



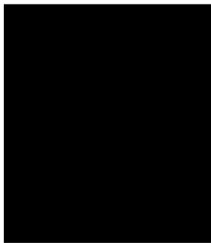

Artistic Commissions Cover Sheet

Dance Hub Birmingham – Amplifying and connecting dance in Birmingham and beyond

This Cover Sheet must be submitted - along with your Proposal, Project Budget & Schedule and Equal Opportunities monitoring form – **deadlines are listed on the website.**

Please submit your application to: Amy Dalton-Hardy by email to amydaltonhardy@culturecentral.co.uk

Contact Details of Lead Applicant

Lead Applicant Name Paul Hughes & Position in Company (if applicable) One of two lead artists	Lead Applicant Email & Telephone Number(s) p.hughespaul@gmail.com 07809421749
	Website & Social Media https://tatenlyle.com
Secondary Contact Name & Position in Company (if applicable) Rohanne Udall (One of two lead artists)	Secondary Applicant Email & Telephone Number(s) 

Summary of Project

Please provide a summary of your project (maximum of 100 words)

Tate n Lyle are applying to Dance Hub to support the development of a new stage work, 'Can You Feel It?' - an interdisciplinary and international project that began its life in Birmingham in 2018. This would be our first evening-length piece for stages marking a significant and ambitious development for our practice. Bold, playful and rigorous 'Can You Feel It?' will explore the sensorial and unseen world of the actor through a choreography of gestures of sensation. In creating this work, we grapple with contemporary ideas of sincerity, artifice and seduction.



Declaration

Dance Hub Birmingham Artistic Commissions are only open to artists who are based in Birmingham or the West Midlands (Black Country, Coventry, Herefordshire, Shropshire, Staffordshire, Warwickshire, West Midlands, and Worcestershire). Please sign below to confirm that you understand and accept this, and that this is true of you/your company.

Signed (Lead Applicant) ___Paul Hughes _____ **Date** _ 3 / 12 / 2018

Project Proposal

Tate n Lyle (the collaborative practice of Rohanne Udall and Paul Hughes) are applying to Dance Hub to support the development of a new stage work, 'Can You Feel It?'. This would be our first evening-length piece for stages (expected to run up to 1 hour 30 minutes); marking a significant and ambitious development for our practice. In the past we have experimented with a breadth of materials and ideas; prioritising many small diverse works with what is close to hand. Now, with momentum and confidence, we want to invest our energies and skills into a lengthier and complex production, whilst retaining our refined skill and interest in the expansive potential of a seemingly simple proposition.

The Work

'Can You Feel It?' is a choreographic work for stages. The piece is concerned with virtuosic performances of sensation, feeling and self-absorption; and draws from Spiritualism, Reiki, somatic dance and method acting. The work exposes the material practices of empathy, invocation and distance. In creating this work for the stage, we grapple with contemporary ideas of performativity, sincerity and artifice, demonstration and actuality.

In 'Can You Feel It?', two performers are bound by four phrases: "Can you feel it?", "Here", "I think I heard something" and "Oh". Their performance -- defined by gestures of reaching, feeling, sensing, and temperamental outbursts of confusion, fear, rapture and sensuality -- persists in its reference to an absent, historical, spiritual or imagined, presence. It is a choreography and performance of feeling; extrapolating and undermining the demonstrations of sensation and self-absorption that dominate somatic practice. The internally felt and the thought are proffered to the audience; sign posted through language and gesture; sent up in mocking exaggeration; delivered with tender sincerity. Does the audience also feel these feelings? Can they also believe? We are inspired by the techniques of manipulation, emotion and faith; one can know something is artificial and yet still see its real effects in bodies and the world. As in our other work, a tight formal rule opens up to a plethora of possibility and complexity: how much can be said when only certain words can be spoken? What other relations and references can be produced? The relations between the two performers, and between them and the audience are expanded, tested, transformed and transgressed. Ambiguity and hesitation become entangled in a tense game of gesture and touch, invitation and provocation.

