

Event Information

Melbourne 6th - 9th June 2025



THE AUS PRIX

The Aus Prix aims to assist dancers wanting to further their career as a professional dancer through potential scholarships and cash prizes to assist in funding travel and associated costs of enrolling in programs to further their dance education.

The Aus Prix is a prestigious Classical Competition, that requires qualification for the classes and competition via submitting a video audition.

Up to 35 Junior, Intermediate and Senior dancers will then be selected by The Aus Prix professional panel to attend classes and compete for potential scholarships and major cash prizes.

The Aus Prix encompasses a Classical Ballet and Contemporary Class component, solo coaching and Classical Ballet and Open Genre competition divisions.

The classes and competition are adjudicated by our professional industry panel members.

We look forward to welcoming your audition and subsequent semi finalists!

The Aus Prix Team



SCHOLARSHIPS & CASH PRIZES

Scholarships

There will be a potential opportunity for Scholarships to be awarded at The Aus Prix Finals.

Scholarship offerings are not guaranteed.

Cash Prizes

Senior Prizes

GOLD MEDALIST \$10,000 Cash

RUNNER UP \$5,000 Cash

Intermediate Prizes

GOLD MEDALIST \$5,000 Cash

RUNNER UP \$2,500 Cash

Junior Prizes

GOLD MEDALIST \$2,500 Cash

RUNNER UP \$1,250 Cash

Judges Choice

\$1,500 Cash

Awarded to a dancer that is not a Gold Medalist or Runner Up



CLASSES, SOLO COACHING & ADJUDICATION



Kirsty Martin Welch

THE AUSTRALIAN BALLET

Kirsty Martin had twelve years of ballet training before graduating from The Australian Ballet School under the direction of Gailene Stock. She joined The Australian Ballet in 1996 and then Nederlands Dans Theater I in 2000, where she performed a wide range of contemporary ballets and worked with choreographers Jiri Kylian, Johan Inger and Paul Lightfoot.

Kirsty returned to The Australian Ballet in 2002 and performed in the world premiere season of Graeme Murphy's Swan Lake and was promoted to Principal Artist after the opening night performance of The Three Musketeers in 2003. After becoming a mother, Kirsty returned to The Australian Ballet in 2006. Stephen Baynes created the role of Raymonda on her for his glamorous new production of the same name later that year.

Awards

- Prix Benois de la Danse award for Outstanding Ballerina 2009 (Manon)
- Gold medallist at the fifth Asian Pacific Ballet Competition 1995
- Silver medallist at the Adeline Genee Awards 1995

You may not know...

Kirsty married fellow Principal Artist with the Australian Ballet, Damien Welch, in December 2008.

They have a son named Oscar (born in 2005) and a baby daughter Matilda (born in 2009). Kirsty says she enjoys "being a mum and having a great family life, as well as a wonderful career.

A rewarding challenge!"



CLASSES, SOLO COACHING & ADJUDICATION



Cynthia Harvey

CYNTHIA HARVEY

Cynthia Harvey's style marked her as one of the most versatile and valued artists. Ms Harvey danced virtually every ballerina role with American Ballet Theatre and also had the distinction of being invited by Sir Anthony Dowell to be a principal ballerina of the Royal Ballet—the first American dancer to have that honour.

Harvey performed as guest artist with Baryshnikov and Company, Nureyev and Friends and numerous, internationally renowned, ballet companies before retiring in 1996.

On DVD, Ms Harvey appears in the title role of Kitri opposite Mikhail Baryshnikov in his production of Kitri's Wedding, Don Quixote, in variations from Paquita and Les Sylphides, (American Ballet Theatre dances Petipa) and she appears in Natalia Makraova's documentary, "Ballerina". She featured in director, Christopher Nupen's, Channel 4 film titled, "Tchaikovsky's Women" and is also a featured artist in the Fred Weismann documentary on The American Ballet Theatre. She has also co-authored, Physics and the Pas de Deux.

Ms Harvey helped to re-stage The Sleeping Beauty for The Norwegian National Ballet Company and in 2009 she staged her own complete production of the ballet Giselle for that company to great acclaim. Ms Harvey's production of Giselle was taken into the repertoire of The Finnish National Ballet Company in 2018. In October 2010, the premiere of her own full-length production of The Sleeping Beauty for The Hong Kong Ballet was well received, and in 2014 Ms Harvey staged a full-length Don Quixote for Singapore Dance Theatre, which was named as one of the years' best productions by Dance Europe.

Prior to Ms Harvey's Appointment in 2016 as Artistic Director of American Ballet Theatre's Jacqueline Kennedy Onassis School, Ms. Harvey was in demand as a Guest Teacher and ballet mistress. She has taught for The Australian Ballet, Teatro alla Scala in Milano, The Royal Swedish Ballet, The Finnish National Ballet, and was a regular guest ballet mistress at the Semperöper Ballett, Dresden, and The Zürich Ballett.

She taught periodically at The Royal Ballet School in London as well as the Ballettschule Teatater Basel, and was Principal Guest Teacher for the English National Ballet School. As a sought-after teacher and jury member, Miss Harvey has served several competitions—amongst them, coach, teacher and President of the jury for The Prix de Lausanne, and served on the jury for the following; The Rosetta Mauri Competition, the First International Competition in Sitges, Spain and Dance World Cup Spain as well as the Tanzolymp in Berlin, Germany and the Youth America Grand Prix.

Miss Harvey has been on the board of DanceEast, the national agency for dance in England and was a prominent member of the committee that saw major ballet directors and ballet school directors from around the world gather to discuss issues relating to improving life for ballet companies and schools. She stepped down as the standards assessor for The Council for Dance Education and Training in the U.K. in 2010. She is a member of the International Council of Dance. Ms Harvey recently retired as the Artistic Director of American Ballet Theatre's National Training Curriculum and JKO School.

In 2021, Ms Harvey formed To the Pointe, International dance consultants, LLP, with David McAllister and Madeleine Onne, to help dance companies evolve to find, recruit and mentor, suitable leaders with vision and skill to help build and support the art form.

Harvey was the recipient of the Cultural Award for contributions to the culture of Brazil in 2019 and the WISE award for Inspiration and leadership in the Arts in 2022. She received the Artistic Award for Excellence and Extraordinary Career in May 2023 from Dance Open America.



CLASSICAL CLASSES & SOLO COACHING



Nathan Coppin

NATHAN COPPEN

DIRECTOR, GRADUATE COLLEGE OF DANCE

Nathan received his early training in Melbourne at the National Theatre Ballet School under the direction of Gailene Stock CBE AM, before going on to study at The Australian Ballet School where he received the Primrose Potter Scholarship. During his time at the school, he was asked to play the role of Tadzio in the Australian Opera's production Death in Venice, in which he was applauded for his 'magnetic stage presence and ability to induce emotional responses from the audience'. Nathan then went on to be accepted into the Australian Ballet Company as its youngest member at the time, under the direction of the Artistic Director Maina Gielgud AO. After an exceptional grounding with the company, he decided to expand his horizons, where he travelled to London to join the English National Ballet under the direction of Derek Deane OBE. While in the company, Nathan flourished and shortly became the image of the English National Ballet, appearing in posters and magazines all over England, being photographed by some of the world's best photographers.

After an illustrious career with the company, in which he had many performance highlights as Principal Dancer, including Romeo in the company's Australian Tour of Romeo and Juliet and the Prince in both Swan Lake and The Nutcracker, he then went on to join the infamous Royal Ballet. Nathan made his mark on the company in the title role of Onegin and continued on to have great success with the company. He had the great honour of meeting and performing for Queen Elizabeth II and Prince Phillip at the Queen's Golden Jubilee in 2002, following on from his previous performances for Princess Diana at numerous gala events throughout his time with the English National Ballet. Nathan returned to Australia in 2004 to join the West Australian Ballet as Principal Artist, where he was nominated that same year for a Helpmann Award for Best Male Dancer for his role in La Bohème - The Ballet.

Some career highlights for Nathan include dancing with Marianela Nunez in William Forsythe's In the Middle Somewhat Elevated, Tamara Rojo CBE in Three Preludes, Belinda Hernandez in The Nutcracker and performing in the International Ballet Festival of Miami, in the Pas de Deux Perpetuum Mobile with Tamara Rojo, which was choreographed on them by Christopher Hampson, current Artistic Director of the Scottish Ballet.

Throughout his varied career, Nathan has gained a broad knowledge of professional dance training and standards worldwide and is passionate about passing on his experience to the next generation of aspiring dancers.



CONTEMPORARY CLASSES



Jessica Thompson

JESSICA THOMPSON

Jessica Thompson isn't just a ballet teacher; she's a living testament to the transformative power of dance. With a journey that spans continents and stages, Jessica's passion for ballet has taken her from the hallowed halls of the Australian Ballet School to the world-renowned Sydney Dance Company.

Jessica's story begins at the prestigious Australian Ballet School, where she honed her craft and laid the foundation for a remarkable career in dance. Her talent and dedication quickly caught the attention of The Australian Ballet, and in 2004, she became a cherished member of the company. From there, Jessica embarked on a whirlwind tour, gracing stages across Australia and around the globe, from London to Shanghai, and from Cardiff to Tokyo.

In 2009, Jessica's journey took her to New Zealand, where she joined The Royal New Zealand Ballet Company. During her time with the company, she mesmerized audiences with her grace and artistry, leaving an indelible mark on the New Zealand dance scene.

But Jessica's heart always remained close to home, and in a triumphant return to Melbourne, she became a vital part of the Melbourne Ballet Company. Her performances were hailed for their elegance and emotion, showcasing her versatility as a dancer and her deep connection to her craft.

In 2012, Jessica's career reached new heights when she joined the illustrious Sydney Dance Company. As a featured dancer in many of the company's acclaimed productions, Jessica captivated audiences with her breathtaking performances and her ability to bring stories to life through movement.

One of the highlights of her career was being part of the company's groundbreaking "2 One Another" international tour, which took her to North America, South America, and Russia, solidifying her reputation as a truly global talent.



FINALS ADJUDICATION PANEL MEMBER



Megan Connelly

The Australian Ballet School

Artist Director and Head of The Australian Ballet School

Megan Connelly joined The Australian Ballet in 1991, performing in works such as *The Sleeping Beauty*, *Don Quixote*, *Giselle* and *Symphony in C*. She later followed her passion for teaching and was appointed Assistant to the Ballet Staff; in 1995 she left the company to become Principal Teacher at Christine Walsh Dance Centre. In 1999 she was Ballet Mistress on the Year 2000 project for the Sansouci Music Festival, Berlin. Megan returned to The Australian Ballet in 2001 as Assistant to Artistic Director and Ballet Coach.

In 2009 she was appointed Ballet Technique & Rehabilitation Specialist and returned to the stage in Alexei Ratmansky's *Scuola di ballo*.

Since 2010 Megan has been on the teaching faculty of The Australian Ballet School, and has completed a Vocational Graduate Certificate in Elite Dance Instruction. In 2014 she travelled to the USA and Europe on the prestigious Churchill Fellowship.

Other performing credits include Victorian State Opera and Opera Australia. Megan is co-author of *Bodywise* for ABC books and a trained Pilates instructor. She has taught for Sydney Dance Company, Queensland Ballet, Victorian College of the Arts and the Cecchetti Society as well as in Europe and Asia. Megan left The Australian Ballet in 2024 to take up the position of Director of The Australian Ballet School.



CLASSES & SOLO COACHING TEAM



Nathan Coppen

Junior Solo Coach
Intermediate Classical Class



Cynthia Harvey

Intermediate Solo Coach
Senior Classical Class
Intermediate Classical Class



Kirsty Martin Welch

Senior Solo Coach
Junior Classical Class



Jessica Thompson

Junior, Intermediate & Senior
Conemporary Classes



HOW TO AUDITION

Audition Process

All dancers are invited to audition for selection to attend The Aus Prix Semi Finals, to be held in Melbourne 6th - 9th June 2025 at VCASS.

The audition process is easy! Simply complete the form on our website when entries open and submit a video of you doing a Classical Ballet solo or your Class Work.

**TO ENTER, COMPLETE THE SUBMISSION FORM ON OUR WEBSITE
WWW.THEAUSPRIX.COM.AU**

QUICK TIPS



1. Upload your video to Vimeo or You Tube
2. Make sure the privacy setting are on public
3. Copy the link
4. Paste it into the submission form



FINALS SELECTIONS

Selections

Once entries have closed, all video submissions will be assessed by our panel. Semi Finalists will then be selected to attend the prestigious competition.

The Aus Prix has 3 Age Categories, where up to 35 Finalists in each age category will be selected. As The Aus Prix is a prestigious competition with major cash prizes, the panel will be looking for a high level of talent - we are looking for the best of the best! The number of finalists in each age category will be decided by our panel upon entries closing.

AGE CATEGORIES

Junior

10 years - 12 years

Intermediate

13 years - 14 years

Senior

15 years & Over

All semi finalists will be notified via email and social media announcement

All semi finalists are responsible for registering via MyCompHQ (link will be provided once finalist place has been accepted), payment of Semi Finalist Entry Fees (payment plans available) and any associated travel costs.



THE AUS PRIX SEMI FINALS

6 – 8th June 2025

Attend Classes

All successful candidates will attend Classical Ballet and Contemporary Classes

These classes will be taught by our Adjudicating Panel –
Kirsty Martin Welch and Cynthia Harvey

All dancers are required to wear the same number throughout both classes.

Solo Coaching

All Semi Finalists will receive solo coaching by our professional industry team.
Solo coaching will be taught by Nathan Coppen, Kirst Martin Welch and Cynthia Harvey

Semi Finals Performance

All Semi Finalists will then perform two solos – a Classical Ballet solo and an Open Genre solo, meaning you can perform any other solo you wish.

This could be a Classical Contemporary, Jazz, Tap, Lyrical or even an Own Choreography!

This is your opportunity to show the adjudicating panel your versatility as a dancer.

All Finalists will receive a voice critique from each panel member and a score.



CONDITIONS OF ENTRY

REGISTRATION COSTS

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| Audition Video Entry Fee | \$35 (non refundable) |
| Selected Finalists Entry Fee | \$990 |

Selected Semi Finalist Fee Inclusions

- Live App
- 2 Voice Crits
- Industry Professional Judges
- Potential Scholarships
- Cash Prizes

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| Spectators of Classes and Semi Finals event | \$120 3 DAY PASS |
| Finals Event | \$40 |

GENERAL RULES

- Performers enter at their OWN RISK, The Aus Prix Directors/Staff accept no responsibility for any accidents or injury to any dancer, audience member or anyone else at any time.
- All studios must have their own Public Liability insurance.
- Performers will not be able to participate unless all fees are paid prior to The Aus Prix commencement.
- Failure to comply with all general rules and conditions of entry may result in disqualification.
- The Directors can overrule any of the below rules at any time. The Directors shall decide on any matter not covered by these rules and its decision on any questions or dispute shall be final.

PRIVACY & SECURITY

- Privacy is paramount to The Aus Prix. We will not distribute any information of our performers to any third party.
- The Aus Prix team all have Working with Children Checks.
- The use of photos/videos for marketing purposes is granted to The Aus Prix upon receipt of a paid entry, unless otherwise advised by the performer.



CONDITIONS OF ENTRY

REFUNDS

- Should the event be cancelled due to a lack of participation or other unforeseen circumstances, making the event not viable to re-schedule, all participants will receive a full refund of the amount paid to The Aus Prix, less a \$25 admin fee.
- No refunds will be given for non-appearance or major illness or injury.
- No refunds will be given for change of mind or clash of another event.
- All audition video entry fees are non-refundable.

PERFORMERS

- Age is determined based on the age as at 1st January in the year of the competition.
- Performers will be responsible for showing proof of age to the competition Directors if requested.
- The Aus Prix is open to amateur dancers only (not open to professional dancers)

ADJUDICATION

- The Aus Prix panel members will select up to 35 finalists from each age category. More or less semi finalists may be selected at the panels discretion.
- Where a performer, leaves the stage before completing the routine (e.g. forgetting a routine), they will be eligible to perform again for critique only or marked at the discretion of the adjudicators.
- Presentation of awards will occur at the end of the competition.
- Voice critiques will be available on your MyCompHQ portal after your performance
- Any performer, relative of a performer, or teacher who approaches an adjudicator before, during or after any section will have the performer disqualified.
- The Aus Prix Directors reserve the right to change adjudicators for any reason whatsoever.
- All adjudication decisions are final and no protests will be allowed.

TIME LIMITS

- All solos must be a maximum of 3 minutes



CONDITIONS OF ENTRY

MUSIC

- Music is to be uploaded via MyCompHQ portal. It is the performers responsibility to ensure music is correct. You can listen to your music via your portal at any time to ensure it is correct. Performers should have a backup USB or device for music in case of upload error.
- In the case of music malfunction, the performers will be eligible to repeat the performance

CLASSES

All semi finalists must participate in all scheduled classes to be able to perform solos in the Semi Finals evening. Failure to participate in all aspects will result in disqualification.

SOLO REQUIREMENTS FOR SEMI FINALS AND FINALS

- 10 years - 12 years are not permitted to perform in pointe shoes
- 13 years - 14 years have the option to perform in pointe shoes
- 15 years and over must perform the classical solo on pointe

Classical Ballet (First Solo)

A Classical Ballet or Repertoire solo must only be performed in the Classical Ballet section.

Open Genre (Second Solo)

Dancers can select from the following genres to perform as their second solo:

- Classical Contemporary
- Neo Classical
- Demi Character
- National
- Jazz or Broadway Jazz
- Lyrical
- Tap
- Commercial Contemporary

