

WOMEN IN THEATRE TECHNICAL DESIGN — LIGHTING

MTC continues its industry-leading Women in Theatre Program in 2020 to provide professional insight and help create practical pathways for women pursuing careers in the creative industries.

TECHNICAL DESIGN

This stream of the broader Women in Theatre program offers an opportunity for a female designer dedicating their professional practice to Lighting Design, an associate placement on an MTC 2020 production. This is suitable for practitioners with a minimum of four years' career experience who are interested in designing for large-scale venues and productions. In addition to the associate design placement, this professional development opportunity will provide insight into the processes, considerations and operations of a mainstage company through one on one meetings with MTC staff, at mutually convenient times.

The successful applicant will receive a bursary of \$6,000 equivalent of six weeks' full-time employment.

We welcome applicants from a diverse range of backgrounds, particularly First Peoples and those from other culturally and linguistically diverse backgrounds.

Interstate applicants are welcome to apply, however priority will be given to Victorian residents.

Applications for the Technical Design – Lighting stream are now open, closing Monday 16 March 2020.

ASSOCIATE LIGHTING DESIGNER – FUN HOME

KEY DATES

Rehearsals commence: Monday 1 June 2020

Bump in: Monday 6 July 2020

First preview: Wednesday 15 July 2020

Opening performance: Saturday 18 July 2020

Applicants must be available to commit to the production from Monday 1 June to Saturday 18 July.

Successful applicants will be invited to relevant discussions and presentations ahead of rehearsals, and attendance during the season may be encouraged.

FUN HOME transfers to Sydney the week of 24 August 2020. Please indicate in your application whether you would be available 24 August to 2 September should there be a need for you to attend. Sydney attendance would be a separate negotiation where standard transfer rates apply.

Responsibilities:

- Be present for design discussions with the creative team, as invited by the Lighting Designer
- Attend all pre-production/technical meetings in advance of the season. At times, this may mean representing the Lighting Designer if they are unable to be present, with a commitment to gathering and passing on all relevant information between the designer and the creative team or MTC.

- Work with and assist the Lighting Designer during the rehearsal process- this may include research, attendance and information gathering when they are unable to attend, assisting with technical drawings and cue synopsis.
- Attend all Production Meetings and technical discussions throughout rehearsal period.
- Attend production week and preview performances, assisting the Lighting Designer and Technical team as requested – this may include taking detailed focus notes, keeping cue synopsis updated, overseeing the completion of technical notes as requested by the Lighting Designer.
- Should the production tour/transfer and the Lighting Designer is unable to attend or additional assistance is required, MTC may engage the Associate for the transfer. This engagement will be a separate negotiation.

HOW TO APPLY

Please submit the following to womenintheatre@mtc.com.au by **COB Monday 16 March 2020**.

- A statement attesting to your desire to work in venues and for companies of scale, and how your current level of experience demonstrates that you have the relevant skills and knowledge to do so (500 word max.).
- A statement that attests to gaps you have identified in your skills and knowledge that this opportunity could assist with addressing (200 word max.)
- Please attach a copy of your CV that demonstrates four years of experience in your chosen field or a track record of designing at least six professional productions. Please ensure your CV contains contact details for two professional referees who have collaborated with you as a designer.

[MTC defines 'professional productions' as having been staged as a season (not a one-off performance), where audience paid to attend and the production was reviewed by media; or, in the case of schools touring productions, where the work needs to have been seen by a number of schools groups in an extended touring schools circuit.]