



Grants for the arts

**Application Type**

**Application Type**

Are you applying as an individual or as an organisation?

An individual

**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

**Individual details**

**Your contact information**

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.

**We use this information to update your contact details.**

First name

Sarah Flavia

Middle name

Last name

Bertram

Any other name you may be known by

What is your full address?

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

Full postcode

N16 5DP

Address name or number

Flat 12, The Trees 83-89

Street

Amhurst Park

Locality

Town / city

LONDON

County

Non-UK address or address  
not found

Phone number, including area  
code

Mobile number

Please give any other contact details.

Email address

Website address

Textphone

Fax number

Are you VAT registered?

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?

Have you received any advice from local authority staff?

Have you received advice from other sources?

### 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

**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:

**Basic details****Project information**

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

(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](#).**Amount requested**

Please tell us how much you are requesting.

**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

Activity end date

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 recent relevant artistic work, experience and achievements. (250 words)

Flavia Bertram is a performer and director who trained at the International School of Corporeal Mime. She has a B.A. in English Literature and International Development from McGill University. She has led devising with Tina in the Green Dress, OneTaste Cabaret, Buster's Silver Screen Daydreams commissioned by Happy Days International Beckett Festival Enniskillen, and most recently Tack-On Tours Present The Ugliest Buildings in London for LFA2014. She has worked in arts education for over 10 years.

Eloise Carles is a performer and illustrator from France. She performed for four years with the company Le Jour Se Lève directed by Emmanuel Oger in Paris. She left France to study at the International School of Corporeal Mime. She graduated from the school and joined Le Theatre de L'Ange Fou for one season. She works now as a freelance performer and illustrator.

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

The Lonely Room is the story of two women trapped in limbo. They wait for the One-Big-Event that will allow them to realise their dreams and fulfil their existence. Time has stopped. They wait.. and wait.. a glimmer of hope...and they wait...

In our early explorations we quickly realised the nature of the challenge: how do we represent a nothing and nowhere state of mind in physical action? We have decided to create a cyclical structure to represent the absence of time, different kinds of loneliness and waiting. We have created a short movement pattern that we will distort, repeat and sample. This pattern will be anchored by one of seven chairs which will continuously draw the protagonists back to an expectant solitary state. Likewise, the music will have a primary motif which will be sped up, slowed down and distorted to create a feeling of timelessness.

The requested support for an R&D period will allow us to expand and enrich our existing fifteen minutes of material. It will allow us to dive deeper into our chosen subject matter. We will continue to engage in self-reflexive practice with regard to the accessibility and honesty of the story that we are looking to tell.

We also look to raise awareness of our work through continued expansion our networks with other industry professionals, venues, funding bodies, and outreach partners that would be interested in the piece. We will deliver 4 workshops through the White Hart Studios Project.

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

This activity is shaping the way we use corporeal mime to examine fundamental issues of human experience while ensuring it is emotionally and intellectually accessible to audiences. This approach has been present in our previous works.

The development of this piece will allow for touring opportunities, public engagement through participation and discussions, and will widen our audience base. It will allow us to expand our networks and solidify relationships with audiences, venues, other artists, respected industry professionals and charitable organisations.

It is vital to the future of our work and work like it that we generate an audience for mime. The Lonely Room will provide us with a platform from which to run issue and skills-based outreach activities, thereby increasing the engagement with and the financial sustainability of our creative work. Initial steps have already been taken to integrate our theatre practice with relevant outreach activities: Age UK Haringey are interested in using the piece as a catalyst for discussion in their befriending service as a part of the Campaign to End Loneliness; White Hart Project Studios have asked us to deliver workshops at Haringey Sixth Form Centre.

## 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
Michael Neo	Composer	Confirmed	<a href="http://www.michaelneo.com">www.michaelneo.com</a>
Andres Velasquez	Lighting Designer	Confirmed	<a href="https://www.pleasance.co.uk/who-is-who">https://www.pleasance.co.uk/who-is-who</a>

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

Michael Neo will be working closely with us throughout rehearsals. He is a composer, lyricist, sound designer and recordist. He has worked on a number of productions, in both theatre and film. Notable recent examples of his work include 'Flatmates V Zombies' (Camden Fringe 2013 top picks); two film trailers showcasing digitised British Council archival footage; 'Milk Teeth' (International Physical Theatre Festival 2013) and recording stand-up comedian Yianni in binaural audio – three dimensional audio for headphones (Yianni: Numb and Number, 2012). Michael holds a first class BSc in 'Audio Design and Production' and three awards from the University of Kent, including for 'best project' for a Musique concrete piece for headphones.

