

Your Project

In your own words, tell us what your project is.

**First, give us:
A 50-word summary:**

Up to 300 characters

This grant supports the development of 'we were promised honey!', a solo theatre show by Sam Ward about the climate crisis. We'll develop the script and technical elements + rehearse towards a high-quality sharing. Alongside, we'll run workshops, an 'Open Rehearsal' and R&D a new engagement scheme.

**Then:
A more detailed description of your project:
We want to understand what your project involves; what is it about and what will happen**

Up to 800 characters

we were promised honey! is a solo show exploring climate change through an act of communal storytelling with the audience. It asks: how do we tell the story of the future when the end seems inevitable?

After R&D last year with Soho Theatre, they've now commissioned us to complete the project, supported by NDT, Bedales + Paines Plough. We'll

- Develop script & technical elements to completion over 3 weeks
- Complete a 5-day technical residency at Bedales
- Engage 2 co-devisers
- Present sharing to producers in July to secure programming

Alongside, we'll run 'Making Autobiographical Theatre' workshops for young people and an 'Open Rehearsal' + Mentoring Scheme for emerging artists. We'll R&D a 'Young Dramaturgs' scheme, creating a blueprint for engagement in future projects.

Your activity

**What type of activity does your project mainly focus on?
This gives us a good sense of the different elements of your project
Tick as many as feel relevant**

Developing new creative or cultural work mainly with other people (Eg co-creation with participants), Developing new creative or cultural work mainly on my own, or within my organisation (Eg new visual artwork, a theatre piece, a piece of research, etc), Developing our organisation (Eg trying out new business models, business planning, testing out a new approach), Working innovatively and/or collaboratively (Eg working across sectors, with new partners, learning from inter/national best practice, etc)

Please click the 'Save' button below after you have answered the question.

Audience and participants

Is your project aimed at any of the groups below as audiences or participants?

By 'audience' we mean people who are going to experience your project as viewers, listeners or readers but are not actively involved in the project.

By 'participants' we mean people who are actively involved in your project (other than the artists or others leading the project) by devising, creating, making, presenting or performing.

Tick here if your activity is specifically aimed at any particular age group.

Tick the age group(s) that you expect to be significantly represented among audience and participants.

Audience type - Age - Aged 20 to 24, Audience type - Age - Aged 16 to 19

Tick here if your activity is specifically aimed at any identified ethnic groups.

Tick here if your activity is specifically aimed at disabled people.

Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity.

Tick here if your activity is specifically aimed at either male, female or trans people.

Feasibility and risk

This section helps us to understand how you will successfully deliver your project.

We need to know your plans for managing the project, what your budget is and how you will respond to any risks or challenges.

You don't need to have managed a project before, but you need to be able to demonstrate that you have given consideration to how you will manage the project, the budget, and any risks/challenges, and that you or your project partners have the skills to ensure it is delivered successfully.

When we look at your answers to the questions in this section we will think about:

- whether the budget is appropriate for the scale and type of activity?
- how appropriate are the areas of income and spending?
- whether all items in the budget are relevant and reasonable [are fees or wages appropriate to the context? Have quotes for assets/equipment been appropriately researched for any purchases?]
- whether the activity is attracting income from other sources; - is any other income confirmed? If not, are your potential income sources realistic?
- if appropriate financial controls are in place - Do you or the people you're working with have the necessary skills to manage the budget?
- if the activity is realistic and well-planned, and if you have demonstrated that you or the people you are working with are able to deliver the project

Project timeline

Project dates

Tell us the start and end dates for your project.

Please allow enough time to plan your project and for us to process your application, as well as enough time for us to make a payment before your start date if your project is successful. See our How to apply guidance for more details.

The dates you give here should be the dates for the full project you're asking us to fund.

We need eight weeks to process applications for £30,000 and under.

Project start date: 20/06/2022

Project end date: 25/07/2022

Please use the tool below to list the main stages and tasks of the project from the start date onwards, and to show who will lead on each element of the project. Please add each project stage in order. You must enter at least one stage.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter about the stages of your project.

Start date	End date	Activity or task details	Task lead
20/06/2022	20/06/2022	Recruitment Period for Youth Dramaturgs & Open Rehearsal begins: call-outs sent	Rhian Davies
20/06/2022	20/06/2022	Confirm workshops with Bedales, BWS, Spotlight + Xaverian	Rhian Davies
20/06/2022	20/06/2022	Call-out circulated for 2 Co-Devisers via social media & partner venues	Sam Ward
20/06/2022	20/06/2022	Invitations to final sharing @ NDT Broadgate sent out to producers, programmers + climate orgs	Rhian Davies
21/06/2022	25/06/2022	Technical Residency @ Bedales w/ LX Designer	Sam Ward

