

Amount requested

Tell us the total amount you are applying to us for, including any personal access costs* (£): £19,301

How much of this request is for your / your collaborators' personal access costs?* (£): £0

*If you, or the people you are working with, are:

- deaf or disabled,
- neurodivergent,
- experience learning difficulties,
- have a mental health or
- long term health condition,

there may be extra costs relating to your access needs. These could be to help you deliver the project, or for the online management of your grant.

Some examples are a BSL interpreter, a notetaker or specialist tutor for admin support, counselling costs during your project.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Fair pay

Arts Council England is committed to ensuring proper and fair payment to artists and those who work in the creative industries. Please read the Fair pay section of our How to apply guidance for more information.

Have you used a recognised industry standard to work out how to pay artists and professionals involved in your project (including you)? Yes - If so, which one?

Please explain in more detail.

Up to 600 characters

All fees have been calculated to ensure they meet or are above ITC recommended minima. As experienced practitioners everybody commands a rate beyond the minimum weekly rate of £494. Most being at £600 per week for the past few years. Due to the cost of living crisis and the need to support sustainable careers we have increased the weekly rate to £750 for those on tour.

If there are other people included in the delivery of my project, as workers or volunteers, I am aware of my responsibilities:

X

The latest government guidance on employing people is here.

Your Project

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

First, give us:

A 50-word summary:

Up to 300 characters

4th Resubmit for tour of S Ward & YESYESNONO show, 'we were promised honey', brings the innovative show to new audiences across UK in Spring 2023. While on tour we'll develop a new production, working with local artists at 4 venues + will roll out 'Young Dramaturg' workshops for local young people.

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

4th Resubmit for Edinburgh hit, offie-shortlisted 'we were promised honey' to tour nationwide to 9 venues, building a broad audience base in regions new + familiar to us. We will dedicate time to identify a new network of community stakeholders in underserved regions nationwide, ensuring our work has a new, wide reach.

As we tour we will:

1. Begin R&D on new sequel-show - storytelling about family relations across differing ideologies - using our time in 3 touring-venues (Manchester, Plymouth, Keswick) & 1 non-touring (NDT), working with local artists + inviting local emerging artists to observe as part of 'Open Rehearsal'.
2. Roll out free workshops for local young people at touring venues aiming building their artistic skills and understanding of dramaturgy.

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), Showing, performing or exhibiting something to/with people in your or their communities (Eg a show, an exhibition, a tour, a programme of activities), Developing our organisation (Eg trying out new business models, business planning, testing out a new approach), Working at significant scale or scope, with a national impact (Eg national touring, an event for a national anniversary or commemoration), 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.

Please note that currently decisions for National Lottery Project Grants applications for up to £30,000 will take up to 9 weeks.

Project start date: 29/05/2023

Project end date: 13/11/2023

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
29/05/2023	29/05/2023	PROJECT MANAGEMENT - all creative team contracted	Rhian Davies
29/05/2023	29/05/2023	TRAVEL - travel to Plymouth	Sam Ward
29/05/2023	03/06/2023	SEQUEL-SHOW – R&D week on sequel-show 10am-4pm with local artist (not Tues) with Open Rehearsals	Sam Ward
29/05/2023	29/05/2023	29th May: AUDIENCE DEVELOPMENT: meet Theatre by the Lake to identify local community stakeholders	Rhian Davies
29/05/2023	03/06/2023	AUDIENCE DEVELOPMENT: call-outs for show and workshops sent to Lake District stakeholders	Rhian Davies

29/05/2023	29/05/2023	AUDIENCE DEVELOPMENT - Social media campaign for Keswick begins	Rhian Davies
29/05/2023	29/05/2023	PRESS/MARKETING – press release to local titles in Keswick and Lake District	Rhian Davies
30/05/2023	30/05/2023	TOUR-SHOW - get-in at The Drum, Plymouth	Lucy Adams
31/05/2023	31/05/2023	PROJECT MANAGEMENT: Payment run for all creatives	Rhian Davies
01/06/2023	01/06/2023	YOUNG DRAMATURGS - Successful applications for 'Young Dramaturg' workshops at HOME selected	Sam Ward
31/05/2023	03/06/2023	TOUR-SHOW - perform at The Drum, Plymouth (evenings)	Sam Ward
03/06/2023	03/06/2023	YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at The Drum	Sam Ward
04/06/2023	04/06/2023	TRAVEL - travel to Manchester	Sam Ward
05/06/2023	10/06/2023	SEQUEL-SHOW - R&D week on sequel-show 10am-4pm with local artist (not Tues) with Open Rehearsals	Sam Ward
06/06/2023	06/06/2023	TOUR-SHOW - get-in at HOME, Manchester	Lucy Adams
07/06/2023	10/06/2023	TOUR-SHOW - perform at HOME, Manchester (evenings)	Sam Ward
10/06/2023	10/06/2023	AUDIENCE DEVELOPMENT: online taster session for 'Young Dramaturg' participants in Lake District	Rhian Davies
10/06/2023	10/06/2023	YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at HOME	Sam Ward
16/06/2023	16/06/2023	YOUNG DRAMATURGS - Successful applicants for 'Young Dramaturg' workshops in Keswick selected	Rhian Davies
17/06/2023	17/06/2023	TOUR-SHOW – Arrive, get-in and perform at The Unity, Liverpool	Sam Ward
18/06/2023	18/06/2023	TRAVEL - travel to Theatre by the Lake, Keswick	Sam Ward
19/06/2023	24/06/2023	SEQUEL-SHOW - R&D week on sequel-show 10am-4pm with local artist (not Tues) with Open Rehearsals	Sam Ward
21/06/2023	21/06/2023	TOUR-SHOW - get-in at Theatre by the Lake, Keswick	Lucy Adams
22/06/2023	24/06/2023	TOUR-SHOW - perform at Theatre by the Lake, Keswick (evenings)	Sam Ward
24/06/2023	24/06/2023	YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at TBTL	Sam Ward
23/06/2023	23/06/2023	TOUR-SHOW – Live-Stream of 'we were promised honey!' hosted on Crowdcast	Sam Ward
30/06/2023	30/06/2023	PROJECT MANAGEMENT: Monthly payment run for all creatives	Rhian Davies
07/08/2023	11/08/2023	SEQUEL-SHOW - R&D week on sequel-show in London, 10am-4pm with local artist + Open Rehearsal	Sam Ward
25/09/2023	25/09/2023	AUDIENCE DEVELOPMENT: meet with Brixton House to identify local community stakeholders	Rhian Davies
25/09/2023	02/10/2023	AUDIENCE DEVELOPMENT: call-outs for show sent to London stakeholders.	Rhian Davies
25/09/2023	25/09/2023	AUDIENCE DEVELOPMENT: meet with Proteus to identify local community stakeholders	Sam Ward
25/09/2023	02/10/2023	AUDIENCE DEVELOPMENT: call-outs for show sent to Basingstoke stakeholders.	Sam Ward
25/09/2023	25/09/2023	AUDIENCE DEVELOPMENT: meet with Feast Theatre Festival to identify local community stakeholders	Rhian Davies