Andres Velasquez is the Technical Manager at Pleasance Theatre. He was a member of Theatre de L'Ange Fou from 2008-2014.

## 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	4
Participants	80
Audience (live)	190
Audience (broadcast, online, in writing)	
Total	274

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

Artists	2
Participants	
Audience (live)	
Audience (broadcast, online, in writing)	
Total	2

**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	1
Period of employment for artists (in days)	82
Number of performance or exhibition days	4
Number of sessions for education, training or participation.	8

('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)

Given that this is an application for research and development, immediate engagement will be limited to workshop participants, the artists, invited industry professionals and attendees of a ticketed 3-day Work-in-Progress at the Blue Elephant Theatre. We have already begun talks with the Blue Elephant Theatre about engaging a wider audience, specifically groups that might be affected by loneliness (e.g. the elderly, people with disabilities, marginalised groups). Furthermore, White Hart Studios Project have invited us to be a part of a symposia (dates TBD) and to deliver 4 workshops to Haringey Sixth Form Centre students.

In the longer term, we will target this performance to physical theatre festivals and venues and their audiences, organisations that deal with issues around loneliness. We will examine the possibility of touring more remote venues.

The themes of loneliness, waiting and isolation have resonated with everyone that we have spoken to about The Lonely Room; it has become apparent that people are hungry to talk about their experiences. We are endeavouring to make a space where audience members feel free to acknowledge their vulnerability with regard to this taboo subject. We hope that by presenting our understanding of loneliness, isolation and waiting as well as how one choses to engage with those states of being, that audiences will experience something touching and transformative. We hope that the experience of this piece will be the catalyst for much needed discussion and reflection on how we relate to one another as human beings.

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)

By early August we will have prepared a sales and marketing package which will including press release, image, web address and flyers/posters to distribute. Careful documentation of our activity and maintenance of our respective websites will allow quick and efficient responses should further interest be stirred as a result of this R&D period. We will use our existing and continuously growing networks to garner support on social media.

As a part of our time with White Hart Studios Project, we will deliver four 1.5 hour workshops for 6th form students that attend Haringey Sixth Form College. With the Studios' support we will extend our relations with the wider community. For the October work-in-progress showing, we will work with Blue Elephant Theatre to engage local groups at a concessionary rate: Age UK Bermondsey, Dulwich Help Line, and Southwark Churches.

Once the R&D period is complete we will work in cooperation with theatres and community groups to maximise impact, specifically targeting groups who might not usually engage in and will most benefit from exposure to the arts. Currently we are reaching out to groups that deal with issues of mental health, loneliness and isolation. Specifically, Age UK branches and Mind.

## 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:

£6,706

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	1/3 box office takings	Expected	£300
Local authority funding			
Other public funding			
Private income	Personal income put towards admin fees	Confirmed	£440
<b>Income total</b>			<b>£7,446</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)

Given that both Flavia Bertram and Eloise Carles are emerging artists, we are supporting ourselves and have garnered much in-kind support for this project. We are also applying for Old Vic New Voices funding for 2 weeks of rehearsal time in October.

## 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)

£7,446.00

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	2x120hrs @ £8.80, rehearsals at London Living Wage rate & equity	£2,112
Artistic spending	Composer Fee @ 500/week	£2,000
Artistic spending	Lighting Design, £100 day rate	£200
Artistic spending	Lighting Technician @ 4 shows	£150
Artistic spending	2 x Shoes, Dance Direct	£42
Artistic spending	2 x Trousers, 12.90 each ebay	£26
Artistic spending	4 x shirts	£45
Artistic spending	Chairs	£70
Making your performance accessible		
Developing your organisation and people	Admin and outreach, marketing 12.5 days @ 10/hr	£1,000
Marketing and developing audiences	500 postcards, printed.com	£41
Overheads	Discounted Rehearsal Space @ Theatre Deli, October	£900
Overheads	Blue Elephant, Marketing & Outreach Support	£100
Assets - buildings, equipment, instruments and vehicles	Panasonic SD80 Full HD Camcorder	£300
Other	Transportation	£60
Other	Contingency	£400
If you are disabled or Deaf, additional access or support cost you need to manage the activity		
<b>Expenditure total</b>		<b>£7,446</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 with Green Roofs for Healthy Cities, Tack-On Tours and OneTaste Theatre. Working from this and Eleni Kyriacou at Twisted Hip Experiences' advice 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 set up solely for this project with a single named signatory for cheques dispensed (Flavia Bertram). 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 Flavia Bertram & Eloise Carles according to Equity Guidelines and London Living Wage.  
 Michael Neo and Andres Velasquez based on their day rates.  
 All other artistic spending, based on extensive internet research.  
 In house administration and graphic 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 £
	Photography, Kasia Rucinska	Confirmed	£150
	3 days Prop & Costume Altering Space, Building Bloqs	Confirmed	£180
	Theatre Delicatessen	Confirmed	£252
	Financial and project management advice, Eleni Kyricou	Confirmed	£120
	White Hart Studios - Rehearsal Space	Expected	£1,000
	Lighting training (Andres Velasquez)	Confirmed	£200
			£1,902

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)

We have further received specialist production and administrative advice from Adrien Barry at Jackson's Lane, Guillaume Pige at Theatre Re, Vanessa Hammick at Drawn to the Stars, Clive Selwyn at Dr Clive's Circus, Ayesha Tansey at Tack-On Tours, Niamh de Valera at Blue Elephant Theatre and graphic and marketing advice from Catherine Smith at More Creative.

## 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
Blue Elephant Theatre	Niamh de Valera	Niamh@blueelephanttheatre.co.uk	Confirmed	Theatre venue & outreach partner
White Hart Studios Project	Benjamin de Poar	white.hart.studios@gmail.com	Expected	Rehearsal space, workshops and outreach
Theatre Delicatessen	Oscar Blustin	oscar@theatredelicatessen.co.uk	Expected	Production and rehearsal support

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

Flavia Bertram has worked in a project management capacity in numerous settings, they include:

(June-August 2014) 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 Bloqs: 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

(September 2011-2013) Performer and Co-producer  
OneTaste Cabaret, London, UK

(January-August 2013/April 2011- August 2012) Shift Leader & Purchasing  
Look Mum No Hands, London, UK

(October 2005 – May 2008) Committee Manager, Course Development Researcher  
Green Roofs for Healthy Cities, Toronto, ON

## 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:

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?

## Location details

Name	Postcode	Local authority
Theatre Delicatessen	W1A 2BG	Westminster
Blue Elephant Theatre	SE5 0XT	Southwark
White Hart Studios Project	N17 8HR	Haringey

## 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)

To date we have:

- Completed a phase of creative exploration
- Undertaken administration for the preparation for period of research and development
- Liaised with possible venues
- Compiled lists of potential festivals and venues
- Contacted some outreach partners
- Sought advice and support from existing and new contacts

## 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
13/08/2014	31/08/2014	Rehearsals	Eloise Carles & Flavia Bertram
18/08/2014	31/08/2014	Music Composition	Michael Neo
18/08/2014	31/08/2014	Promotion and Work-In Progress invitations sent	Flavia Bertram, supported by Eloise Carles
29/08/2014	29/08/2014	Work-In Progress showing	Flavia Bertram & Eloise Carles
30/08/2014	30/08/2014	Debrief	Flavia Bertram
18/08/2014	22/08/2014	Prop and Costume purchasing and modification	Flavia Bertram, supported by Eloise Carles
01/09/2014	06/10/2014	Compiling material, out-standing issues, liaising with venues, outreach, and marketing	Flavia Bertram
07/10/2014	27/10/2014	Rehearsals at WHSP, workshops, lighting design, WHSP Symposia (date tbd)	Flavia Bertram and Eloise Carles
28/10/2014	31/10/2014	Blue Elephant Theatre	Flavia Bertram, supported by Eloise Carles
01/11/2014	15/11/2014	Debrief, evaluation and assessment, ACE reporting	Flavia Bertram
13/08/2014	13/08/2014	Meeting to establish evaluation criteria	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)

Lead and associate artists will meet to identify:

- The evaluation and measurement methodology (documentation, questionnaires, peer feedback)
- The outcome for the artists
- The outcome of the performances for audience members and participants
- The outcome of the project for venues

We will receive support for the evaluation during the work-in-progress showing at Blue Elephant Theatre and we will have a volunteer on our side. Upon completion of the work-in-progress we will compile the assessment materials in order to move forward with the work and develop an integrated outreach programme with new and existing partners.

## 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)
The Lonely Room Supporting Material	<a href="http://www.flaviabertram.com/#!/lonelyroom/c7tj">http://www.flaviabertram.com/#!/lonelyroom/c7tj</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, as far as I know, the information in this application is true and correct.**

Do you agree with the above statement?

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.