25/06/2022	25/06/2022	Payments made to all artists in line with standard industry practice	Sam Ward
21/06/2022	21/06/2022	First strategic production and budget overview day	Rhian Davies
24/06/2022	24/06/2022	'Making Autobiographical Theatre' workshop @ Bedales	Sam Ward
28/06/2022	28/06/2022	'Making Autobiographical Theatre' workshop @ Xaverian College	Sam Ward
30/06/2022	30/06/2022	'Making Autobiographical Theatre' workshop @ BWS	Sam Ward
04/07/2022	04/07/2022	Deadline to select 2 Co-Devisers	Sam Ward
05/07/2022	05/07/2022	Contracts issued to Co-Devisers + Director	Rhian Davies
06/07/2022	06/07/2022	'Open Rehearsal' attendees selected. Greeting emails sent out.	Sam Ward
11/07/2022	11/07/2022	Call-out circulated for online 'Making Autobiographical Theatre' workshop	Sam Ward
11/07/2022	11/07/2022	Second strategic production and budget overview day	Rhian Davies
11/07/2022	11/07/2022	'Young Dramaturgs' selected. Greeting email sent out. Travel organised and booked.	Sam Ward
11/07/2022	15/07/2022	Develop show @ Broadgate with 2 Co-Devisers	Sam Ward
15/07/2022	15/07/2022	Payments made to all artists in line with standard industry practice	Sam Ward
16/07/2022	16/07/2022	First 'Introduction to Dramaturgy' Workshop with Young Dramaturgs	Sam Ward
17/07/2022	17/07/2022	Second 'Introduction to Dramaturgy' Workshop with Young Dramaturgs	Sam Ward
18/07/2022	18/07/2022	Third strategic production and budget overview day	Rhian Davies
18/07/2022	22/07/2022	Develop show @ Broadgate with 2 Co-Devisers + Director	Sam Ward
20/07/2022	20/07/2022	'Making Autobiographical Theatre' workshop @ Spotlight	Sam Ward
21/07/2022	21/07/2022	Fourth strategic production and budget overview day	Rhian Davies
22/07/2022	22/07/2022	Final sharing to producers, programmers and invited groups	Sam Ward
22/07/2022	22/07/2022	'Young Dramaturgs' final session: discussion of the sharing, feedback received.	Sam Ward
22/07/2022	22/07/2022	Focus Group with the 'Young Dramaturgs': structured discussion on their needs and desires.	Sam Ward
22/07/2022	22/07/2022	Payments made to all artists in line with standard industry practice	Sam Ward
23/07/2022	23/07/2022	Online 'Making Autobiographical Theatre' workshop	Sam Ward
25/07/2022	25/07/2022	Evaluation Day (half day) with Sam + Rhian	Sam Ward
11/07/2022	15/07/2022	'Open Rehearsal' active - participants invited to join the room. Room live-streamed each day.	Sam Ward

Project plan details

Start date: 20/06/2022
End date: 20/06/2022
Activity or task details: Recruitment Period for Youth Dramaturgs & Open Rehearsal begins: call-outs sent
Task lead: Rhian Davies

Project plan details

Start date: 20/06/2022
End date: 20/06/2022
Activity or task details: Confirm workshops with Bedales, BWS, Spotlight + Xaverian
Task lead: Rhian Davies

Project plan details

Start date: 20/06/2022
End date: 20/06/2022
Activity or task details: Call-out circulated for 2 Co-Devisers via social media & partner venues
Task lead: Sam Ward

Project plan details

Start date: 20/06/2022
End date: 20/06/2022
Activity or task details: Invitations to final sharing @ NDT Broadgate sent out to producers, programmers + climate orgs

Task lead: Rhian Davies

Project plan details

Start date: 21/06/2022

End date: 25/06/2022

Activity or task details: Technical Residency @ Bedales w/ LX Designer

Task lead: Sam Ward

Project plan details

Start date: 25/06/2022

End date: 25/06/2022

Activity or task details: Payments made to all artists in line with standard industry practice

Task lead: Sam Ward

Project plan details

Start date: 21/06/2022

End date: 21/06/2022

Activity or task details: First strategic production and budget overview day

Task lead: Rhian Davies

Project plan details

Start date: 24/06/2022

End date: 24/06/2022

Activity or task details: 'Making Autobiographical Theatre' workshop @ Bedales

Task lead: Sam Ward

Project plan details

Start date: 28/06/2022

End date: 28/06/2022

Activity or task details: 'Making Autobiographical Theatre' workshop @ Xaverian College

Task lead: Sam Ward

Project plan details

Start date: 30/06/2022

End date: 30/06/2022

Activity or task details: 'Making Autobiographical Theatre' workshop @ BWS

Task lead: Sam Ward

Project plan details

Start date: 04/07/2022

End date: 04/07/2022

Activity or task details: Deadline to select 2 Co-Devisers

Task lead: Sam Ward

Project plan details

Start date: 05/07/2022

End date: 05/07/2022

Activity or task details: Contracts issued to Co-Devisers + Director

Task lead: Rhian Davies

Project plan details

Start date: 06/07/2022

End date: 06/07/2022

Activity or task details: 'Open Rehearsal' attendees selected. Greeting emails sent out.

