

## **FAQs for Fellowships**

### Eligibility

#### Can I apply? I'm not based in Scotland

It is a requirement of this programme and our agreement with funders that this opportunity is for creatives who are currently based in Scotland, and are able to work in the UK (this includes those not born in Scotland, but who have visas already in place, or their status / citizenship allows this). Please note, we are not able to provide visa sponsorship.

So if you are based in Scotland and are able to work in the UK then you would be eligible to apply.

#### Producer Eligibility:

You are eligible if you have project managed projects from start to completion, and also have working knowledge of making theatrical productions. It is helpful to put in your application skills you've developed that can be applied to producing.

We know that there are many different types of producers - from those that are involved at the start from R&D through to public performance, to those who pick up shows ready for rehearsals and premiering, or those whose work is focussed on shows that are export ready for onward touring, those who are more involved in creating to those more involved in the strategy, to some who specialise in a particular area or performance form and others whose experience covers many elements.

With this fellowship, it will involve producing live events (through our free opportunities and knowledge exchange programme) as well as supporting producing department on show which would be performed in public.

#### 5 years minimum, what does this mean exactly?

This doesn't need to be 5 years of working full time or 5 years consecutively. This can include part time work, as well as other professional work that hasn't been paid. We understand that sometimes compensation can come in different forms such as receiving vouchers/ skill share etc. It also can include working in different roles within the arts and creative industries.

Professional work can include things which involve public performances, research and development/ development workshops, public or community-based activity as well as working within the arts and other settings (ie Arts and Education, Arts in Healthcare, Arts in Social Care and Justice, Arts with other third sector organisations)

## What do you mean by lower socio-economic and low income household – is there a minimum threshold I have to pass?

We say lower socio-economic and understand this means to be economically disadvantaged.

There can be one or many things that contribute to economic disadvantage, including if you or your family:

- are experiencing longer term financial hardship
- receive benefits or Universal Credit
- are in precarious housing, living in over-crowding conditions, are homeless
- are from Working class backgrounds -including if your children are eligible for free school meals, or as a child you were eligible for free school meals
- household income is at or below the minimum living standard. The Living Wage annual salary (based on 37.5 hours paid at £12.60) is £24, 570. The weekly wage is £472.50 (1) The ITC/Equity minimum weekly wage for a Director/ Performer/ Stage Manager is £573 weekly. (2)
- experience other issues/barriers that have a long-term impact on life outcomes

For the application you do not need to disclose any personal information about your lived experience. It is enough for you to tick that you meet the lived experience criteria (Global Majority and/or lower socio-economic / low income).

We refer to many sources, which we have listed below including Joseph Rowntree Foundation reports, Poverty and Inequality Commission and Scottish Government data. This programme is funded by Esmée Fairbairn who use this description: “by ‘economically disadvantaged’, we mean people who identify as being from an educationally and/or economically disadvantaged background, including working class backgrounds, with long-term impact on their life outcomes; as well as people currently experiencing financial hardship” (6)

References:

1. <https://www.livingwage.org.uk/>.
2. <https://www.itc-arts.org/resources/rates-of-pay/>
3. Scottish Government
4. <https://www.jrf.org.uk/>
5. <https://povertyinequality.scot/poverty-scotland/>
6. <https://esmeefairbairn.org.uk/latest-news/who-our-funding-reaching/educationally-economically-disadvantaged/>

## Application Process

### Can I apply for more than 1 role?

Yes you can apply for more than 1 role. Within each application you need to state which is your priority.

We understand that as creatives you “wear different hats” and work in different roles as part of your practice.

For example: list your preferences as follows"1 -Directing, 2 - Producing, 3

Dramaturgy". It is recommended you adjust your cover letter to tailor it to each of the specific role/s you are applying for.

### Ok I'm applying for more than 1, but how do I decide which is my top choice?

In making your choice, think about which opportunity would develop your skills the most or in the deepest way. At this point in your career and practice - what's going to be the thing that will help you make that next big leap? For example:

What does having the space and resources to be lead artist/ director on a project do?

What does providing a range of dramaturgy on performance projects and working with artists at different stages and lived experience do for your practice?

What does producing one off events, providing producing support to performance projects at different scales do for your practice?

### I have an initial idea for the Research project – change-making how much do I need to share?

At stage 1, it is ok for it to be just one sentence about the change you want to see or an area you want to explore. At stage 2 (invitation to interview) there is time for you to share more about your idea or how you may like to use some of your research time.

For background and more context:

Fellowships are about supporting creatives who are interested in developing their role as cultural leaders. We are living in incredibly difficult times, we are living in polycrisis (multiple and intersecting crisis), and there are many changes we may need now and in future. Cultural leaders (and their different forms of leadership) will be involved in making these changes. Creatives have skills such as being storytellers, making imagination into reality, being innovators / experimenters / facilitators / problem solvers. These research projects are about giving supported time and space for creatives to explore their change-making idea.

## For Directing Fellow: I have many ideas for theatrical projects, which one should I include?

During your fellowship, you will have dedicated time and budget to do some research and development so choose the idea that could most benefit from this time and access to NTS knowledge and resource. Ask yourself if there is one idea that you could ONLY move forward through this opportunity.

**Your project should be able to speak to at least of our programme priorities** (which covers scale, form, location and audiences). These are:

- **Touring: small-scale** (shows that fit in the back of a van and go to town and village halls to school gyms) to **mid-scale** (shows that can tour to venues of around 600-800 people (Dundee Rep, Tron Theatre, Eden Court etc) to **large-scale** (shows that may have potential to be commercial or have high profile casting and creative team, or a known title or story (ie Kings Theatre Glasgow, His Majesty's Theatre Aberdeen)
- **Sited/ Landscape**: work that is rooted in non-theatre place or landscape
- **Digital/ Screen**: work that can be presented online or on big screens, or a hybrid of live and digital
- **Co-Created Participation** – work made with and by a community
- Work by, with and **for those not regularly served by the current theatre infrastructure** (includes rural touring)
- Work by, with and **for historically and currently excluded groups** -covering different lived experiences - ethnicity, disabled, gender and/or sex, sexuality, socio-economic background
- Work that celebrates all **Scottish languages and those spoken in contemporary Scotland** (this can include work that features more than English in performance), including but not limited to Gaelic, Scots, Doric, British Sign Language (BSL), Arabic, French, Hindi, Mandarin Polish, Urdu, etc
- **work for younger people (18 -35)** who attend other forms of entertainment but are new to theatre
- **International** touring and partnerships
- Work that explores themes and issues around **climate justice and speaks to climate emergency**

**Your project would be eligible if it's already had some development time already.**

However it should be at a first draft stage, this includes work at these stages:

- if it's a play then there may be a 1<sup>st</sup> draft of script
- if it's more devised process then it may have some elements which have been workshopped but still requires more development time
- work that may have producer attached: for any work that we support in development (through our residencies or with workshops) we want to be involved as early as possible, and we would like to have first option to commission or further develop the work. As Scotland's National Theatre without

walls, many of our shows and projects may be in partnership or co-production – we are not a funder and so take an active role as Producing company. You can learn more about our programming process here:

<https://www.nationaltheatrescotland.com/for-artists/our-process>

**This idea should be separate to your change-making project.** If change-making is part of your artistic process, then we encourage you to think of a different element or something specific which can be delivered outside of your Directing Fellow R&D/ Workshop.

## For Directing Fellow: What can the research and development (R&D) time be spent on?

You will have approximately 45 days which can be spent on your project. This may be broken up into some days doing some research, some days in development or in a workshop with other creatives, some reflection and next stages time.

R&D budget – can be spent on creatives (designers, performers, creative collaborators), materials (books/ reading, production items), CPD (attending shows, workshops/ master-classes), travel and accommodation (within UK)

During the R&D the Director/ Lead Artist will be supported by Artist Development Producer and Artistic Development Coordinator to manage their budget, support with logistics and contracting. At NTS we have resources such as equipment, stationary, rehearsal rooms, and staffing to support the development.

At stage 2 (invitation to interview) we will share more about the budget and any other parameters. For this stage you can share what your idea is and what phase it is at. We expect ideas pitched and supported by this opportunity to be at the start or an early stage of their development journey . This is for ideas which are looking to be developed into possible production from 2027 and beyond. There is no guarantee that a project developed through the Directing Fellowship will be picked up for producing, but please refer to Our Process ([https://www.nationaltheatrescotland.com/for-artists/our-process?token=wfexc8EeWL53kSxF0Bx4mThWvDZwTFU\\_](https://www.nationaltheatrescotland.com/for-artists/our-process?token=wfexc8EeWL53kSxF0Bx4mThWvDZwTFU_)) for further details into how our artistic programming decisions are made.

## Is there a travel bursary for commuting to and from Glasgow for the office-based work?

We have an access budget for the creative - and would hope to support 1 of the fellows who is based out with Central Scotland. This isn't relocation, but would support a several trips down/ up to Glasgow. Depending on who is selected and their needs then could look to see if could contribute to travel. But it is unlikely to have budget to support weekly commuting costs (say Edinburgh to Glasgow) for the full 18months. A lot of the work can be done remotely, and some of the

work where it requires travel to other parts of Scotland there would be budget to cover that.

## What is the current dramaturgical model within NTS and how has this developed since the organisation started?

The current model is that we have an a company Dramaturg who oversees dramaturgical work with artists on our development and productions. Alongside this, we have literary meetings where different team members feed back on scripts so that we collate notes for artists. Sometimes depending on a production or development's/workshop's requirements we may also work with an independent dramaturg and then our company dramaturg would be in supporting capacity to the independent dramaturg. We may on occasion also share a draft of a script with an external sensitivity reader, dramaturg or person with specific lived experience, historical knowledge or specialisms in order to draw on their particular expertise if such expertise is not found within the organisation or creative/production team.

## Cover Letter and CV – can I send this in a different format?

We ask for a cover letter and CV in English as this role requires having proficiency with written English.

However if you have an access requirement and would prefer to send in another way, please contact Rhea ([rhea.lewis@nationaltheatrescotland.com](mailto:rhea.lewis@nationaltheatrescotland.com)) to chat through another format for you.

## I'm having issues with submittable.

Please contact [artistresidency@nationaltheatrescotland.com](mailto:artistresidency@nationaltheatrescotland.com) if you are having any issues.

## During the Fellowship

### What are the different meetings? How is the 'check in with HR' different from the programme meetings and decision-making meetings (New Ideas, Programme and Literary)?

This is a new programme, as part of our support for the Fellows, you will have 2 types of check in meetings. Short weekly check in meeting with your Line Manager (Artist Development Producer) these are about supporting your day to day work.

The 2<sup>nd</sup> type of meetings are with HR and your Line Manager – these are more open discussion, sharing your reflections on the programme, as well as your personal goals.

The other meetings (programme and decision making) during the fellowship, are to do with delivering elements of your work. These regular meetings involve you contributing to creative and logistical conversations on NTS artistic programme.

## What is the outcome of the change-making project?

We have kept this open at this stage to be responsive to the cohort's ideas in how they would like to present their work to the wider sector.

Here are some possible ways things could be shared towards the end of the residency – at an event to industry where ideas are shared in presentation format, or in a digital publication, or at an event which is more of a workshop for the change-making idea (for example showing the idea in action), or online in a blog format etc.

## Glossary – what do you mean by?

### ‘Contributing to decision making and Cultural democracy’

There are many definitions and models of cultural democracy. At NTS we are exploring different models and the fellows can contribute to this. Some examples of cultural democracy models are co-creating ideas, projects and programmes with stakeholders (this could be audiences, communities); opening up who contributes to decision making (this could be having young people having an active role in Governance of a cultural organisation).

At the National Theatre of Scotland we are developing our cultural democracy model as part of our vision *to be a theatre without walls for everyone, that sparks connection between people, between communities, and between Scotland and the world* and our mission *is to make extraordinary, relevant theatre by, with and for contemporary Scotland*.

### ‘Global Majority’

Global Majority includes Black, Brown, or People of Colour, those from the African Diaspora, Caribbean Diaspora, East Asian Diaspora, South-East Asian diaspora, South Asian diaspora, West Asian and Middle East Diaspora, Latinx, Indigenous people, bi-racial / multiple heritage. At NTS we have moved away from using the descriptive acronyms BAME (Black, Asian Minority Ethnic) and BME (Black, Minority Ethnic). Global Majority includes those who are part of the above diasporas through their nationhood, ethnicity and as being racialised people.