

# Aphids-RealTime Reviewer Residency

Aphids, the Melbourne based company specialising in international cross-artform collaborations, and RealTime, the magazine promoting innovative Australian art to the world in print and online, have come together to offer a residency for an emerging Victorian reviewer in music and sound art.

Part of the Aphids Residencies and Mentoring Program for young and emerging artists, the residency will take the form of a mentorship with a Victorian reviewer and two visits to Sydney to work with the editors of RealTime. Airfares, accommodation and fees will be covered.

## REALTIME

RealTime is Australia's largest arts magazine, with a print run of 27,000 copies (48-56 A3 pages per edition) distributed bi-monthly and free to over 1000 points across the country as well as to subscribers and overseas. Now in its 14th year, RealTime provides free access in print and online to quality writing about innovation in the arts in Australia. Most of the writing is by practising artists and artworkers along with leading arts experts.

RealTime's focus is on contemporary performance, dance, music, sound art, film and visual and media arts. Particular attention is paid to the relationship between new media and performance and the resulting hybrids.

## REALTIME and WRITING

As well as mentoring individual writers, RealTime creates writing teams and conducts writers' workshops to respond to international arts festivals, producing daily responses to productions and exhibitions online. RealTime has been included in the programs of the Adelaide Festival (1996, 1998, 2000), LIFT (London International Festival of Theatre, 1997), Asia-Pacific Triennial-MAAP (Brisbane 1999), Next Wave (Melbourne, 2002), Queensland Festival of Music (2001, 2003), BEAP 04 (Biennial of Electronic Art Perth, 2004), MAAP 04 (Multimedia Art Asia-Pacific, Singapore, 2004), InbetweenTime festival of hybrid arts at Arnolfini, Bristol (UK, 2006) and Ten Days on the Island (Hobart, Tasmania, 2007).

RealTime's commitment is to 'experiential' writing. We believe that the writer's first commitment is to creating an economic, accurate and vivid evocation of the experience of a work. This requires of the writer a heightened descriptive capacity and the willingness to suspend the rush to judgement. Of course, the writer will judge the work, implicitly or explicitly, but we want the reader to first have a shared sense of the work. This is not about objectivity but rather a considered subjectivity in which the phenomenological loop between artwork and viewer is central to the review. Nor does it rule out theoretical considerations, but RealTime believe that these remain abstract unless rooted in the immediate experience of the work.

## THE RESIDENCY

The residency is aimed to give the writer practical instruction, advice on and experience in review writing along with some introductory training in editorial practice.

The residency will take place part-time over a six-month period, the schedule to be negotiated between the Writer, the Mentor and the RealTime Editors.

The residency comprises:

1. A 3-day visit to Sydney to commence the residency with the RealTime Editors. This will involve a workshop with the Editors and the writing of a review of a Sydney music/sound art event.
2. The writing of 4 reviews over the six-month period in Melbourne. These will be written in consultation with the Mentor, in person, and discussed with the Editors, by phone/email. Both Writer and Mentor will attend the recital/concert/sound art events being reviewed.
3. A second 3-day visit to Sydney to work with the Editors on a RealTime production week [involving sub-editing, research, proof-reading etc].

4. At least three reviews written by the Writer during the residency will be published in RealTime in either print or online editions, or both.

Airfare and accommodation costs will be covered for the Sydney visits, a fee of \$600 paid towards the Writer's costs during the 6-month period, and writer's fees paid for reviews that are published in the course of the residency (minimum total of \$450 depending on word quotient).

## REQUIREMENTS

The residency requires of the Writer a willingness to write and re-write to schedule, the courage to discuss their writing frankly with the Mentor and Editors and to accept and implement advice.

The Writer should have a serious and informed interest in a wide range of music, in particular 20th and 21st century instrumental and vocal composition, music theatre, sound art and related hybrid practices. RealTime's primary focus is on innovative Australian work understood in an international context. Many examples of the kind of work we cover in RealTime can be found at [www.realttimearts.net](http://www.realttimearts.net).

### PLEASE SEND to RealTime by November 30th 2007:

1. Two examples of your writing. One should be 1000 words, the other 750 words. Please adhere to the word limits.

Each should be a response to a live music or sound art event you have recently experienced. These reviews need not have been published.

Please do not submit academic essays or thesis chapters and please do not use footnotes (references should be absorbed into the body of the review).

Please add the title of the show, the artists, venue and dates at the end of the reviews.

2. A curriculum vitae (no more than one page).

3. Up to 150 words on why you want to do the residency.

The name of the successful applicant will be announced in December 2007.

Your submission should be posted to

**RealTime**  
**PO Box A2246**  
**Sydney South NSW 1235**

OR emailed to

**[realttime@realttimearts.net](mailto:realttime@realttimearts.net)**



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