Task lead: Sam Ward

Project plan details

Start date: 11/07/2022

End date: 11/07/2022

Activity or task details: Call-out circulated for online 'Making Autobiographical Theatre' workshop

Task lead: Sam Ward

Project plan details

Start date: 11/07/2022

End date: 11/07/2022

Activity or task details: Second strategic production and budget overview day

Task lead: Rhian Davies

Project plan details

Start date: 11/07/2022
End date: 11/07/2022
Activity or task details: 'Young Dramaturgs' selected. Greeting email sent out. Travel organised and booked.
Task lead: Sam Ward

Project plan details

Start date: 11/07/2022
End date: 15/07/2022
Activity or task details: Develop show @ Broadgate with 2 Co-Devisers
Task lead: Sam Ward

Project plan details

Start date: 15/07/2022
End date: 15/07/2022
Activity or task details: Payments made to all artists in line with standard industry practice
Task lead: Sam Ward

Project plan details

Start date: 16/07/2022
End date: 16/07/2022
Activity or task details: First 'Introduction to Dramaturgy' Workshop with Young Dramaturgs
Task lead: Sam Ward

Project plan details

Start date: 17/07/2022
End date: 17/07/2022
Activity or task details: Second 'Introduction to Dramaturgy' Workshop with Young Dramaturgs
Task lead: Sam Ward

Project plan details

Start date: 18/07/2022
End date: 18/07/2022
Activity or task details: Third strategic production and budget overview day
Task lead: Rhian Davies

Project plan details

Start date: 18/07/2022
End date: 22/07/2022
Activity or task details: Develop show @ Broadgate with 2 Co-Devisers + Director
Task lead: Sam Ward

Project plan details

Start date: 20/07/2022
End date: 20/07/2022
Activity or task details: 'Making Autobiographical Theatre' workshop @ Spotlight

Task lead: Sam Ward

Project plan details

Start date: 21/07/2022

End date: 21/07/2022

Activity or task details: Fourth strategic production and budget overview day

Task lead: Rhian Davies

Project plan details

Start date: 22/07/2022

End date: 22/07/2022

Activity or task details: Final sharing to producers, programmers and invited groups

Task lead: Sam Ward

Project plan details

Start date: 22/07/2022

End date: 22/07/2022

Activity or task details: 'Young Dramaturgs' final session: discussion of the sharing, feedback received.

Task lead: Sam Ward

Project plan details

Start date: 22/07/2022

End date: 22/07/2022
Activity or task details: Focus Group with the 'Young Dramaturgs': structured discussion on their needs and desires.
Task lead: Sam Ward

Project plan details

Start date: 22/07/2022
End date: 22/07/2022
Activity or task details: Payments made to all artists in line with standard industry practice
Task lead: Sam Ward

Project plan details

Start date: 23/07/2022
End date: 23/07/2022
Activity or task details: Online 'Making Autobiographical Theatre' workshop
Task lead: Sam Ward

Project plan details

Start date: 25/07/2022
End date: 25/07/2022
Activity or task details: Evaluation Day (half day) with Sam + Rhian
Task lead: Sam Ward

Project plan details

Start date: 11/07/2022

End date: 15/07/2022

Activity or task details: 'Open Rehearsal' active - participants invited to join the room. Room live-streamed each day.

Task lead: Sam Ward

Budget - Income

Income table

Please complete the income table below with all your cash income, as well as any support in kind you will receive. (By support in kind we mean goods or services that you would otherwise have to pay for, but are being provided for free.)

Remember:

- Your budget must balance. This means your total income needs to be the same amount as your total expenditure.
- Only include income that relates specifically to this project.
- Do not include personal access costs in the income table. These are automatically included in the total amount you are requesting from us.
- For any earned income you should include how these amounts have been calculated in the description field, for example:
 Ticket sales (7 dates @ 60% of 100 capacity x £8 ticket price) £3,360

To add an income line

To add each income line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Income summary

Income heading	% Project value	Amount (£)
Earned income	0.00%	£0
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	11.95%	£2,700
Income total (cash)	11.95%	£2,700
Support in kind	39.61%	£8,950
Arts Council England Funding	48.44%	£10,946
Income total	100.00%	£22,596

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	0.00%	£0
Confirmed	100.00%	£11,650
Income total	100.00%	£11,650

Please tick the box if you have less than 10% funding from sources other than the Arts Council.

Income heading	Description	Expected or confirmed	Expected confirmed date	Amount
Private income	Soho Theatre Commission	Confirmed	---	£800
Private income	New Diorama Theatre Financial Support	Confirmed	---	£500
Private income	Bloomsbury Publishing Advance	Confirmed	---	£400
Private income	YESYESNONO Financial Support	Confirmed	---	£1,000
Support in kind	Rehearsal space + Technical support @ Bedales (1 week)	Confirmed	---	£2,800
Support in kind	Rehearsal space @ NDT Broadgate (2 weeks)	Confirmed	---	£2,400
Support in kind	Dramaturgical Support from Adam Brace @ Soho Theatre (10 days @ £30...	Confirmed	---	£3,000
Support in kind	YESYESNONO Live-Streaming Kit	Confirmed	---	£500
Support in kind	Paines Plough - Producing Support (1 day)	Confirmed	---	£150
Support in kind	Paines Plough - Dramaturgy Support (1 day)	Confirmed	---	£100