Over our five years of collaboration, our work has developed in its complexity and nuance: from the rigid minimalism of 'Empty Gestures', to the fidget-y inattention of 'Some Possibilities'. Our latest work 'This' (created at DanceXchange, Birmingham), an improvised performance for exhibition spaces, draws from slapstick to perform processes of thinking. It is a wild piece, involving spontaneous enquiry into the collapsable tables we perform with, and makes significant demands on the performers in terms of real-time composition and negotiating relationships with our audiences. 'Can You Feel It?' goes one step further, as the first demand we make of ourselves to work with 'acting' - to repeatedly 'fake' emotion, to control and reproduce the intense gestures of 'hysteria', fury, tender eroticism and ironic scorn. While the flavours and questions of 'acting' are key to the work, our research will look into occult and spiritual practice, cultural representations of 'the psychic', and emulations of sensation and feeling in artificial intelligence. In creating this work for the stage, we grapple with contemporary ideas of performativity, sincerity and artifice, demonstration and actuality.

Our work process will take place both in the studio and in the theatre - a residency awarded at PACT, Zollverein (Germany, June 2019) has ensured that this will be possible. Our practice is sensitive to the specifics and possibilities of contexts - in this vein, it feels vital that a work for the stage, responsive to its expectation, questions and history, incorporates the technologies (particularly the possibilities of lighting design) of the stage as an active and material practice. Additionally, residencies are essential to our



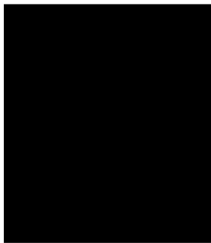

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practice, allowing for an accelerated dialogue, critical reflection and the rapid testing of multiple ideas and tangential meanderings - this process will include two weeks (DanceXchange, Birmingham and University of Roehampton, London) of exploration time for Paul and Rohanne.

The collaboration between Tate n Lyle and lighting designer Alex Fernandes will be key to this new work; both in its development and the resulting piece. A friend and early collaborator, Alex has designed for artists including Made In China, Vlatka Horvat and Sleepwalk Collective; and most recently has worked with Forced Entertainment touring 'Real Magic' and 'Out of Order.' It is rarely the case that we can explore lighting design as a technology and practice during the making of a work. To have these resources accessible at the earliest stages of a process, and to insist on lighting as an autonomous creative practice that can instigate its own questions and forces, would be invaluable. Alex makes intelligent, sensitive and innovative choices with whatever resources at hand; we trust that working with him will open our eyes in the long term to the possibilities of light; and ensure that our first major work for the stage confidently incorporates its technical possibilities with nuance. Working on this project with Alex will arm us an increased technical literacy and confidence for the entirety our artistic careers.

Not only beneficial to our artistic development and collaborative partnerships, the inclusion of lighting into the development of 'Can You Feel It?' is specific and vital. Aesthetically, this is a project we envision as extremely minimal, aside from the presence of our own bodies -- additionally, we believe it should be a precise and carefully choreographed work. So far it has been developed through long-form improvisation, and we imagine further work will take place through continued rigorous exploration in this vein; mapping out dynamics, modulations of emotion; determining snap changes and periods of looseness or composure. Lighting will play a key part in structuring these choreographies, perhaps signaling changes of state, transporting both performers and audience; or persisting in creating an incongruent atmosphere to the performers behavior. The relationship between the absent and unseen world of the actor and the often unconsciously absorbed potency of lighting will be key to the dynamics of this project's capacity to seduce, absorb and convince.

Professional Development

'Can You Feel It?' will be our first evening-length performance for theatre stages; its creation will contribute significantly to our aims of presenting our work with greater visibility and confidence, on increasingly professional platforms. We are seeking to invest in the work the time and technical resources that this will require -- and to create a work that can easily tour to different theatre spaces, both nationally and internationally. We feel confident that this piece is the next step for our practice -- in that it will both challenge and develop our work (both artistically and institutionally), whilst also sharing our ideas and questions with audiences with enticing and playful articulacy.

So far, the exploration of 'Can You Feel It?' has taken place as an aside to other projects. The project begun its life at DanceXchange (Birmingham, UK); whilst we were on residency there in spring 2018 and we are excited to continue building relationships in the city and the West Midlands as part of this project. For the development of the work, we have confirmed support from PACT (Zollverein, Germany), where we will work in the theatre and studio space; DanceXchange, where we will work in the studio, and hope to present either a WiP or premiere of the work at the Patrick Centre; and University of Roehampton, London, where we will work with dance students, sharing our thinking and methodologies for working. Identifying our practice as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. We look to question what dance might be, and how might it might be made. We are pursuing a similar relationship with the University of Coventry in the West Midlands and plan to continue to work with students interested in experimental dance practices there; we would welcome support from DanceHub, in helping us establish relationships with higher education institutions within the West Midlands, to aid us in pursuing this goal.



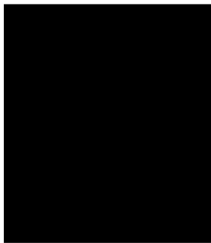

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We have the ambition to tour this work within the West Midlands, across the UK and eventually internationally. Following a premiere in Birmingham, we have an additional date already confirmed at Rich Mix, London; from which point we would look to garner interest from national institutions for larger tour. We have begun conversations with; Fierce Festival (West Midlands), Nottingham Playhouse (East Midlands), Chapter (Cardiff), Cambridge Junction (Cambridge) and Buzzcut Festival (Glasgow). This piece represents a significant shift for us in pursuing projects in advance and establishing long term communications. In this vein, we look to seek mentoring support from a producer; we're currently in discussions with producer Nikki Tomlinson. Engendering long-term effects we believe this project, and the support from Dance Hub, will contribute to our practice becoming more sustainable and self-supporting, tangibly impacting future work and the possibilities open to us.

Additionally, outwith the production of 'Can You Feel It?' this project would be our first international work, with support from art organisations in the UK and Germany. For Tate n Lyle, this represents a significant step, introducing ourselves to artistic communities in Europe; for the West Midlands, and DanceHub, we would hope to reflect the strength, rigour and boldness of artistic practice that the institution supports at an international level. We feel cross community and interdisciplinary approaches are vital at this time, both personally and politically, as European artists (we both have dual nationality, Paul being Irish/British and Rohanne, French/British) based in the UK within the context of Brexit. We believe this has the potential to drive forward Dance Hub's aim to be world leaders in collaboration and cutting edge dance.

About Tate n Lyle

Tate n Lyle is the collaboration of Rohanne Udall (b.1990) and Paul Hughes (b.1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: gesture, hosting, idiocy, in/sincerity, institutions, logics, materiality, peers, undercutting and smirking.

Our most recent performance 'This' premiered at Rich Mix (London, May 18). Other recent credits include: Rhubaba (Edinburgh, Jan 18), Radiophrenia (Glasgow, Nov 17), DISKURS17 (Gießen, Germany, Oct 17), ICW (Blackpool, Jun 17), Chisenhale Dance Space (London, May 17), SET me Free (Venice and London, Sep 17) and Attenborough Arts Centre (Leicester, May 16).

We have received commissions from David Roberts Art Foundation (Oct 18), Dance on the Radio (Mar 17), Third Row Dance (Oct 16), and a DanceXchange DX Choreography Award (Dec 17); and residencies at New Wolsey Theatre (Apr 15), Hospitalfield Arts (Arbroath, Nov16), Summer Lodge (Nottingham Trent University, Jul 17), Dance4 (Nottingham, Mar 18) and Siobhan Davies Dance (London, Jul 18).

In 2019 Tate n Lyle will present a new body of work at ICW (Blackpool) and present their performance work 'This' at Backlit gallery for the opening of the UKYA City Takeover: Nottingham 2019, where they will be exhibiting video work made in collaboration with sound artist Fionn Duffy (produced at Siobhan Davies Dance, July 2018).

After five years of experimentation, we are confident in our creative process and output. Our work can charm and delight audiences across disciplines in a variety of spaces. While we have so far developed our work with minimal resources, we recognize the growing strength of our profile and portfolio, and the increased desirability of our practice.

PRODUCTION BUDGET	In-kind Support	Expenditure	Income	Subtotals [Not including in-kind support]
Professional Development and Producing				
Producer Mentor fee. 3 days @ £200 p/d		£600.00		
Artist Fee / Administrative working hours: 2 team members 8 days each @ 125ppd		£2,000.00		£2,600.00
3 weeks R&D @ PACT, Zollverein [Confirmed]				
Artist Fee: 3 team members paid 15 days each @125pppd		£5,625.00		
Provided in-kind:				£5,625.00
Space, per diems, accomodation, travel [Est.]	£5,850.00			
1 week R&D @ DanceXchange, Birmingham [Confirmed]				
Travel to Birmingham at £50pp		£100.00		
Artist Fee: 2 team members paid 5 days each @125pppd		£1,250.00		
Per diems @ 20pppd		£200.00		
Accommodation @ £60p/n		£300.00		
Studio Hire (subsidised rate) @ £10+VATpph		£420.00		
Provided in-kind:				£2,270.00
Studio In-kind @ £25+VATpph	£1,050.00			
1 week Residency @ Roehampton, London [Confirmed]				
Travel to London @ £50 return [Paul]		£50.00		
Artist Fee: 2 team members paid 5 days each @125pppd		£1,250.00		
Per diems @20pppd [Paul]		£100.00		
Provided in-kind:				£1,400.00
Studio Hire	* Note: The provision of space at University of Roehampton will include the delivery of workshops in lieu of a studio hire fee.			
London WiP @ Chisenhale Dance Space				
Artist Fee: 3 team members paid 1 day each @£125 pppd		£375.00		
Travel to London @ £50 return [Paul]		£50.00		
Ticket sales @ £5 per ticket at 50% box office split			£125.00	
Midlands WiP @ Birmingham Rep or Patrick Centre				
Artist Fee: 3 team members paid 1 day each @£125 pppd		£375.00		
Documentation photo and film @£500		£500.00		
Travel to Birmingham at £50pp		£150.00		
Technician Fee (estimated on expectation at Patrick Centre)		£500.00		
Ticket sales @ £5 per ticket at 50% box office split			£125.00	
Provided in-kind: TBC				£1,400.00
Premiere in Midlands [Birmingham]				
Travel to Birmingham at £50 return		£150.00		
Artist Fee: 3 team members paid 2 days each @£125 pppd		£750.00		
Costume		£500.00		

Documentation		£500.00		
Ticket sales @ £10 per ticket at 50% box office split			£500.00	
Provided in-kind: TBC				£1,400.00
Two additional Midlands performance dates				
Travel @ £50pp		£300.00		
Artist Fee: 3 team members paid 1 day each per performance @£125 pppd		£750.00		
Ticket sales @ £10 per ticket at 50% box office split			£500.00	
Provided in-kind: TBC				£550.00
London performances @ Rich Mix [Confirmed]				
Travel @ 50pp [Paul]		£50.00		
Artist Fee: 3 team members paid 3 day each @£125 pppd		£1,350.00		
Ticket sales @ £10 per ticket at 80% box office split [2 performances]			£960.00	
Provided in-kind:	£11,832.00			£440.00
£50 + VAT per hour x 8 hours of rehearsal in The Studio				
£4000 x2 full days and evening performances The Studio				
£30 x 24 hours technical staffing (2 performances)				
(£15 x 8 hours) x 2 FOH staffing (2 performances)				
£500 for marketing and administrative support				
Subtotals	£18,732.00	£18,195.00	£2,210.00	
			Total Requested from DanceHub	£15,985.00
			Total Budget (Including confirmed in-kind support)	£34,717.00
SCHEDULE				
Winter 2019	Spring 2019	Autumn 2019		
January / February	April / May	September / October		
<ul style="list-style-type: none"> - Producer mentoring meeting 1 - Confirm WiP performance dates in Birmingham and London - Pursue additional funding (if necessary) - Pursue premiere date for Birmingham [September 2019] and pursue additional dates in West Midlands [late 2019 or early 2020] - Continue conversations with West Midlands institutions: DanceXchange, Birmingham Rep, mac Birmingham, Warwick Arts Centre, Arena Theatre and Coventry University. 	<ul style="list-style-type: none"> - Producer mentoring meeting 2 - Confirm additional dates in the West Midlands [late 2019 / early 2020] - Pursue additional dates for 2020. Continue conversations with: Fierce Festival (West Midlands), