



## Grants for the arts

### Application Type

#### Application Type

Are you applying as an individual or as an organisation?

An organisation

#### Personal access costs

Please tell us whether your budget includes personal access costs. If you are Deaf or disabled there may be extra costs relating to your own access needs that you will need to pay to help you manage your activity. (For example, payment for a sign language interpreter to help you manage your activity.)

Will you be requesting funding for personal access costs?

No

### Organisation details

What is the name of your organisation?

HOAX

Please give the alternative name for this organisation (if any).

HOAX Theatre

Please give any other name (this could be a legal or formal name) that your organisation uses.

What is your full address?

We will use this address if we need to write to you about your application. As you are applying as an organisation, this should be your main trading address. Please provide the full, correct postcode as we need it to process your application.

Enter your postcode only and press 'Search' then choose your address from the options given.

Full postcode

Address name or number

Street

Locality

Town / city

County

Non-UK address or address not found

Organisation's telephone number, including area code

Please give any other contact details.

Organisation's email address

Website address

Textphone

Fax number

Please select the option that most closely describes your organisation:

Select one of the options below to describe your organisation's status:

Select the category that most closely describes your organisation.

Are you a registered charity?

## Main contact details

For groups of individuals or groups of organisations, one individual or one organisation will need to take the lead and have the main responsibility for managing the application and any grant. If you are the person or organisation taking the lead, you will be responsible for the grant and we will only make payments to your bank account.

As you are applying as an organisation, give the following details for the main contact person:

First name	Sarah
Middle name	F
Last name	Bertram
Position	

Phone number, including area code	07531292791
Mobile number	
Email address	flavia.bertram@gmail.com
Textphone	
Fax number	

If you or your main contact person requires written communication in alternative formats, please let us know your preference.

No preference

## Contact with us and local authorities

### Advice you have received

Have you received any advice from the Arts Council?

Yes

Have you received any advice from local authority staff?

No

Have you received advice from other sources?

Yes

### Advice from Arts Council England

If you have received any advice from us, please tell us about it here.  
(Please tick all that apply)

#### Website

- Application pack
- Information sheets

#### Direct contact

- Went to a seminar or a workshop
- Met a member of staff

#### Phone

- Spoke to a member of the Enquiries team over the phone
- Spoke to a staff member in an area office over the phone

Name of the member of staff (if known)

Nick

Office

London

**Written contact**

By post or email

**Other**

Advice from a member of staff in an area office

**Advice from other sources**

Please give details in no more than 10 words:

Other members of the theatre industry who have been successful.

**Basic details**

**Project information**

What is the name or working title of the activity you are applying to do?

Journey to the Centre of the Earth

(No more than 50 characters)

Please give us a concise description of the activity you are asking us to support (no more than 100 words). Refer to the How to apply guidance here.

HOAX is embarking on its third major project: Journey to the Centre of the Earth. Our process and production will interrogate the human relationship with climate change and the mining industry exploring both modern and ancient mythologies of the underground. In this activity period the company will complete an intensive phase of physical devising alongside musical composition by Lucy Claire and design by Andrea Carr. The result will be a work-in-progress presentation and forum supported by the Pleasance, Islington in October. Consultants on the project are members of the Culture and Ecology Network (Young Vic) and Royal Institution.

**Amount requested**

Please tell us how much you are requesting.

£13,790

## Activity dates

When will your activity start and end?

Please enter the start and end date of your activity. You must allow enough time for planning your activity and for us to process your application. We can not fund any goods or services that you have bought, ordered or contracted before we can make a decision on your application.

We need six weeks to process applications for £15,000 or under.

Please give a start date for your activity that will give you enough time to complete all the main stages of the activity that you are asking us to support. For example, if your activity requires marketing, you should include enough time here to do this. If you do not give us enough time before your activity starts, we may not be able to process your application.

Activity start date

04/09/2015

Activity end date

31/10/2015

Has your organisation / have you already submitted an application to Grants for the arts on which we have not yet told you our decision?