Income details

Income heading: Private income
Description: Soho Theatre Commission
Expected or confirmed: Confirmed
Amount (£): £800

Income details

Income heading: Private income
Description: New Diorama Theatre Financial Support
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Private income
Description: Bloomsbury Publishing Advance
Expected or confirmed: Confirmed
Amount (£): £400

Income details

Income heading: Private income
Description: YESYESNONO Financial Support
Expected or confirmed: Confirmed
Amount (£): £1,000

Income details

Income heading: Support in kind
Description: Rehearsal space + Technical support @ Bedales (1 week)
Expected or confirmed: Confirmed
Amount (£): £2,800

Income details

Income heading: Support in kind
Description: Rehearsal space @ NDT Broadgate (2 weeks)
Expected or confirmed: Confirmed
Amount (£): £2,400

Income details

Income heading: Support in kind
Description: Dramaturgical Support from Adam Brace @ Soho Theatre (10 days @ £300pd)
Expected or confirmed: Confirmed
Amount (£): £3,000

Income details

Income heading: Support in kind
Description: YESYESNONO Live-Streaming Kit
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Support in kind

Description: Paines Plough - Producing Support (1 day)

Expected or confirmed: Confirmed

Amount (£): £150

Income details

Income heading: Support in kind

Description: Paines Plough - Dramaturgy Support (1 day)

Expected or confirmed: Confirmed

Amount (£): £100

Income Questions

Tell us more about the match funding for your project

- **How you have worked out the earned income you expect to receive during the project?**
- **Why is it realistic?**
- **How will your project meet its aims if you receive less income than expected?**

Up to 1500 characters

All private income and support-in-kind is confirmed and contracted, and as such we do not expect any shortfall in project income, ACE funding pending.

We have raised £800 in a commission from Soho Theatre. This has been supported with confirmed match funding of £500 from New Diorama Theatre and £1000 from YESYESNONO. Bloomsbury's advance payment of £400 for publication of 'we were promised honey!' is confirmed.

The support-in-kind figures have all been calculated based on direct quotes from our partner organisations. All support has been confirmed in writing by partners.

Budget - Expenditure

Expenditure table
 Please complete the expenditure table below with all your cash expenditure.

Remember:

- Your budget must balance. This means your total expenditure needs to be the same amount as your total income.
- Only include expenditure that will be spent between the start and end date of your project.
- The table already includes any Support in kind you added on the Income screen so you do not need to add this.
- Breakdown your expenditure so we can understand your costs, for example: Artist fee (2 x Creative specialists @ £150 per day for 10 days = £3,000)

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic spending	52.47%	£11,856
Making your work accessible	3.72%	£840
Developing your organisation and people	1.33%	£300
Marketing and developing audiences	0.00%	£0
Overheads	0.00%	£0
Assets - buildings, equipment, instruments and vehicles	0.00%	£0
Environmental responsibility costs	0.00%	£0
Other	2.88%	£650
Personal access costs	0.00%	£0
Expenditure total (cash)	60.39%	£13,646
Support in kind	39.61%	£8,950
Expenditure total	100.00%	£22,596

Total income (for information): £22,596

To add an expenditure line
 To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Expenditure	Description	Amount
Artistic spending	Lead Artist Fee - 3 weeks @ £500pw	£1,500
Artistic spending	Co-Deviser Fee - 2 weeks £500pw	£1,000
Artistic spending	Co-Deviser 2 Fee - 2 weeks @ £500pw	£1,000
Artistic spending	Director Fee - 1 week @ £500pw	£500
Artistic spending	Producer Fee - 4 days @ £250pd	£1,000

Artistic spending	Sound Designer Fee	£2,000
Artistic spending	Lighting Designer Fee	£2,000
Artistic spending	'Young Dramaturg Group' Participant Fees - see breakdown below	£1,856
Artistic spending	'Young Dramaturg' Travel costs	£700
Making your work accessible	'Open Rehearsal' Participant Travel	£140
Making your work accessible	Lead Artist & Producer Mentoring Time for 'Open Rehearsal' Particip...	£200
Developing your organisation and people	Lead Artist & Producer Evaluation (1 day @ £150pd)	£300
Making your work accessible	Workshop Facilitator Fees (Autobiographical Theatre) - 5 half day fees	£500
Artistic spending	Workshop Facilitator Fees ('Introduction to Dramaturgy') - 2 full d...	£300
Other	Contingency @ 5%	£650

Expenditure details

Expenditure heading: Artistic spending
Description: Lead Artist Fee - 3 weeks @ £500pw
Amount (£): £1,500

Expenditure details

Expenditure heading: Artistic spending
Description: Co-Deviser Fee - 2 weeks £500pw
Amount (£): £1,000

Expenditure details

Expenditure heading: Artistic spending
Description: Co-Deviser 2 Fee - 2 weeks @ £500pw
Amount (£): £1,000

Expenditure details

Expenditure heading: Artistic spending
Description: Director Fee - 1 week @ £500pw
Amount (£): £500

Expenditure details

Expenditure heading: Artistic spending
Description: Producer Fee - 4 days @ £250pd

Amount (£): £1,000

Expenditure details

Expenditure heading: Artistic spending

Description: Sound Designer Fee

Amount (£): £2,000

Expenditure details

Expenditure heading: Artistic spending

Description: Lighting Designer Fee

Amount (£): £2,000

Expenditure details

Expenditure heading: Artistic spending

Description: 'Young Dramaturg Group' Participant Fees - see
breakdown below

Amount (£): £1,856

Expenditure details

Expenditure heading: Artistic spending

Description: 'Young Dramaturg' Travel costs

Amount (£): £700

Expenditure details

Expenditure heading: Making your work accessible
Description: 'Open Rehearsal' Participant Travel
Amount (£): £140

Expenditure details

Expenditure heading: Making your work accessible
Description: Lead Artist & Producer Mentoring Time for 'Open Rehearsal' Participants - 1 half day each @ £100 per half day
Amount (£): £200

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Lead Artist & Producer Evaluation (1 day @ £150pd)
Amount (£): £300

Expenditure details

Expenditure heading: Making your work accessible
Description: Workshop Facilitator Fees (Autobiographical Theatre) - 5 half day fees
Amount (£): £500

Expenditure details

Expenditure heading: Artistic spending

Description: Workshop Facilitator Fees ('Introduction to Dramaturgy') - 2 full day fees

Amount (£): £300

Expenditure details

Expenditure heading: Other

Description: Contingency @ 5%

Amount (£): £650

Expenditure questions

How have you worked out the costs of the artistic spending included in your budget?

Up to 1500 characters

Lead Artist: Company standard rate of £500pw. Set at the start of each calendar year using ITC guidelines.

Co-Deviser: Company standard rate of £500pw as above.

Director: Company standard rate of £500pw as above.

Producer: Company standard rate of £250pd.

Lighting Designer: Design fee of £2000 per ITC recommendations

Sound Designer: Design fee of £2000 per ITC recommendations

'Youth Dramaturg Group' fees: Paid at London Living Wage (£11.05).
Initial workshops are full days = £88.40 per participant. 10 participants =
£884.00

Final sharing is full day - see above.

How have you worked out the costs of making your work accessible included in your budget?

Up to 1500 characters

'Youth Dramaturg Group' travel costs worked out with £50 as average intercity train fare.

'Open Rehearsal' travel: Worked out with London day pass for zones 1-6 at £14.

Facilitator fees: 5 half day workshops ('Making Autobiographical Theatre') at £100pd.

2 full day workshops ('Introduction to Dramaturgy') at £150pd

How have you worked out the costs of developing your organisation included in your budget?

Up to 1500 characters

Evaluation: Producer + Lead Artist for 2 days at £150pd.

How have you worked out the costs of expenditure listed as 'other' in your budget?

Up to 1500 characters

Contingency worked out at 5% reflecting safety net required over a short space of time.

How much of your total project budget is being spent on International costs (such as visas, carnets, freight, travel, accommodation, per diems)? £0

What experience do you have of managing a project budget of this size? I have managed a project budget of this size or larger before

Risks and challenges

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks?

Up to 1500 characters

RECRUITMENT

A key risk with this project is failing to recruit a diverse range of participants for the Youth Dramaturgs or Open Rehearsal schemes. As such we have designed the recruitment process with the following structures to mitigate such risk:

- Recruiting over multiple weeks to ensure a broad range of participants are made aware of the opportunity;
- Recruiting via a wide network of organisations with whom we have strong relationships
- Using models of engagement inspired by Kaizen's recruitment methodologies
- Paying 'Youth Dramaturgs' to ensure there are no financial barriers to taking part

COVID-19

Another risk is disruption due to the ongoing pandemic. As such we have built in a range of precautionary measures to the process to ensure the project can continue under various public health scenarios:

- Both the Youth Dramaturgs and Open-Rehearsal schemes can pivot to digital delivery, allowing them to continue for those isolating;
- All creative team + participants must antigen test for Covid-19 before + after every in-person session
- We are working with all partners to develop appropriate covid mitigations for their specific contexts
- The sharing will be digitally captured should audiences be unable to attend.

Delivering the Outcomes

Your Project and the Outcomes

Our strategy sets out three outcomes; Creative People, Cultural Communities and A Creative and Cultural Country. We do not expect every project to address all three outcomes, but we do want projects to align to at least one and to set out in detail how particular components are being addressed.

You can read about our three outcomes here: <https://www.artscouncil.org.uk/outcomes-0>

When we look at your answers to the questions in this section, where relevant we will think about:

- How your project is supporting people at all stages of their lives to design, develop and increase their participation in high quality creative activities
- If your project focuses on children and young people:
 - If you your project reaches families from a wide range of backgrounds
 - If you are widening and improving opportunities for children and young people to take part in creative activities outside schools
 - if your project is supporting children and young people to develop their creative skills and potential
- If you are working with communities to better understand and respond to their needs and interests, resulting in increased cultural engagement and the wide range of social benefits it brings
- If your project is exploring new types of creative practice, new forms of cultural content and new ways of reaching new and existing audiences and participants
- If you are collaborating with other cultural organisations and/or with the commercial creative industries and/or with further and higher education that focuses on innovation, research and development and training, especially in relation to the use of new technologies
- If your project is strengthening the international connections of cultural organisations and creative and cultural practitioners, including co-production and touring
- If your project is bringing world-class culture to audiences in England
- If your project helps to ensure people have opportunities to sustain their careers and fulfil their potential in the creative industries, especially those who are currently under-represented
- If your project is connecting people and places, nationally and internationally

How will your project contribute to the delivery of at least one of our Outcomes, including which, if any, of the Outcome components?

