

ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA • UNIVERSITY OF LONDON

15th February 2021

To Whom It May Concern,

I am writing as Convenor of the MFA in Advanced Theatre Practice program at the Royal Central School of Speech and Drama to support **Dana McMillan** in her funding application to remain in London during her Second MFA Year.

Dana is currently completing the first year of her MFA program. I will be overseeing her progress during the second year of her MFA, commencing the 04/10/2021, when she enters the second year of study and begins her Sustained Independent Project.

Dana has already shown considerable promise in her studies at Central, achieving Distinction level marks in her assessments to date. Dana has already shown herself extremely capable and that she will greatly benefit from the research and development opportunity which the MFA Advanced Theatre Practice Year Two offers.

In view of this, it would be ideal for Dana to complete her studies in London, in order to be able to take the fullest advantage of all that the Royal Central School of Speech and Drama has to offer. Remaining in London will allow her to have greater access to the teaching support of the staff at Central and closer proximity to her peers, enabling her to utilise their collaboration for the progress of her Sustained Independent Project, when undertaking her research and development. By remaining in the UK, she will also be able to access the opportunities and networks to alumni and current practitioners in the Industry to which the School connects its students.

Bearing in mind how the necessity for online studies have unfortunately dominated Dana's studies to date, it would be particularly beneficial for her to be able to experience attending The Royal Central School of Speech and Drama to its fullest, in person – during the additional MFA Year. As well as improved contact with staff and students, this will enable her to receive further professional development through attending live performances in London, once the UK's performing arts industry recovers. Additionally, remaining in the UK will allow Dana greater access to the activities of the practitioners she will encounter over the course of her studies as well as access to touring opportunities for the work she will create during her second year. Overall, I believe remaining in the UK during this time will aid her in building a strong and thoughtful arts practice to sustain her future in the performing arts industry.

I do hope that it will be possible for you to support Dana in her application. We would certainly welcome her attendance at Central during the next academic year, as a valuable contributor to the work of the MFA Year Two.

Please do not hesitate to get in touch if there is any further information that you require.

Yours faithfully

Nick Wood

Nicholas Wood

Senior Lecturer

Convenor MFA Advanced Theatre Practice

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26 January 2021

To Whom It May Concern,

I am a lecturer in Acting (specialising in the Actor's Body) at VCA Theatre, Faculty of Fine Arts & Music, University of Melbourne. I am writing to you in support of Dana McMillan's funding application for her research and development project as part of the completion of her MFA in Advanced Theatre Practice at The Royal Central School of Speech and Drama in London.

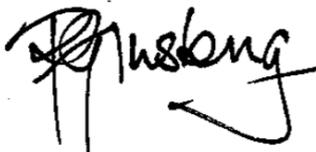
I have known Dana since her early work with the experimental theatre company, The DIG Collective. While Dana was attending VCA in 2019, I was able to witness her solo performance practice while assessing her Honours year major project and thesis.

Over the course of the last seven years I have had the pleasure of watching Dana's skills as a deviser and performer evolve and mature as she has worked in the industry. She has a substantial background in physical performance which was brought eloquently to her major project, a performance work incorporating choreography and movement alongside poetic text to present a cerebral yet affective exploration of a queer feminine gaze. It was an arresting and elegant piece that typified Dana's rigorous and original approach to making work. Dana is a confident and thoughtful performance practitioner.

I have witnessed Dana's independence and drive when it comes to performance making and it is clear she is highly motivated in her training, as shown through her commitment to pursuing extended higher learning in theatre making. She has trained across a variety of performance styles and is dedicated to the creation of her own work as well as working collectively with other artists.

In assessing her Honours project and research thesis it is clear that Dana is a thorough researcher who is able to write to a high academic standard and would have no difficulty meeting the academic requirements of the course and working at a Masters level. I provided a reference for Dana's initial application to the course and believe the training offered by the school is an invaluable experience to her development in theatre making. The school is a highly prestigious, internationally recognised institution and would allow Dana to build excellent connections within the industry and offer the opportunity to connect performance practices between Australia and the UK. She would greatly benefit from your support in helping her to achieve this development. I highly recommend her to you.

Kind regards,



Rinske Ginsberg | Lecturer Theatre (Actor's Body)

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The Faculty of VCA and MCM respectfully acknowledges the Boonwurung and Wurundjeri people of the Eastern Kulin nation.



FACULTY OF
VCA &
MCM

14 Miller St
Heidelberg Heights
Vic 3081
Australia

20 January 2021

To Whom it May Concern,

I am an independent artist with a strong practice in site and participative art. My work is continuously commissioned and presented by high profile organisations such as the major arts centres, city council's and festivals. My projects tour internationally, in the past 12 months to the Greenwich & Docklands International Festival in London, Krokus Festival in Belgium and Valmiera Festival in Latvia. I have also presented theatre works at the New Victory Theater in NY and Le Coups de Theatre in Montreal among other tours and residencies across my career.

I am writing in support of Dana McMillan's application for funding the Sustained Independent Project as part of her MFA Advanced Theatre Practice at the Royal Central School of Speech and Drama, in London.

I first met Dana while delivering workshops at Union House Theatre at the University of Melbourne where she was a student, and was then approached by her to mentor the development of Grub Theatre's work *Planning Atlantis*, an interactive tour of Melbourne's Docklands.

Through working with Dana on this project, I witnessed her dedication to her practice, her interest in experimental forms and her willingness to extend the possibilities of theatre making. Dana's work has a rich base in research and is concerned with making socially and environmentally conscious experiences using theatre as her form.

I have since, and over the past five years, engaged Dana as a facilitator and collaborator a number of my participatory projects for young audiences. Dana is a dedicated and consistent artist with a curious mind attuned to both society and art. I have watched her persistence as she builds her career in as an independent maker as well as facilitator of other's projects.

The learning she will have access to at the Royal Central School of Speech and Drama will bring a richness and confidence to her art practice, that will be invaluable to her further participation in the Australian Arts industry. Dana is at the right point in her career to encounter this development in London to then return to Australia with an increased sense of context for her arts practice.

Kind regards,

A handwritten signature in blue ink, appearing to read 'Jessica Wilson', with some additional scribbles in blue and black ink.

Jessica Wilson