No

## Artistic quality

In this section we want you to tell us about you and your artistic work, some more detail about the activity you would like to do, and how this activity will help you or your organisation develop. We also ask about any other artists you may be working with, what their role is, and why you have chosen to work with them.

See the Artistic Quality section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

Please provide a brief summary of your organisation's recent relevant artistic work, experience and achievements. (250 words)

HOAX is a company of creative practitioners founded by Ayesha Tansey, Flavia Bertram and Sarah Fraser. Members have trained at The Royal Central School of Speech and Drama, École Internationale de Théâtre Jacques Lecoq and the International School of Corporeal Mime. They have performed with the International Beckett Festival Enniskillen, London Festival of Architecture, Canadian Opera Company, VAULT Festival, Mimetic Festival, Melbourne Fringe Festival, Wilderness Festival, New Diorama, Roundhouse and the RAF.

We make theatre which responds directly to social and ecological issues from a female perspective. As a collective we have two critically acclaimed productions under our belt:

-Tack-On Tours: The Ugliest Buildings in London/The Ugly Guide to London (London Festival of Architecture, 2014 & 2015 and InTRANSIT Festival, 2014)

'Pick of the Festival 2015' Londonist

'Perfectly illustrates the subjectivity of aesthetics... a welcome antidote' RIBAJ

\*\*\*\*\* 'An extraordinary and memorable piece of theatre' Female Arts

'Unhinged, uncomfortable, unbridled... genius' A Younger Theatre

- Please Don't Talk About Me When I'm Gone, produced and performed in association with UK based Les Foules and Australian MKA Theatre of New Writing (2015 Origin Award for Outstanding New Show VAULT Festival)

\*\*\*\* 'funny, poignant, daring, brilliantly subversive' Londonist

'Beautifully brutal...hits you like a freight train' Adam Hemming

Other members of HOAX are currently in collaboration with award winning playwright Karis Halsall (Luminary Theatre) and practitioners at UCL to develop a new play responding to women and mental health.

What is your proposed artistic activity, and what do you want to achieve by doing it? (250 words)

Journey to the Centre of the Earth tells the story of three trailblazing geo-scientists digging to the Earth's core in order to solve climate change. As they delve deeper into an ever hotter underworld, they encounter Persephone, peak oil and other cultural mythologies found in our collective unconscious. Much like Jules Verne we will approach this topic with a childlike spirit of adventure, seeking to reimagine existing narratives in order to contribute positively to this international discussion.

We have begun to research and structure content whilst integrating Andrea Carr's sophisticated and ecologically driven design into the piece's framework. This will be a world where the costumes, props and set can metamorphose - an arctic coat melts to become a bed of gems. Operating within our sustainability mandate, Carr will generate an ecological sketchbook for on-line publication that will assess the mineral origins of all materials used in her objects.

For two weeks in September, four performers will interrogate the themes of the piece physically through dramatic scenarios at Fljotstunga Artist Residency, Iceland. There we will capture audio for our English composer Lucy Claire, which will be used to create the piece's subterranean soundscape. We will then rehearse at the Pleasance, Islington for one week and perform a 30 minute work-in-progress to an invited audience on the 9th of October at 2pm followed by discussion forum. Through this activity we will create high quality physical theatre, exceptional and ecologically minded properties and achieve exposure and support for the next phase of development.

Why is this activity important for your artistic development? (250 words)

Journey to the Centre of the Earth will support and foster our artistic development in line with our company commitment. We will as artists:

- Develop an accessible and cross-cultural vocabulary around the theme of mining and its partner, climate change. We are committed to creating work that uses humour, intelligence and creative athleticism to tackle this subject.

-Apply ecologically aware principles in all phases of project development using key tools such as Julie's Bicycle Creative IG Tools and ecological assessments for every production decision. We will learn how to integrate sustainable touring practise into the creative development of a show.

-Build a sustainable creative dialogue with eco-designer, Andrea Carr, and develop a working methodology where her design and build process are be integrated into the devising and writing process both for this development and subsequent projects.