A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international, Creative People: Everyone can develop and express creativity throughout their life

Please click the 'Save' button below after you have answered the question.

**Creative people:
How will your project contribute to this outcome?**

Up to 1500 characters

Working with a network of organisations we'll invite a wide range of voices aged 16-21 to participate in two new schemes to develop their creative skills.

YOUNG DRAMATURGS

We'll hire a group of 7 young people with whom we'll co-create the blueprint for future engagement work. We'll offer them skills in exchange for their insight on how they wish to be involved. The offer includes:

- 'Introduction to Dramaturgy': Two workshops on dramaturgy. They'll learn how to build from a starting idea, how to structure a show and how to offer dramaturgical advice in rehearsal;
- Invitation to the final sharing: Participants will watch the show and will participate in a post-discussion, in which Sam will talk through the dramaturgy, allowing them to observe process and use their newly acquired skills in conversation
- Focus Group: Structured discussion about their artistic interests, creative needs & how they want to engage with companies like ours. This will give us the blueprint to design our full 'Young Dramaturgs' scheme. [SEE INVESTMENT PRINCIPLES: AMBITION AND QUALITY - 'Developing Your Work']

For details on recruitment for this scheme see WORKFORCE section below.

WORKSHOPS

We'll lead free workshops at schools + youth theatres on 'Autobiographical Theatre in Shadow of Catastrophe'. These workshops offer devising tools and creative practices for young people looking to become artists and facilitate young people to talk about their future in a structured, creative way.

**A Creative and Cultural Country:
How will your project contribute to this outcome?**

Up to 1500 characters

SHOW

In creating this show we are exploring new participatory techniques and new modes of innovative storytelling. The development builds on Sam Ward's history of experimentation at the boundaries of live performance. He has a strong track record for innovation, having won the Total Theatre Award in 2017 and been shortlisted for the Total Theatre Award for Innovation in 2019.

Collaboration sits at the heart of this project, as we'll develop the show with five multidisciplinary artists. The diverse ensemble of emerging artists all lost opportunities due to the COVID pandemic; this project is a critical investment in their careers ensuring they can fulfil their potential and benefit from the partnerships we've secured for this project.

We are collaborating with a broad range of cultural organisations and higher educational institutions to research new performance styles and train students alongside our own development. Collaboration with Soho Theatre + Paines Plough offers financial and dramaturgical support + gives us confidence that we are bringing world-class culture to audiences in England. Collaboration with Bedales offers a high level of technical support. Collaborating with our network of educational institutions allows us to reach new audiences, enriching our work and progress.

OPEN-REHEARSAL

We'll open our rehearsal room, [SEE: COMMUNITIES] giving emerging artists opportunities to engage with a professional creative environment and bespoke mentoring.

The Investment Principles

Your Project and the Investment Principles

The Investment Principles are an important part of our strategy and we encourage you to use them to strengthen the planning and delivery of your project.

Our Investment Principles are:

- Ambition and Quality
- Dynamism
- Environmental Responsibility
- Inclusivity and Relevance

You can read about our Investment Principles here

In this section you can use the Investment Principles to build up a more in-depth picture of your project, which in turn will give us a stronger understanding of your intentions and plans, and how your project will contribute to delivering our Strategy.

- applications for £100,000 and under

You need to complete the section on Inclusivity and Relevance.

You can answer any of the other questions in this section to help you develop your own approach to adopting the Investment Principles. If you do answer any of the other questions we'll take that information into consideration when we make a decision on your application

When we look at your answers to the questions in this section, where relevant, we will think about:

- If the Investment Principles you have responded to are relevant to the scale of your project, and what you want it to achieve
- If you have used the Investment Principles to give an in-depth picture of your project
- If the target audiences for the activity are clearly identified
- If you have thought about how your project could help you to make a contribution to the Creative Case for Diversity
- how the activity might align with our Equality Objectives
- If there is meaningful engagement
- If the project will develop you and your work, or the work/skills of the people/organisations involved
- the quality of the experience for the people taking part in the project
- if the activity increases opportunities for people who don't currently get involved in the creativity and culture or are involved a little in creative and cultural activity
- if the activity increases opportunities for people already taking part in creative and cultural activity
- if plans to market the activity to audiences are well-defined, and are likely to achieve your aims
- if there is no immediate opportunity to involve people (for example, research and development), whether there is potential for the public to get involved in the future; and
- If you are you taking steps to improve the environmental responsibility of your project

All applicants need to complete the section on Inclusivity and Relevance.

Inclusivity and Relevance

This Investment Principle is about England's diversity being fully reflected in the organisations and individuals we support and the culture they produce through:

Communities

- Tell us who you want to reach with this project, how you have identified them, and how they have been involved in the planning and/or creative process
- Tell us about the steps you will take to make sure your project is open and accessible to people within the communities you plan to work with

Up to 1500 characters

For a detailed list of the key communities we're targeting, see the LONGER-TERM BENEFICIARIES section.

SHARING

We'll engage diverse communities of young people through our partners' creative learning programmes, including the local schools & youth theatres invited to book our devising workshop. We'll reach out to orgs engaged in art & climate activism: Julie's Bicycle, Season for Change, UK Youth Climate Coalition, Climate & Migration Coalition. Representatives will be invited to the final sharing of the show, with the opportunity to feedback in writing, conversation & social media.

FUTURE SHOW

We'll invite potential programmers who have previously expressed interest to the final sharing - Soho, Paines Plough, NDT, Royal Court - with the aim of securing their programming, allowing us to reach new audiences in the future.

OPEN-REHEARSAL

We'll invite 10 emerging artists - those just entering a career in the arts as it seems most unstable - into our rehearsal room for one day. They'll also receive one-to-one mentoring, giving them a space to ask detailed questions on their projects and careers. We'll recruit them through social media call-outs and our partners' networks of artist communities. All attendees will have travel costs covered. These 10 will be invited to the final sharing of the show. We'll live-stream rehearsals for 1 week, allowing unsuccessful applicants + other interested people to access the work and email questions.

Workforce

- If you're engaging a team of people to work on your project, or are working in partnership with other individuals or organisations, tell us:

- How you will ensure they reflect the communities you wish to reach
- How you will ensure access to opportunities are open and accessible

- If you're not working with anyone else on your project you should explain why and consider how working with others would help you to reflect the communities you wish to reach.

Up to 1500 characters

COLLABORATORS

We'll hire two co-devisers to help complete the show. They will be drawn from one of our target audiences: emerging artists held back by the pandemic. We'll seek collaborators using open calls on social media & through partner venues. Our call-outs specify inclusion of members of the global majority as well as those who identify as disabled. We'll undertake targeted outreach to theatre networks for disabled artists (eg. Graeae) and artists of the global majority (eg. Talawa, Eclipse).

YOUTH DRAMATURGS

Youth Dramaturgs are part of our team; their feedback informing the blueprint for future organisational development. They come from our target audience for this show + for future projects: young people - most vulnerable to climate change & future political uncertainty. As such their voices are vital in determining our future shows' development.

To ensure a broad range of participants we'll recruit via callouts through our diverse network of partners: schools and universities (eg. Bedales, Xaverian, Bishops, Bath Spa) to their student bodies; partner venues (eg. NDT, ARC, Royal Exchange) to their local community groups + youth theatres; and community groups with whom we have a prior engagement (eg. Spotlight).

We'll host drop-in sessions with our referral partners, where we can present the opportunity to the young people in person. We'll ensure the application form is short, clear and simple with the option to send a video/audio recording instead.

Creative Case

- Tell us how your project addresses the Creative Case for Diversity

Read about the Creative Case for Diversity here

Up to 1500 characters

This project engages creatively with the themes of climate change that disproportionately affect those from the global majority. The process of recruiting our core team and Youth Dramaturg Group bears this in mind; we are committed to ensuring such voices are represented in both. We will aim for 50% of our creative team to be members of the global majority - above the ONS percentage on diversity in London (42%), and 25% of our national Youth Dramaturgs Group - above the ONS percentage on diversity in England and Wales (15.2%).

A long-term ambition of 'Young Dramaturgs' is to train young people who might not have encountered 'dramaturgy' as a practice before to the point that they feel able to act as dramaturgs in future rehearsal rooms, as they enter the creative sector. By recruiting a diverse range of young voices for this group and for future groups we will be diversifying the range of voices contributing to the wider creative output across the country.

We are committed to working with and supporting emerging freelance artists within the creative team. We are financially supporting young people as part of the 'Young Dramaturgs' group. Our workshops take place in a diverse spread of locations nationally, with a broad range of socio-economic backgrounds, ensuring we are engaging with a representative group of young people. We create work through non-hierarchical, collaborative process; the voice of each member of our team deeply influences the work.

Environmental Responsibility

This Investment Principle is about leading the way in your approach to Environmental Responsibility.

You don't have to use this Investment Principle to tell us about your project, but if you think it is relevant to your project you can tick the box(es) below and tell us.

Any information you provide here we will use when making a decision on your application.

Using Data

Has your project been informed by your own or other environmental data? If so tell us about this here:

Plan, Action and Change

If you plan to measure the environmental impact of your project, tell us about the data you will collect and how it will be used:

Advocacy, Education and Influence

If you plan to develop your/your organisation's skills and knowledge on environmental responsibility, tell us about it here:

Up to 1500 characters

We are committed to using this project, with its themes of climate catastrophe, to grow and develop our company skills and knowledge on environmental sustainability, such that it is embedded into the planning and delivery stages of all future projects.

Using information from Staging Change and Julie's Bicycle we will undertake to have an entirely sustainable approach to making throughout the process. We will trial Volume One: Sustainable Productions of the Theatre Green Book, a cross-sector initiative & resource kit creating a common standard for making theatre sustainably. We will aim initially to learn about and achieve their Baseline standard, then explore the infrastructure we would need to level up to their Intermediate standard.

Part of the R&D will be at New Diorama's Broadgate space, a world-first initiative for independent artists: a free-to-use rehearsal complex centering sustainability in its design & construction. We will engage New Diorama's mentorship and that of their design associates to learn about sustainable supply chains, materials & production management, to inform our R&D and prepare our company for future, environmentally-responsible touring.

Ambition & Quality

This Investment Principle is about organisations and individuals being ambitious and committed to constantly improving the quality of their work.

You don't have to use this Investment Principle to tell us about your project, but if you think it is relevant to your project you can tick the box(es) below and tell us.

Any information you provide here we will use when making a decision on your application.

Understanding What Others Think

If you are taking steps to understand what people (peers and/or the public) think about your work and how you make it, tell us about it here:

Up to 1500 characters

Our work is defined by its relationship to the audience, with liveness as a core part of the dramaturgy. As such, regular engagement with peers, partners and public is a crucial feature of our creative process. We have built regular sharings for our peers into the end of every week, adding live-streaming so we can ensure a wide range of people can join and offer feedback. At the final sharing feedback will be gathered in-person, in writing and in social media. This will be used to enrich the data captured through the impact and insight toolkit, offering a rich blend of qualitative and quantitative data to inform the next steps for the piece.

One aim of this grant period is to listen to young people and understand what they want so as to design our 'Young Dramaturgs' scheme to meet them. Once designed, the 'Young Dramaturgs Panel' will allow us to regularly show our work to young members of the public, who will creatively contribute to its development, ensuring all our future output is grounded in concerns of future audiences.

We have been running 'Autobiographical Theatre' workshops for many years at venues and universities nationally. Over time we have listened to feedback and developed their delivery. The new iteration will combine this tried and tested format with an innovative thematic stimulus. Delivering the workshops at schools and youth theatres will give us a broad range of feedback on this new approach, allowing us to improve over this process.

Developing Your Work

If this project aims to develop your skills (and those you work with) and contribute to your longer-term ambitions for strengthening the quality of your work, tell us about it here:

X

Up to 1500 characters

Being commissioned by Soho Theatre represents a marked shift in the scale of venue supporting us. It's important that we present them with a strong piece of work to secure their programming + that of other invited venues. We have already generated interest from partners of significant scale: beyond this grant period Paines Plough have programmed us for their season at the Edinburgh Fringe; Bloomsbury are publishing the text; Bedales are programming us for Spring 2023. It's important that we have the product to be able to meet these opportunities.

With this project we are R&Ding a new way of including young people as creative voices in our process for all future shows. The 'Young Dramaturgs' will become a permanent part of how we make work in the future, as we involve a panel of young people from initial stages of a show right up to the end. We are progressing our organisational development by cementing audience engagement as a sustained feature of our process, and this project will give us the blueprint to ensure the scheme responds to the needs of young people from across the country as we design future projects.

We will upscale and increase the reach of our existing open rehearsal scheme and workshop offer. Adding live-streaming infrastructure to both, allowing more to attend, cementing those digital techniques into all the engagement work we do in the future and making such schemes more resilient in the face of change.

Measuring Your Progress

If you are setting out what good looks like for your project and know how you'll track how well you're doing and how well it's been received, tell us about it here:

X

Up to 1500 characters

Obtaining truthful feedback is difficult through forms alone so we will complement this with a variety of strategies, as highlighted in the 'Understanding What Others Think' section.

Our objectives are in 3 areas: To create a high-quality show that has a meaningful relationship to climate activism; to offer opportunities in professional theatre-making at the early stages of their career through our three engagement strands; and to secure the future programming of the show.

Measuring mechanisms: feedback from Young Dramaturgs; feedback from climate organisations invited to the sharing; feedback from participants across all engagement strands; interest levels + feedback from producers and programmers.

The success criteria for the quality of the work will be: interest in tour booking for Spring 2023; good quality feedback from audiences at the sharing; good feedback from key partners, building more resilient relationships;

The mark of success for the engagement strategy will be: good feedback from participants in the Young Dramaturgs, with a clear blueprint for future engagement strands and a desire from this initial cohort to work with us again in the future; the starting blocks for creating the governance infrastructure of a permanent advisory board, reflective of society and not a replica of the 'pale/male/stale' boards of some long established organisations.

Dynamism

This Investment Principle is about being dynamic and able to respond to the challenges of the next decade.

You don't have to use this Investment Principle to tell us about your project, but if you think it is relevant to your project you can tick the box(es) below and tell us.

Any information you provide here we will use when making a decision on your application.

The way you work

If you are testing your organisation's model or your individual practice to ensure you can account for change, or adjust when things do not go as planned, tell us about it here:

Developing People

If you plan to develop you/your organisation's skills and knowledge, tell us about it here:

Technology and Data

If you are using technology and/or data and evidence to deliver and develop your project and assess its impact, tell us about it here: