators haven't been confirmed, then identify *types* of collaborators you're interested in.
7. **The "why" is important.** What is personally and artistically motivating you to create this project? What is happening in society and politics right now that is informing your practice?
8. **Think deeply about "who it's for".** Tell us about the project's relationship to its audience. What kind of experience do you want that audience to have before, during and after the work? What are you trying to share with your audience? What are the proposed pathways for connecting with that audience? You don't have to have all the answers right now; but we want to know you're thinking about it.
9. **Your Project Plan: "Can you do it?"** So you've convinced the Committee that Swan Lake with a cast of real swans is an amazing idea. Now the Committee want to

know that you've thought through the *logistical* aspects of the project. Your Project Plan is your opportunity to show that you understand the steps needed to make it happen.

10. **Budget: We are keeping it simple.** You are not required to submit a full budget. We just want to know two things from you: How much do you think your project will cost and where do you think you can raise the funds from. We ask because we want to see where you are at in thinking about funding for your project.