-Work in situ to understand the physical and mental implications of being underground. How do these alternative landscapes stimulate the imagination and enhance/alter physical responses?

-Achieve a keener understanding of ancient and modern mythologies and their application in environment driven theatre practise. How can we develop a performed language for both literal explorations of space and metaphorical realms of imagined space?

-Create local and international dialogues with peers and artists, thereby galvanising performers and the public to imagine positive alternate futures. Through this engagement we will expand our immediate community and reach out to new audiences.

## Who's involved

### Artists

Please list the main additional artists involved in your activity using the table, up to a maximum of 10 artists. Do not include yourself if you are the main artist. If you are working with any individuals or organisations who are helping to deliver or manage your activity, please tell us about them in the Management section of the application form.

See the Artistic Quality section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

Click 'Add name' to begin.

## Artists

Artist's name	Role in activity	Confirmed or expected	Artist's website
Ayesha Tansey	Creative Actor/ Co-producer	Confirmed	<a href="http://www.ayeshatansey.com">www.ayeshatansey.com</a>
Sarah Flavia Bertram	Creative Actor/ co-producer	Confirmed	<a href="http://www.flaviabertram.com">www.flaviabertram.com</a>
Kristofer Huball	Creative Actor	Confirmed	<a href="http://www.rhumandclay.com">www.rhumandclay.com</a>
Sabrina Manac'h	Creative Actor	Confirmed	<a href="http://www.sabrinamanach.book.fr">www.sabrinamanach.book.fr</a>
Lucy Claire	Composer	Confirmed	<a href="http://www.lucy-claire.com">www.lucy-claire.com</a>
Andrea Carr	Designer and Maker	Confirmed	<a href="http://www.andreacarr.co.uk/">http://www.andreacarr.co.uk/</a>

Please outline how each artist will contribute to the activity, and give a brief description of their work. (250 words)

AYESHA TANSEY is an actor and a creative producer who has studied at the Royal Central School of Speech and Drama (London) and Jaques Lecoq (Paris). She has worked with MKA: Theatre of New Writing, Les Foules, SpaceJunk, One Taste Cabaret, Miriam Austin, the RAF, BAE Systems, Allannah Madeline Foundation, Look Twice.

SARAH FLAVIA BERTRAM is a physical theatre performer who trained in Corporeal Mime. She has worked with Twisted Hip, OneTaste Theatre, NOH Budget Theatre, Theatre Re and the Canadian Opera Company.

KRISTOFFER HUBALL is a two year graduate of the Lecoq school in Paris. He is a co-founder of Rhum and Clay Theatre Company and has worked internationally with companies such as Wildworks (BAC) Tanz Theatre Wuppertal Pina Bausch, Annish Kapoor and Akram Kahn.

SABRINA MANAC'H trained at Lecoq in Paris and at Caen. She has worked across Europe, Turkey, Australia and North Africa with Les Horzinzins, Cie PNT, Melbourne French Theatre, and Naisiwon El Aniou.

LUCY CLAIRE is a London based composer originally from the North East of England who trained at London's Royal College of Music in composition and music for the moving image.

ANDREA CARR is a scenographer, performance maker and artist, with a first class honours degree in Theatre Design from Nottingham Trent University and an M.A from Slade School of Art. She has worked recently with Michela Sisti, WOW Festival Southbank, Extant, Kew Gardens, and Bath Fringe Festival. She is currently creating the 'EcoStage Pledge'.

## People who benefit from your activity

In this section we want you to tell us about who will engage with your activity. We are asking you to estimate the numbers resulting from this activity based on what you think you will achieve. On the next page you will have a chance to tell us more about the audiences and/or participants, who they are and how you will reach them.

See the Public Engagement section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

In the boxes below, please give an estimate of the number of people you estimate will benefit from this activity. If possible, please also estimate how many people benefited from your activities in the last 12 months. If none applies, enter '0'. 'Participants' means people doing the activity, including education workshops. 'Audience' includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or available online.

**Numbers benefiting from this activity:**

Artists	7
Participants	20
Audience (live)	30
Audience (broadcast, online, in writing)	1000
Total	1057

**Numbers benefiting from your activities over the last 12 months:**

Artists	9
Participants	89
Audience (live)	397
Audience (broadcast, online, in writing)	1200
Total	1695

**Results of your activity**

Please give the expected results of your activity.

We understand that your activity may change through the planning stages. Please estimate what you think will happen because of your activity, based on your current plans, and enter the appropriate number in each field. Enter '0' (zero) in any field which is not relevant to your activity.

Number of new products or commissions	2
Period of employment for artists (in days)	190
Number of performance or exhibition days	2
Number of sessions for education, training or participation.	5

('Participation' means people doing the activity. Divide the day into three sessions - morning, afternoon and evening. A 'session' is any one of, or part of, one of these. For example, a half-day education workshop would be one session.)

**People benefiting from your activity**

What are the age ranges of the people who will benefit from your activity?

All age ranges

Is the activity you are planning directed at, or particularly relevant to, any of the following groups of people?

**Ethnicity of beneficiaries**

- Asian or British Asian
- Black or British Black
- Chinese
- Other
- Not directed at any of these groups

**Disability status of beneficiaries**

Not disability specific

**Social exclusion status of beneficiaries**

Not specific to social exclusion

**Public engagement**

See the Public Engagement section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

Who will engage with this activity? Tell us about the target audiences or people taking part, and how they will engage with the activity. If the activity will not engage people immediately, eg some research and development activities, please tell us about who you anticipate will engage with your work in the longer term. (250 words)

We seek to engage artists, activists, professionals and organisations that are involved in the debate and culture around climate change and mining. On October 9th, 2015, we will continue to do so by hosting an invited audience of up to 50 theatre industry peers, members of the climate change advocacy community, as well as potential and existing partner organisations (e.g. Arts Admin, Royal Institution, Cape Farewell, Culture and Ecology Network Young Vic, Corn Exchange Newbury) at a showing and discussion forum. We will engage another 20 people at Fjlotstunga, Iceland artist residency as well as members of the local community at an informal showing of our developed material.

We will also utilise this time to enhance our on-line reach through the public sharing of our research and creative process via our website and social media platforms. Andrea Carr's documentation of her ecologically engaged process will, for example, act as an awareness raising tool around sustainable design and act as publicity for the performance once it is complete and touring. Likewise, documentation of our topical research, devising process and soundbites will serve a similar function. We intend to more than double the number of people who are engaged with our company online.

Please describe how you will reach your target audience or participants, in the short or long term, and give details of your proposed marketing activities where appropriate. (250 words)

We will use this period of research and development to capture all the material that we need for a marketing campaign for the completed show. Organisations like Cape Farewell have offered us support for the project through their social media channels and we intend to expand our base of word-of-mouth support through the continuous engagement in organisations like the Culture and Ecology Network (Young Vic) and by participating in Art COP21 in Paris, France.

Following this activity period, we will focus on preparations for another set of rehearsals to complete the show, begin to reach out to existing contacts at London theatres for a run in mid-2016, and make contacts to tour the work in areas of the England that have a strong connection to the mining industry. Additionally, when in residence at The Pleasance we will begin discussions with them about taking this work to the Edinburgh Fringe 2016.

We are currently looking for a venue partner to co-host bi-monthly discussions about the use of climate change as a theme in current works of theatre and film. These on-going nights will allow us to build new audiences, create links with and for local and sustainability minded businesses, contribute to the narrative of sustainable theatre practice, as well as increase HOAX's profile as a company who engage with and create dynamic, on-point and radical new theatre.

## Financial background

In what year was your organisation formed?

2015

What is your organisation's company number? (if applicable)

What was your organisation's income in the last full financial year? If you are a new organisation, please estimate your income for the first year.

£5,000.00

Estimate

Are you VAT registered?

No

## Income for your activity

**The Finance section will ask you to complete a budget for your activity, and to answer some questions about how you will manage your budget. Please read the Finance section of the How to apply guidance carefully before you begin.** [Click here.](#)

Key things to remember about Grants for the arts budgets

1. Your budget has to balance (your income needs to be the same as your expenditure)
2. We expect you to find at least 10% of the total cost of your activity from other sources
3. We need to be able to see how you have worked your figures out, so please break them down clearly
4. This should be for the total cost of the activity you are applying to do

**It is important to remember that the spending (expenditure) and income for your activity should match.**

**Please use full pounds only and no pence (for example, '£1,167'). Please check your figures carefully. If you do not fill in this section correctly, we cannot process your application.**

Amount you are requesting:

£13,790

Please tick this box if you are applying for 100% funding.

You should only enter cash income on this screen. Please enter any support in kind on the Support in kind screen, which is on a later page.

For more information about completing the budget table, read the Finance section of the How to apply guidance. [Click here.](#)

Please click on the button 'Add income line' to add an item of income to the budget.

## Income from other sources

Income heading	Description	Expected or confirmed	Amount £
Earned income	Revenue from previous performances	Confirmed	£450
Local authority funding			
Other public funding			
Private income	Indiegogo campaign throughout August	Expected	£600
<b>Income total</b>			<b>£14,840</b>

Please describe your approach to raising as much money as you can from other sources. Identify which other sources of funding you have applied to, and the progress of any other applications you have made (including the date you will know the outcome). (250 words)

We have allocated all of the profit from Tack-On Tours: The Ugliest Buildings in London towards funding this project. The profit income in the budget does not include the amount that has already been spent on flights and insurance.

We are carrying out an Indiegogo campaign due to start on the 5th of August, 2015 which will run until August 25th, 2015.

## Expenditure for your activity

You should only enter cash expenditure on this screen. Please enter any support in kind on the Support in kind screen, which is on the following page.

If your budget includes personal access costs that you need to manage the activity, please enter them under the last budget heading. Further information can be found in the Finance section of the How to apply guidance. Click here.

Total income (for information)

For more information about completing the budget table, read the Finance section of the How to apply guidance. Click here.

Please click on the button 'Add spending line' to add an item of expenditure to the budget.

## Spending (expenditure) for your activity

Expenditure heading	Description	Amount £
Artistic spending	Actors Fees	£5,280
Artistic spending	Composer Fee	£1,500
Artistic spending	Costume Design Fee	£1,500
Artistic spending	Technician	£100
Artistic spending	Documentation photography	£100
Artistic spending	Costume Materials	£600
Artistic spending	Additional rehearsal studio time	£210
Artistic spending	Set Design Fee	£1,000
Artistic spending	Maker Fee	£1,500
Artistic spending	Set Materials	£400
Making your performance accessible		
Developing your organisation and people		
Marketing and developing audiences	Outreach and audience development	£500
Overheads		
Assets - buildings, equipment, instruments and vehicles		
Other	Project administration	£500
Other	Public Liability Insurance	£200
Other	Transportation + Gas	£750
Other	Contingency	£500
Other	Per diems/Food in Iceland	£200
If you are disabled or Deaf, additional access or support cost you need to manage the activity		
<b>Expenditure total</b>		<b>£14,840</b>

Briefly tell us about your experience in managing budgets, and describe how you will manage the budget. (250 words)

Flavia Bertram has managed budgets for HOAX with Tack-On Tours: The Ugliest Buildings in London and separately for The Lonely Room (Grants for the Arts 2014), Green Roofs for Healthy Cities Industry Association, and OneTaste Theatre. She has worked on project evaluation for NOH Budget Theatre and with Pathways Designs, International Monitoring and Evaluation Consultancy.

We have created spreadsheets that monitor our incoming and outgoing transactions for the duration of the project. We will keep a record of all monies spent, and retain receipts. We have put deadlines in place for monies to be received/spent, so if there are any delays they will be noticed. We will also put financial controls in place, with a bank account currently being set up solely for HOAX activities. All of the documentation/bank information will be kept securely, and we will maintain our accounts so our spending is highly visible.

Please describe how any fees, rates and purchases have been calculated. (250 words)

Artistic fees have been decided for performers according to Equity Guidelines and London Living Wage. Lucy Claire based on her day rate.

Andrea Carr's fee on a 6 week design and 6 week construction structure.

All other artistic spending, based on extensive internet research.

In house administration and graphics based on a minimum number of hours needed to perform production tasks, meetings, etc (hours will be tracked throughout the process) at a £10/hr (rate set according to experience).

## Support in kind

### Support in kind

	Description	Expected or confirmed?	Amount £
	Pleasance Theatre, rehearsal space and performance venue	Confirmed	£410
	Fljotstunga, Residency & Accommodation	Confirmed	£4,460
	Dramaturgy, Vanessa Hammick	Confirmed	£200
			£5,070

For more information about support in kind, read the Support in kind section of the How to apply guidance. Click [here](#).

Please click on the 'Add support line' to add an item of support in kind to the budget.

Please use this box to explain your support in kind in more detail, if necessary. (250 words)

- The Pleasance, Islington has confirmed 3 days use of the StageSpace and a 50% discount for the use of a rehearsal room.
- Fljotstunga, Artist Residency have contributed 1600 Euro per person for accommodation, working space, residency fees, and main common meals during the residency as part of the 'dinner table discussions' project.
- Vanessa Hammick will provide Dramaturgy services free of charge at key stages in the research process.
- Flavia Bertram of HOAX will contribute 80% of video editing and graphics services in-kind toward the project.
- Jana Obermueller, Freelance editorial and PR consultant will provide a day's tutorial to increase Journey to the Centre of the Earth's reach.

We have further received specialist and administrative support from Amy Clamp (Pleasance Theatre), Lucy Hopkins (Cape Farewell), Lisa Woynarski (Culture and Ecology Network/ PhD Theatre and Ecology), David Scott (Mining Engineer), Graham Neal (Chemical Engineer), Paula Van Hagen (Chats Palace), Malaika Cunningham (The Bare Project), Tanja Beer (Designer/EcoScenography PhD), Kishore Rao (UNESCO), Anaise Roesch (ArtsCOP21), Deborah Wallen (Royal Institute), Mat Burt (Artistic Director VAULT Festival).

## Activity partners

In this section of the application form we want you to tell us how you will manage your activity. We will ask you to tell us about any other partners involved in the activity, where it will be taking place and how you will manage and evaluate the activity. We will ask you to complete a timeline of the key stages of your activity.

See the Management section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

## Activity partners

If your activity involves working with other organisations or partners, please enter their details here.

Click the 'Add partner' button

## Partners

Partner name	Main contact	Email address	Confirmed or expected	Role in activity

Please provide a brief summary of your and your partners' recent experience in managing similar types of activity. (250 words)

Sarah Flavia Bertram has worked in a project management capacity in numerous settings, they include:  
(June-August 2014/2015) Production, Budget Management, Graphics  
Pam & Sharlene's Tack-On Tours Present The Ugliest Buildings In London, Theatrical Walking Tours for London Festival of Architecture  
(March-April 2014) Monitoring and Evaluation for Creative Thinking Program NOH Budget Theatre and The Janus Day Program, London, UK  
(September 2013) Freelance Copy Writing/ Editing, London, UK  
Building Blogs: development of communications pack and booking system for venue space Pathways  
Design/M&E Programme Design Consultant: copy editing reports  
Twisted Hip: copy editing  
(August 2013) Initial Budgeting, Co-director and Performer  
Buster's Silver Screen Daydreams, OneTaste Theatre, Commission for Happy Days International Beckett Festival Enniskillen, Northern Ireland  
(October 2005 – May 2008) Committee Manager, Course Development Researcher Green Roofs for Healthy Cities, Toronto, ON

Ayesha Tansey has produced and managed over 10 pieces of theatre:

- Co-Producer, Tack-On Tours: Ugly (UK for LFA and InTRANSIT Festival)
- Co-Producer, Marketing and Publicity for Please Don't Talk About Me When I'm Gone (UK)
- Producer, Marketing and Publicity for Crookback (UK)
- Co-Producer, Marketing and Publicity for Beta Life (AUS)
- Co-Producer, Marketing and Publicity for Split (AUS)
- Artist in Residence for Development of Cyber Safety 'IAPPS' Arena Theatre Company (AUS)
- Contracted to Research and Develop 5 Pieces of Full Length Theatre for the Well Being Program, Cultural Infusion(AUS)

(Oct 2007 to Sep 2008), Front Of House Supervisor, Head Reception, Gasworks Arts Park, Albert Park  
( May 2006 to March 2007) Head Reception, Ticketmaster Australia

## Location

We report to local and national government on where funded activity takes place. We also consult local authorities about activities that will affect their communities. To help us to do this we ask you to give us information on where your activity takes place.

Type of activity:

Non-touring

For more information about Touring activities, read our Touring information sheet. [Click here.](#)

## Location details

Non-touring activity is activity that is happening in just one place, in a number of different places (but is not touring) or activity that is not taking place in any specific place, such as online work or a publishing project).

Will your activity happen in one or more specific places or venues?

Yes

## Location details

Name	Postcode	Local authority
Pleasance Theatre, Islington	N7 9EF	Islington

## Activity plan

To give us a clear understanding of how your project will be managed, we would like to know about your planning and preparation to date and to see an outline project plan for your proposed activity.

## Planning to date

Please briefly identify the main stages of any planning and preparation activity completed to date. Please note this work should not be included in your budget, as we cannot fund any part of an activity that has already taken place.

See the Management section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

(100 words)

Until this proposed activity period we have carried out:

- 2 days of research and development with the creative actors and dramaturge
- Preliminary development "sketchbook" of narrative and design ideas
- 3 months of independent research
- Held 4 half-day production meetings and brainstorming sessions

There are four main areas of development for this activity period:

- Devising (exploration and refinement of 30 minutes)
- Design and construction (on-going throughout the activity period)
- Soundscape composition (September 15th-October 9th, with time for spillover and refinement until October 31st).
- Post-showing publicity materials preparation and evaluation management.

## Activity plan

Please use the table below to identify the main stages of the activity from the start date onwards, and to show who will lead on each element of the activity. Add each activity in date order.

## Activity plan

Start date	End date	Activity or task	Task lead
04/09/2015	14/09/2015	Residency at Fjlotstunga Physical research and initial exploration of dramatic scenarios	Ayesha Tansey/ Sarah Flavia Bertram
04/09/2015	31/10/2015	Design and construction of costumes and props	Andrea Carr
15/09/2015	31/10/2015	Composition of soundscape	Lucy Claire
15/09/2015	09/10/2015	Outreach and invitation to work-in-progress	Ayesha Tansey
10/10/2015	31/10/2015	Compilation of documentation, publicity and evaluation materials	Sarah Flavia Bertram
05/10/2015	09/10/2015	Residency at the Pleasance, Islington Refinement of material generated while in Iceland	Ayesha Tansey/ Sarah Flavia Bertram

## Evaluation

Please briefly tell us how you plan to monitor the progress of your activity and to evaluate your achievements throughout the activity. If we give you a grant, we will ask you to evaluate your work and fill in an activity report form at the end of your activity.

See the Management section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

Please briefly describe your plans to evaluate this activity. (100 words)

We will use the following methodological tools to evaluate the development of this activity:

- Utilise Julie's Bicycle Creative IG Tools to assess the ecological footprint of creation and establish a baseline for future improvement.
- Questionnaires and peer feedback.
- Lead artists will meet prior to the activity period to refine their desired outcomes as artists and outcomes for the audience.
- Documentation of the work and Question and Answer session.

Upon completion of this first phase of R&D we will compile the assessment material and debrief in order to move forward and reach out to new and existing partners for the second phase of development and subsequent touring.

## Attachments

### Grants for the arts - supporting information

**Please note:** this information refers to Grants for the arts applications only and does not apply to applications to the Artists' international development fund. If you are applying to the Artists' international development fund you should return to 'Application type' page using the menu on the left and make sure you have ticked the box against the statement "Please tick this box only if you are applying to the Artists' international development fund". You will then see information specific to the Artists' international development fund mandatory attachment when you return to this page.

The application form is designed to give us all the information we need to come to a decision on your application. Where appropriate, you can upload **one** supporting document as an attachment or supply **one** weblink to illustrate the quality of your work.

This attachment should only be used to give us a sense of your work. It should not be used to provide further information about your activity.

1. We can only accept one document or link
2. The document can be a maximum of five pages
3. The maximum file size you can upload is 10MB

We can accept the following formats:

1. PDF
2. Image file (jpg, png etc)
3. Microsoft Word
4. Microsoft PowerPoint
5. Web link (please note we will only view a single website page.)

Please do not upload links to folders or sites containing lots of documents - we will not be able to take these into account.

or

Description	Link to open / download	File Size (MB)
Page of Hoax's trailers and video work	<a href="http://hoaxtheatre.com/portfolio/video/">http://hoaxtheatre.com/portfolio/video/</a>	
<b>Total</b>		



## Declaration

### National lottery

Do you, or does your organisation object to receiving National Lottery funding for religious reasons?

No

### Data protection and freedom of information

#### Data protection and freedom of information

We are committed to being as open as possible. This includes being clear about how we make decisions on Grants for the arts and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you.

As a public organisation we have to follow the Data Protection Act 1998 and the Freedom of Information Act 2000. We have a data protection policy, which is available from our website at [www.artscouncil.org.uk/data-protection-policy](http://www.artscouncil.org.uk/data-protection-policy)

We also have an information sheet about freedom of information. [Click here.](#)

You must read the Freedom of Information Act section of the How to apply guidance before you sign your application. [Click here.](#)

#### By signing this application form, you agree to the following:

1. We will use this application form and the other information you give us, including any personal information, for the following purposes.

1. To decide whether to give you a grant.
2. To provide copies to other individuals or organisations who are helping us award and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
3. To hold in our database and use for statistical purposes.
4. If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
5. If we offer you a grant, you will support our work to campaign for the arts, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic excellence.

**I confirm that the organisation named on this application has given me the authority to sign this application on its behalf.**

**I confirm that the activity in the application falls within the powers of the organisation's constitution or memorandum and articles of association (the legal document setting out the rules governing the organisation).**

**I confirm that, as far as I know, the information in this application is true and correct.**

Do you agree with the above statements?

Yes

Name

SARAH FLAVIA BERTRAM

**2.** You have read and understood the Freedom of Information Act section of the How to apply guidance. Click [here](#). You accept how we generally plan to treat your application and other related information if someone asks to see it under the Freedom of Information Act 2000. You accept that the information sheet does not cover all cases, as we have to consider each request for information based on the situation when we get the request.

Do you meet our bank account requirements set out in our [Bank Details guidance](#)? Click [here](#).

Yes

- Tick this box if you consider that we should treat your application as confidential information.
- Tick this box if you consider that we should treat your financial information, such as your budget and any business plan, as confidential information.
- Tick this box if there is any other information you have provided that you consider to be confidential information.

If we offer you a grant and you have ticked any of the boxes above, we would generally treat that information as confidential until your activity ends (according to the date you gave us in this application).

- Tick this box if you consider that we should treat that information as confidential after your activity ends.

**3.** You agree that we can keep you informed of our work and pass your contact details to organisers of arts marketing activities, conferences and training events.

- Tick this box if you do not want us to keep you informed of our work.
- Tick this box if you do not want us to pass your contact details to organisers of arts marketing activities, conferences and training events.