25/09/2023	02/10/2023	AUDIENCE DEVELOPMENT: call-outs for show sent to Malvern stakeholders.	Rhian Davies
25/09/2023	25/09/2023	AUDIENCE DEVELOPMENT: meet with The Spring to identify local community stakeholders	Sam Ward
25/09/2023	02/10/2023	AUDIENCE DEVELOPMENT: call-outs for show sent to Havant stakeholders.	Sam Ward
25/09/2023	25/09/2023	AUDIENCE DEVELOPMENT: meet with The Brewhouse to identify local community stakeholders	Rhian Davies
25/09/2023	02/10/2023	AUDIENCE DEVELOPMENT: call-outs for show sent to Taunton stakeholders.	Rhian Davies
03/10/2023	03/10/2023	PRESS/MARKETING – Social media campaign for London begins	Sam Ward
03/10/2023	03/10/2023	PRESS/MARKETING – send press release to local titles in London	Rhian Davies
03/10/2023	03/10/2023	PRESS/MARKETING – Social media campaign for Basingstoke begins	Sam Ward
03/10/2023	03/10/2023	PRESS/MARKETING – send press release to local titles in Basingstoke	Rhian Davies
03/10/2023	03/10/2023	PRESS/MARKETING – Social media campaign for Wolverhampton begins	Sam Ward
03/10/2023	03/10/2023	PRESS/MARKETING – send press release to local titles in Wolverhampton	Rhian Davies
03/10/2023	03/10/2023	PRESS/MARKETING – Social media campaign for Havant begins	Sam Ward
03/10/2023	03/10/2023	PRESS/MARKETING – send press release to local titles in Havant	Rhian Davies
03/10/2023	03/10/2023	PRESS/MARKETING – Social media campaign for Taunton begins	Sam Ward
03/10/2023	03/10/2023	PRESS/MARKETING – send press release to local titles in Taunton	Rhian Davies
14/10/2023	14/10/2023	AUDIENCE DEVELOPMENT: online taster session for potential 'Young Dramaturg' participants in London	Sam Ward
27/10/2023	27/10/2023	YOUNG DRAMATURGS – Successful applications for 'Young Dramaturg' workshops at Brixton Hous selected	Sam Ward
03/11/2023	03/11/2023	TOUR-SHOW - arrive get-in and perform at Brixton House	Sam Ward
04/11/2023	04/11/2023	YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at Brixton House	Sam Ward
04/11/2023	04/11/2023	TOUR-SHOW - perform at Brixton House	Sam Ward
07/11/2023	07/11/2023	TOUR-SHOW - arrive get-in and perform at Proteus	Sam Ward
08/11/2023	08/11/2023	TOUR-SHOW - arrive get-in and perform at The Spring	Sam Ward
09/11/2023	09/11/2023	TOUR-SHOW - arrive get-in and perform at Feast Theatre Festival	Sam Ward
10/11/2023	10/11/2023	TOUR-SHOW - arrive get-in and perform at The Brewhouse	Sam Ward
11/11/2023	11/11/2023	PROJECT MANAGEMENT: Monthly payment run for all creatives	Rhian Davies
13/11/2023	13/11/2023	PROJECT MANAGEMENT - Evaluation day with Sam and Rhian	Rhian Davies

Project plan details

Start date: 29/05/2023
End date: 29/05/2023
Activity or task details: PROJECT MANAGEMENT - all creative team contracted
Task lead: Rhian Davies

Project plan details

Start date: 29/05/2023
End date: 29/05/2023
Activity or task details: TRAVEL - travel to Plymouth
Task lead: Sam Ward

Project plan details

Start date: 29/05/2023
End date: 03/06/2023
Activity or task details: SEQUEL-SHOW – R&D week on sequel-show 10am-4pm with local artist (not Tues) with Open Rehearsals
Task lead: Sam Ward

Project plan details

Start date: 29/05/2023
End date: 29/05/2023
Activity or task details: 29th May: AUDIENCE DEVELOPMENT: meet Theatre by the Lake to identify local community stakeholders

Task lead: Rhian Davies

Project plan details

Start date: 29/05/2023

End date: 03/06/2023

Activity or task details: AUDIENCE DEVELOPMENT: call-outs for show and workshops sent to Lake District stakeholders

Task lead: Rhian Davies

Project plan details

Start date: 29/05/2023

End date: 29/05/2023

Activity or task details: AUDIENCE DEVELOPMENT - Social media campaign for Keswick begins

Task lead: Rhian Davies

Project plan details

Start date: 29/05/2023

End date: 29/05/2023

Activity or task details: PRESS/MARKETING – press release to local titles in Keswick and Lake District

Task lead: Rhian Davies

Project plan details

Start date: 30/05/2023

End date: 30/05/2023

Activity or task details: TOUR-SHOW - get-in at The Drum, Plymouth

Task lead: Lucy Adams

Project plan details

Start date: 31/05/2023

End date: 31/05/2023

Activity or task details: PROJECT MANAGEMENT: Payment run for all creatives

Task lead: Rhian Davies

Project plan details

Start date: 01/06/2023

End date: 01/06/2023

Activity or task details: YOUNG DRAMATURGS - Successful applications for 'Young Dramaturg' workshops at HOME selected

Task lead: Sam Ward

Project plan details

Start date: 31/05/2023

End date: 03/06/2023

Activity or task details: TOUR-SHOW - perform at The Drum, Plymouth (evenings)

Task lead: Sam Ward

Project plan details

Start date: 03/06/2023

End date: 03/06/2023

Activity or task details: YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at The Drum

Task lead: Sam Ward

Project plan details

Start date: 04/06/2023

End date: 04/06/2023

Activity or task details: TRAVEL - travel to Manchester

Task lead: Sam Ward

Project plan details

Start date: 05/06/2023

End date: 10/06/2023

Activity or task details: SEQUEL-SHOW - R&D week on sequel-show 10am-4pm with local artist (not Tues) with Open Rehearsals

Task lead: Sam Ward

Project plan details

Start date: 06/06/2023

End date: 06/06/2023

Activity or task details: TOUR-SHOW - get-in at HOME, Manchester

Task lead: Lucy Adams

Project plan details

Start date: 07/06/2023

End date: 10/06/2023

Activity or task details: TOUR-SHOW - perform at HOME, Manchester (evenings)

Task lead: Sam Ward

Project plan details

Start date: 10/06/2023

End date: 10/06/2023

Activity or task details: AUDIENCE DEVELOPMENT: online taster session for 'Young Dramaturg' participants in Lake District

Task lead: Rhian Davies

Project plan details

Start date: 10/06/2023

End date: 10/06/2023

Activity or task details: YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at HOME

Task lead: Sam Ward

Project plan details

Start date: 16/06/2023

End date: 16/06/2023

Activity or task details: YOUNG DRAMATURGS - Successful applicants for 'Young Dramaturg' workshops in Keswick selected

Task lead: Rhian Davies

Project plan details

Start date: 17/06/2023

End date: 17/06/2023

Activity or task details: TOUR-SHOW – Arrive, get-in and perform at The Unity, Liverpool

Task lead: Sam Ward

Project plan details

Start date: 18/06/2023

End date: 18/06/2023

Activity or task details: TRAVEL - travel to Theatre by the Lake, Keswick

Task lead: Sam Ward

Project plan details

Start date: 19/06/2023

End date: 24/06/2023

Activity or task details: SEQUEL-SHOW - R&D week on sequel-show 10am-4pm with local artist (not Tues) with Open Rehearsals

Task lead: Sam Ward

Project plan details

Start date: 21/06/2023

End date: 21/06/2023

Activity or task details: TOUR-SHOW - get-in at Theatre by the Lake, Keswick

Task lead: Lucy Adams

Project plan details

Start date: 22/06/2023

End date: 24/06/2023

Activity or task details: TOUR-SHOW - perform at Theatre by the Lake, Keswick (evenings)

Task lead: Sam Ward

Project plan details

Start date: 24/06/2023

End date: 24/06/2023

Activity or task details: YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at TBTL

Task lead: Sam Ward

Project plan details

Start date: 23/06/2023

End date: 23/06/2023

Activity or task details: TOUR-SHOW – Live-Stream of 'we were promised honey!' hosted on Crowdcast

Task lead: Sam Ward

Project plan details

Start date: 30/06/2023

End date: 30/06/2023

Activity or task details: PROJECT MANAGEMENT: Monthly payment run for all creatives

Task lead: Rhian Davies

Project plan details

Start date: 07/08/2023

End date: 11/08/2023

Activity or task details: SEQUEL-SHOW - R&D week on sequel-show in London, 10am-4pm with local artist + Open Rehearsal

Task lead: Sam Ward

Project plan details

Start date: 25/09/2023

End date: 25/09/2023

Activity or task details: AUDIENCE DEVELOPMENT: meet with Brixton House to identify local community stakeholders

Task lead: Rhian Davies

Project plan details

Start date: 25/09/2023

End date: 02/10/2023

Activity or task details: AUDIENCE DEVELOPMENT: call-outs for show sent to London stakeholders.

Task lead: Rhian Davies

Project plan details

Start date: 25/09/2023

End date: 25/09/2023

Activity or task details: AUDIENCE DEVELOPMENT: meet with Proteus to identify local community stakeholders

Task lead: Sam Ward

Project plan details

Start date: 25/09/2023

End date: 02/10/2023

Activity or task details: AUDIENCE DEVELOPMENT: call-outs for show sent to Basingstoke stakeholders.

Task lead: Sam Ward

Project plan details

Start date: 25/09/2023

End date: 25/09/2023

Activity or task details: AUDIENCE DEVELOPMENT: meet with Feast Theatre Festival to identify local community stakeholders

Task lead: Rhian Davies

Project plan details

Start date: 25/09/2023

End date: 02/10/2023

Activity or task details: AUDIENCE DEVELOPMENT: call-outs for show sent to Malvern stakeholders.

Task lead: Rhian Davies

Project plan details

Start date: 25/09/2023

End date: 25/09/2023

Activity or task details: AUDIENCE DEVELOPMENT: meet with The Spring to identify local community stakeholders

Task lead: Sam Ward

Project plan details

Start date: 25/09/2023

End date: 02/10/2023

Activity or task details: AUDIENCE DEVELOPMENT: call-outs for show sent to Havant stakeholders.

Task lead: Sam Ward

Project plan details

Start date: 25/09/2023

End date: 25/09/2023

Activity or task details: AUDIENCE DEVELOPMENT: meet with The Brewhouse to identify local community stakeholders

Task lead: Rhian Davies

Project plan details

Start date: 25/09/2023

End date: 02/10/2023

Activity or task details: AUDIENCE DEVELOPMENT: call-outs for show sent to Taunton stakeholders.

Task lead: Rhian Davies

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – Social media campaign for London begins

Task lead: Sam Ward

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – send press release to local titles in London

Task lead: Rhian Davies

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – Social media campaign for Basingstoke begins

Task lead: Sam Ward

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – send press release to local titles in Basingstoke

Task lead: Rhian Davies

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – Social media campaign for Wolverhampton begins

Task lead: Sam Ward

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – send press release to local titles in Wolverhampton

Task lead: Rhian Davies

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – Social media campaign for Havant begins

Task lead: Sam Ward

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – send press release to local titles in Havant

Task lead: Rhian Davies

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – Social media campaign for Taunton begins

Task lead: Sam Ward

Project plan details

Start date: 03/10/2023

End date: 03/10/2023

Activity or task details: PRESS/MARKETING – send press release to local titles in Taunton

Task lead: Rhian Davies

Project plan details

Start date: 14/10/2023

End date: 14/10/2023

Activity or task details: AUDIENCE DEVELOPMENT: online taster session for potential 'Young Dramaturg' participants in London

Task lead: Sam Ward

Project plan details

Start date: 27/10/2023

End date: 27/10/2023

Activity or task details: YOUNG DRAMATURGS – Successful applications for 'Young Dramaturg' workshops at Brixton House selected

Task lead: Sam Ward

Project plan details

Start date: 03/11/2023

End date: 03/11/2023

Activity or task details: TOUR-SHOW - arrive get-in and perform at Brixton House

Task lead: Sam Ward

Project plan details

Start date: 04/11/2023

End date: 04/11/2023

Activity or task details: YOUNG DRAMATURGS - half-day 'Young Dramaturg' workshop for local young people at Brixton House

Task lead: Sam Ward

Project plan details

Start date: 04/11/2023

End date: 04/11/2023

Activity or task details: TOUR-SHOW - perform at Brixton House

Task lead: Sam Ward

Project plan details

Start date: 07/11/2023

End date: 07/11/2023

Activity or task details: TOUR-SHOW - arrive get-in and perform at Proteus

Task lead: Sam Ward

Project plan details

Start date: 08/11/2023

End date: 08/11/2023

Activity or task details: TOUR-SHOW - arrive get-in and perform at The Spring

Task lead: Sam Ward

Project plan details

Start date: 09/11/2023

End date: 09/11/2023

Activity or task details: TOUR-SHOW - arrive get-in and perform at Feast Theatre Festival

Task lead: Sam Ward

Project plan details

Start date: 10/11/2023

End date: 10/11/2023

Activity or task details: TOUR-SHOW - arrive get-in and perform at The Brewhouse

Task lead: Sam Ward

Project plan details

Start date: 11/11/2023

End date: 11/11/2023

Activity or task details: PROJECT MANAGEMENT: Monthly payment run for all creatives

Task lead: Rhian Davies

Project plan details

Start date: 13/11/2023

End date: 13/11/2023

Activity or task details: PROJECT MANAGEMENT - Evaluation day with Sam and Rhian

Task lead: Rhian Davies

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	27.74%	£10,366
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	0.00%	£0
Income total (cash)	27.74%	£10,366
Support in kind	20.61%	£7,700
Arts Council England Funding	51.65%	£19,301
Income total	100.00%	£37,367

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	7.28%	£1,316
Confirmed	92.72%	£16,750
Income total	100.00%	£18,066

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
Earned income	Theatre Royal Plymouth Guarantee against the split	Confirmed	---	£2,000
Earned income	HOME Guarantee against the split	Confirmed	---	£2,300
Earned income	Theatre by the Lake guarantee against the split	Confirmed	---	£900
Earned income	Unity Theatre Guarantee against a split	Confirmed	---	£1,000
Earned income	Taunton Brewhouse guarantee against the split	Confirmed	---	£500
Earned income	The Spring guarantee against the split	Confirmed	---	£500
Earned income	Proteus guarantee against a split	Confirmed	---	£600
Earned income	Feast Theatre Festival Fee	Confirmed	---	£1,250
Earned income	Brixton House Ticket income at 50% capacity of sales	Expected	11/11/2023	£800
Earned income	Playtext sales at 10% audience buy a copy	Expected	11/11/2023	£516
Support in kind	Theatre Royal Plymouth space in kind at £200 a day	Confirmed	---	£800
Support in kind	HOME space in kind at £250 a day	Confirmed	---	£1,000
Support in kind	Theatre by the Lake space in kind at £150 a day	Confirmed	---	£600
Support in kind	Brixton House space in kind at £250 a day	Confirmed	---	£250
Support in kind	Marketing support in kind from all venues	Confirmed	---	£2,800
Support in kind	Dramaturgy meetings with Artistic Directors/Venue Programmers	Confirmed	---	£400
Support in kind	Artist recruitment support in kind from Plymouth/TBTL	Confirmed	---	£300
Support in kind	Accommodation in kind for Feast Theatre Festival	Confirmed	---	£500
Support in kind	Meals in kind from Feast Theatre Festival	Confirmed	---	£50
Support in kind	Rehearsal Space from New Diorama Theatre	Confirmed	---	£1,000

Income details

Income heading: Earned income

Description: Theatre Royal Plymouth Guarantee against the split

Expected or confirmed: Confirmed

Amount (£): £2,000

Income details

Income heading: Earned income

Description: HOME Guarantee against the split

Expected or confirmed: Confirmed

Amount (£): £2,300

Income details

Income heading: Earned income

Description: Theatre by the Lake guarantee against the split

Expected or confirmed: Confirmed

Amount (£): £900

Income details

Income heading: Earned income

Description: Unity Theatre Guarantee against a split

Expected or confirmed: Confirmed

Amount (£): £1,000

Income details

Income heading: Earned income
Description: Taunton Brewhouse guarantee against the split
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Earned income
Description: The Spring guarantee against the split
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Earned income
Description: Proteus guarantee against a split
Expected or confirmed: Confirmed
Amount (£): £600

Income details

Income heading: Earned income
Description: Feast Theatre Festival Fee
Expected or confirmed: Confirmed
Amount (£): £1,250

Income details

Income heading: Earned income
Description: Brixton House Ticket income at 50% capacity of sales
Expected or confirmed: Expected
When will this expected income be confirmed: 11/11/2023
Amount (£): £800

Income details

Income heading: Earned income
Description: Playtext sales at 10% audience buy a copy
Expected or confirmed: Expected
When will this expected income be confirmed: 11/11/2023
Amount (£): £516

Income details

Income heading: Support in kind
Description: Theatre Royal Plymouth space in kind at £200 a day
Expected or confirmed: Confirmed
Amount (£): £800

Income details

Income heading: Support in kind

Description: HOME space in kind at £250 a day
Expected or confirmed: Confirmed
Amount (£): £1,000

Income details

Income heading: Support in kind
Description: Theatre by the Lake space in kind at £150 a day
Expected or confirmed: Confirmed
Amount (£): £600

Income details

Income heading: Support in kind
Description: Brixton House space in kind at £250 a day
Expected or confirmed: Confirmed
Amount (£): £250

Income details

Income heading: Support in kind
Description: Marketing support in kind from all venues
Expected or confirmed: Confirmed
Amount (£): £2,800

Income details

Income heading: Support in kind

Description: Dramaturgy meetings with Artistic Directors/Venue Programmers

Expected or confirmed: Confirmed

Amount (£): £400

Income details

Income heading: Support in kind

Description: Artist recruitment support in kind from Plymouth/TBTL

Expected or confirmed: Confirmed

Amount (£): £300

Income details

Income heading: Support in kind

Description: Accommodation in kind for Feast Theatre Festival

Expected or confirmed: Confirmed

Amount (£): £500

Income details

Income heading: Support in kind

Description: Meals in kind from Feast Theatre Festival

Expected or confirmed: Confirmed

Amount (£): £50

Income details

Income heading: Support in kind

Description: Rehearsal Space from New Diorama Theatre

Expected or confirmed: Confirmed

Amount (£): £1,000

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

We have received guarantees against the split from 8 out of 9 venues which totals £8400, the other venues has offered a deal of 60% in our favour showing strong support for the production.

We have calculated the ticket sales at 50% of the capacity. At Edinburgh Festival 2022 'we were promised honey!' hit over 50% capacity, and we anticipate similar audiences across the tour. Historically we have sold 60-70% capacity at some of the venues on tour, but with the cost of living crisis we feel it is prudent to expect a dip to 50% at these venues.

We have worked out the precise expected income by working out gross potential yield (top price ticket x audience capacity x number of performances) and have worked out 50% of that total. We have then deducted a further 10% to cover credit card commission and box office fees, with 60-80% of that becoming our total expected share.

The venues where we are working on the Sequel-Show have all offered space, and dramaturgical meetings with venue leaders in kind. In Keswick and Plymouth the venues have also offered to recruit artists to join us in making the show.

All venues have agreed to dedicate time to help us identify new audiences in underserved regions surrounding the venue, including us in targeted marketing campaigns and plugging us into their wider network of schools and colleges.

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	31.44%	£11,750
Making your work accessible	3.36%	£1,254
Developing your organisation and people	5.35%	£2,000
Marketing and developing audiences	7.23%	£2,700
Overheads	0.00%	£0
Assets - buildings, equipment, instruments and vehicles	0.00%	£0
Environmental responsibility costs	1.61%	£600
Other	30.41%	£11,363
Personal access costs	0.00%	£0
Expenditure total (cash)	79.39%	£29,667
Support in kind	20.61%	£7,700
Expenditure total	100.00%	£37,367

Total income (for information): £37,367

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	Director for remount, 1 day @ £200 per day	£200
Artistic spending	Lighting Designer for remount @£200 per day for 4 days	£800
Artistic spending	Sam, performer at £750 per week for 6 weeks, £200 per day and £200 ...	£4,550

Artistic spending	Stage Manager for 5 weeks at £750 per week and £200 per day	£3,200
Developing your organisation and people	Producer at £250 per day for 8 days	£2,000
Other	Travel at an average of £50 per journey for a total of 18 journeys	£900
Other	Accommodation at £250 per day/£400 per week per room	£4,650
Other	Per diems at £25.80 per day	£1,084
Making your work accessible	Travel costs for open rehearsal attendees at £7 per day	£84
Making your work accessible	Travel costs for 'Young Dramaturg' participants at £7 per day (assu...	£420
Artistic spending	Local artist/collaborator for sequel-show fees at £750 per week, 4 ...	£3,000
Making your work accessible	Captioning costs at £250 per venue for 3 residency venues	£750
Environmental responsibility costs	Environmental consultant at £200 per day for 3 days	£600
Other	Royalties at 12% of the net box office, 8% to Sam the writer, 2% ea...	£2,032
Marketing and developing audiences	Marketing costs (eg. print) across the tour	£2,700
Other	Contingency at 10% of budget	£2,697

Expenditure details

Expenditure heading: Artistic spending

Description: Director for remount, 1 day @ £200 per day

Amount (£): £200

Expenditure details

Expenditure heading: Artistic spending

Description: Lighting Designer for remount @£200 per day for 4 days

Amount (£): £800

Expenditure details

Expenditure heading: Artistic spending

Description: Sam, performer at £750 per week for 6 weeks, £200 per day and £200 per workshop for 3 groups

Amount (£): £4,550

Expenditure details

Expenditure heading: Artistic spending

Description: Stage Manager for 5 weeks at £750 per week and £200 per day

Amount (£): £3,200

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Producer at £250 per day for 8 days
Amount (£): £2,000

Expenditure details

Expenditure heading: Other
Description: Travel at an average of £50 per journey for a total of 18 journeys
Amount (£): £900

Expenditure details

Expenditure heading: Other
Description: Accommodation at £250 per day/£400 per week per room
Amount (£): £4,650

Expenditure details

Expenditure heading: Other
Description: Per diems at £25.80 per day
Amount (£): £1,084

Expenditure details

Expenditure heading: Making your work accessible
Description: Travel costs for open rehearsal attendees at £7 per day

Amount (£): £84

Expenditure details

Expenditure heading: Making your work accessible

Description: Travel costs for 'Young Dramaturg' participants at £7 per day (assumed 15 participants per workshop)

Amount (£): £420

Expenditure details

Expenditure heading: Artistic spending

Description: Local artist/collaborator for sequel-show fees at £750 per week, 4 artists for 1 week each

Amount (£): £3,000

Expenditure details

Expenditure heading: Making your work accessible

Description: Captioning costs at £250 per venue for 3 residency venues

Amount (£): £750

Expenditure details

Expenditure heading: Environmental responsibility costs

You cannot spend Project Grants funding on carbon off-setting. You should either exclude carbon offsetting costs from your budget or clearly show that the expenditure will be covered by confirmed income.

We explain this in our guidance - Applying to National Lottery Project Grants: three steps

Description: Environmental consultant at £200 per day for 3 days

Amount (£): £600

Expenditure details

Expenditure heading: Other

Description: Royalties at 12% of the net box office, 8% to Sam the writer, 2% each to Sound and LX designers

Amount (£): £2,032

Expenditure details

Expenditure heading: Marketing and developing audiences

Description: Marketing costs (eg. print) across the tour

Amount (£): £2,700

Expenditure details

Expenditure heading: Other

Description: Contingency at 10% of budget

Amount (£): £2,697

Expenditure questions

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

Up to 1500 characters

As we have already made the production our primary artistic cost is the people involved. Due to the cost of living crisis and the lasting impact of Covid on the sector we have committed to paying £750 per week across the tour with a daily rate of at least £200.

By grouping several venues into some weeks we have been able to offer a weekly rate, which is more secure for artists and supports us in contributing to sustainable careers in the sector.

As well as paying Sam a writer's royalty of 8% we are paying 2% royalties to both the Lighting and Sound designer to ensure their contribution is remunerated fairly.

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

Up to 1500 characters

Having already captioned the show using Difference Engine - we are able to use that script to caption the show at a cost of £250 per venue and are committed to this at Theatre Royal, HOME Manchester and Theatre by the Lake in Keswick.

There are no costs attached to the touch tours for blind or partially sighted audiences.

We are mindful that artists may have to travel to join the open rehearsal scheme and 'Young Dramaturg' workshops, and we will remunerate that at £7 a day (worked out as an average of a return bus ticket into theatre from the various tour-venues where we're hosting workshops).

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

Up to 1500 characters

We are paying a producer £250 per day across 8 days. This will include project management, specifically the generation of networks of local stakeholders local to our tour venues. This investment in our future touring network and reputation building will ensure a lasting impact on our organisation through ensuring support for, and interest in, the work.

How have you worked out the costs of marketing and developing audiences included in your budget?

Up to 1500 characters

For each venue we have allocated £300 for posters, flyers and digital advertising. In line with our preference for digital advertising rather than paper flyers, we will only produce flyers where necessitated by the tour venue and will invest the remainder in paid social advertising which has proved successful at Soho and on previous projects. Where we are playing for 3 performances or more we have allocated an additional £200 which we will work with the venues to spend in the most efficient way, whether that is sponsored online content, additional posters or local advertising opportunities.

How have you worked out the environmental responsibility costs in your budget?

Up to 1500 characters

Hannah's expertise will be invaluable as we embed environmental responsibility into our work. Her fee is based on 3 days at £200 per day.

As we have little set and are a naturally low carbon footprint show, we see this as an opportunity to gather baseline data which, as an activity in itself does not incur additional costs beyond the existing days for Sam and Rhian. Hannah's time will enrich this team with additional capacity to analyse and create an action plan from the data gathered.

This tour represents an opportunity for us to gather baseline data on costing an environmentally conscious tour whilst developing a new show alongside. We hope that by undertaking both these activities at once we will render our overall creative practice much more carbon efficient, maximising what we can achieve whilst minimising travel.

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

Up to 1500 characters

Travel has been worked out at an average of £50 per journey on National Rail booked at least 8 weeks in advance.

Per diems have been allocated at £25.80 as per ITC minima.

We have included a 10% contingency to cover any unexpected expenditure or lack of income.

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

Lack of audiences - dedicated time to work with venues to identify local community stakeholders (schools with theatre departments, colleges in surrounding areas, local interest groups in theatre and the environment). Work closely with communication representatives at theatres for the tour to engage with localised groups to create outreach opportunities for reviews from youth groups as well as student publications, using online taster sessions 2 weeks before workshops to give potential participants the chance to experience some of the workshop content to develop interest.

Income not generated - we will monitor ticket sales weekly in the 3 months before each performance and daily in the 4 weeks before the run. We will work with venues to reach regular bookers, create deals and offers for local groups and invest additional funds from contingency in digital marketing if necessary.

Cast illness - We are taking precautions to book off peak travel where possible to minimise prolonged close contact with large groups of the public. We are booking single room accommodation with private bathrooms for creatives on tour. We are plugging into a broad network of nationwide tech operatives for us to contact in case of stage manager illness. We have a high-quality video of the show as recorded at Paines Plough's Roundabout from August 2022 and have ticketing structures in place such that the video link can be offered to audiences in the face of show cancellation

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

WORKSHOPS

We will roll out 'Young Dramaturg' workshops for local young (16-21) people in Plymouth, Manchester, London and Keswick. Workshops are from the longer 'Young Dramaturg' scheme we piloted earlier this year. 'Young Dramaturgs' develops creative skills in young people who want to explore the arts outside school. Workshops will include sessions on 'Dramatic Structure', 'Autobiographical Theatre' and 'Telling a Story'.

Spring 2022 we piloted 'Young Dramaturgs' scheme with 8 participants experiencing 4 workshops over 3 weekends. The diversity of the group offered rich sharing. Through this cultural activity they were able to explore, learn and engage differently with the sector and the world at large. One participant shared:

'One of the best experiences I've had in theatre yet! Getting to work with a group that is openly queer positive has really opened up the world for me and made me feel so much more confident to go into the theatre industry as a queer creative.'

SHOW

We believe that every part of the country should have cultural access. To ensure the tour-show is available for communities outside our path, including those levelling up for culture, we'll livestream the show from Theatre by the Lake, making it available on our social media for all. We will ensure our show is accessible. All tour dates will offer a touch tour & audio description of Sam. At 1-week venues we'll offer captioned performance using Difference Engine.

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

Up to 1500 characters

TOUR-SHOW

We are presenting a piece of award-nominated storytelling to audiences, ensuring work across the country remains diverse and innovative. After extremely successful runs at the Edinburgh Festival Fringe 2022, Soho Theatre in November 2022 (Offie Finalist - Best Production), & Bristol Old Vic March 2023 we know this work is high-quality and has attracted much national praise.

We are engendering a more creative and cultural country by touring this show to a broad range of cultural organisations, from large-scale venues to small-scale centres. These smaller arts centres don't often receive formally innovative work, and all have said this show will offer their audiences something new, widening their cultural horizons.

SEQUEL-SHOW

As we R&D a new sequel-show in Keswick, Manchester, Plymouth, London we will hire an established local artist as a collaborator in each place. In doing so we will create a nationwide creative team, combining our practice with theirs, drawing on a whole nation of lived experience.

OPEN REHEARSAL

We'll engage emerging artists of all ages from local centres and surrounding underserved regions through our 'Open Rehearsal' scheme. At The Drum, HOME, TBTL + NDT we will invite local emerging artists (3 per city) to observe R&D process for the sequel-show. Each will receive one-to-one mentoring on their projects. We'll recruit through social media call-outs and our partners' networks of artists. All travel costs covered.

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 will you take to make sure your project is open and accessible to people within the communities you plan to work with

Up to 1500 characters

Alongside regular audiences, we'll develop audiences in communities new to us, especially in underserved regions, focussing on those interested in climate futures and young people interested in developing arts skills

IDENTIFY

6 weeks before performances we're working with venues to identify community stakeholders in surrounding underserved areas. Eg. youth groups, colleges with theatre departments, environmental interest groups. E.g. With HOME in Manchester we are identifying stakeholders in Rochdale, Oldham and Bolton.

DEVELOP

Tour-venues make introductions to stakeholders they know, passing on info about online taster sessions for workshops - hosted 2 weeks before - plus show marketing. Application for workshops and open-rehearsal will be simple: one written paragraph, can record audio or video instead. All travel paid.

We have begun above two steps already with The Drum, HOME and Unity.

ENGAGE

Workshop and open-rehearsal participants invited to show on same day. Workshop attendees signposted to the full version of 'Young Dramaturgs' when it launches.

Local programmers from underserved regions invited to the show and to the sharing of the sequel-show to foster future engagements for their audiences.

After tour new network of community stakeholders will be contacted with information about future opportunities for their user groups. We're working with communities across the country who we will continue to engage in the future with other projects.

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

TOUR-SHOW

A diverse team of collaborators made this show, all of whom are still involved as creative team for the tour. Over 50% of our creative team are female, over 30% are members of the global majority and over 50% identify as queer.

SEQUEL-SHOW

Whilst touring 'we were promised honey' we will undertake R&D into a brand new sequel show in the day-time. As part of these 4 R&D weeks we will work with artists local to each city who will become part of the team for the show in the future as dramaturgs, performers and makers. In doing this we are creating a creative workforce for the project which is nationwide, drawing on a diverse range of influences which can inform our work in unique ways.

We are currently recruiting for Plymouth and Keswick. In Manchester we will work with set designer Georgie Hook. 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, Fingersmiths) and artists of the global majority (eg. Talawa, Eclipse).

We use identified community stakeholders [SEE: COMMUNITIES] to circulate call-outs for local collaborators in surrounding underserved communities, ensuring the opportunity is available to as wide a range of artists as possible.

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

Taking innovative theatre to places that don't always have access to it encourages new pathways into the sector for young people from communities not often represented in national cultural outputs. When we piloted our Young Dramaturgs scheme, a diverse group of young participants enjoyed coming to London, though some shared that they would love to have opportunities locally to them in other parts of the country. This inspired us to ensure those living outside London have access to our workshops, enabling them to imagine a career in the arts.

We know our 'Young Dramaturg' workshops appeal to a wide range of young people - out of 8 young dramaturgs in our pilot scheme, 50% were disabled or neurodiverse, 25% were white British, 25% were heterosexual and the full range of highest earners at age 14 were represented. For these individual workshops on tour we are committed to maintaining this range of participation and will set ambitious diversity targets accordingly: at least 50% will come from racialised communities, 30% will be disabled/have long-term health conditions, 50% from lower socio-economic backgrounds.

Where 'Young Dramaturgs' caters for young artists, Open-Rehearsal is for a wide range of age groups. Counteracting ageist ideas of what an 'emerging artist' is, applications are open for all, provided less than 3 professional productions in their career.

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:

X

Up to 1500 characters

As part of the ACE-funded development of 'we were promised honey!' in Spring 2022, Sam undertook research into climate futures and what environmentally sustainable modes of living are available to individuals today. The reading from texts like 'The Uninhabitable Earth' continues to inform the structure of our tours and modes of making work, as we gain a deeper understanding of the impact of materials used and transportation modes on different sectors of the environment. Inspired by the reading, 'we were promised honey!' features no set at all and contains only a single performer, making it a show that can be toured and performed through sustainable means nationwide.

Understanding data is a powerful tool for taking action and our project planning has been informed by data from Julie's Bicycle, particularly case studies including HOME, a tour venue with fantastic environmental strategy including Climate Literacy Training for all staff, and New Adventure's Green Touring certification. These have informed our approaches to touring and to partnering with venues. The project team is aware of the severity of the climate crisis and the need to act now and this has shaped our decision to create an action plan for this project using the Theatre Green Book. We plan to gather baseline data using Julie's Bicycle Creative Green toolkit including the Carbon Calculator, which will offer quantitative data alongside the qualitative data we have digested as we've made the show.

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:

Up to 1500 characters

As a climate educator & activist & a member of Equity for a Green New Deal, Hannah Calascione, our environment consultant has been part of the response and critique of recent editions of the Theatre Greenbook. She'll use this knowledge to support us as we embed environmental responsibility in the tour.

PLAN

For this project, that will be using Theatre Greenbook Volume 3 - Sustainable Operations. We will aim initially to learn about & achieve their Baseline standard, then explore the infrastructure we would need to level up to Intermediate for future tours.

POLICIES AND TARGETS:

We will create a green production agreement for all contracted workers & participants. Our budget & schedule is set to support sustainable working (early planning, space & time, public transport, few materials).

For this tour, the main impact we will have will be through travel. We have mapped our tour to mean minimal travel between venues, grouping them by region where possible. Our minimal set/costume means we will always be able to travel via public transport, and where taxis or similar may be necessary, the whole company on tour will share one vehicle.

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

Hannah's work as a climate educator (most recently Our Time on Earth at the Barbican), for Equity for a Green New Deal, reflects strong skills & knowledge of environmental responsibility, & this is a chance to learn from her and bring an environmental approach into the operations of the tour.

Sam and Rhian will undertake Climate Literacy Training delivered by Hannah and will share the learnings with our wider team, our partners, & also make it public to audiences and other stakeholders via our website.

During the project, we will connect with other companies across the UK interested in similar methods of working at a similar scale (Green Opera, Pigfoot & simple8) – sharing our experience & collaborating with them to improve together. We will advocate to audiences (publicise our Theatre Green Book affiliation, gather data and encourage action).

We will evaluate our outcomes & set ourselves new targets for future tours based on our first set of data & expanded knowledge.

Our creative team will then go on to other projects with new skills to advocate for environmental responsibility. All future planning will also embed low carbon footprint, climate action & ethical practice.

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:

X

Up to 1500 characters

TOUR-SHOW

By taking our work on a national tour we are exposing it to a broad range of audiences, from Havant to Keswick. Such a broad range of audience will ensure we have a broad range of feedback on our work, we will monitor social media and work with each venue to gather audience feedback through GDPR compliant methods.

SEQUEL-SHOW

As part of the R&D weeks for the sequel-show we will present, relaxed sharings to venue staff, workshop participants and local programmers from underserved regions. In-person feedback structures we have developed over years will ensure that we receive useful, honest feedback to help us shape the work as it develops alongside the tour.

Exposing our rehearsal room to observation via the Open-Rehearsal scheme ensures that our creative practice remains under scrutiny from a broad range of artists. Each Open-Rehearsal scheme ends with a conversation in which the attendee is invited to offer their thoughts, and digital feedback forms are offered to allow them to reflect on their experience in the room and inform our next steps for the process.

WORKSHOPS

Our workshops are structured with space to respond to the needs of the participants, by allowing room to follow interesting threads within the workshops, the particular needs of the group are better met. We regularly update our workshop offer to reflect feedback gathered from participants through paper/digital forms, which we will continue to use across these workshops.

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:

Up to 1500 characters

This tour represents the biggest we have ever undertaken, with the widest network of partners and greatest number of potential audiences. It is a huge upgrade for us, signalling to the wider culture the quality of our work.

We are forging connections with well-resourced venues in regions new to us (eg. Plymouth, Keswick), opening up doors to greater nationwide support for future projects. We are deepening our relationship with regions we have toured to before, performing at venues on a larger scale with wider audience reach. By undertaking R&D for a new project whilst touring to key venues we are buying them into a new project at the bottom floor, creating a network with which to develop the show properly over the next two years.

As part of this tour we are dedicating time to identifying audiences in underserved regions, working in partnership with tour-venues to make contact with youth groups and colleges in those areas and engaging those young people through the tour-show and 'Young Dramaturg' workshops. This tour represents a huge step in building a nationwide audience in regions new to us.

Rolling out individual 'Young Dramaturgs' workshops nationwide builds on the pilot scheme we ran in Spring 2022. By developing workshops through interaction with a broad range of young people across the country we will sharpen their focus and hone our delivery, preparing for launch of the full scheme in late 2023.

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

Each of the three strands of work in this project will have its own success measures:

THE TOUR

- Success looks like 50% capacity at all venues across the tour, demonstrating we have reached significant new audiences across the country
- Success looks like new audiences following our work - we will look at new follows on social media and website engagement to assess this
- Success looks like new audiences from surrounding underserved regions engaging with our work - we will work with tour-venue engagement teams to capture this
- Success looks like positive audience reactions at each venue, we will monitor social media and work with the venues to capture audience reactions.

SEQUEL SHOW

- Success looks like we have secured ongoing partnerships with the venues to develop the show and future partners from priority areas committing to supporting the production.
- Success looks like having a shape for the next stages of the development of the show.

WORKSHOPS

- Success looks like running at least one workshop in each of our residency venues.
- Success looks like young people from underserved communities participating in workshops + hitting diversity targets [SEE: CREATIVE CASE FOR DIVERSITY]
- Success looks like having connected with young people associated with each venue with a view to building our next Young Dramaturg pool. We will keep track of the interactions and will work with the venues to include their young people in our audiences.

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:

Up to 1500 characters

For the first time in our company record we are embracing the rep model of developing the next show whilst performing the current one, maximising our resources to ensure that we remain proactive and prepared in the face of increasingly precarious circumstances. At the end of this period we won't just have built up a new audience base nationwide but will have the starting blocks for a brand new piece of work with a network of partners ready to complete and present in the near future. This efficiency in creative practice will render us much more nimble as a company, able to maximise our time and ensure we remain alive to a constantly changing world and artistic situation.

We are interested in exploring the impact that increased multiplicity of voice (across different regions with different levels of cultural engagement) in the room has on the work, especially when the sequel-show is concerned with differing ideologies in different cultural backgrounds and the attempts we make to forge relationships across them

By working in this way we will be able to evaluate whether or not working on two shows concurrently as we tour the country insulates us against the lack of time to generate new material while having a show on tour. This tour presents the first sustained period of performance outside of our Edinburgh Festival runs and, as such, is the perfect opportunity to test this rep model.

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: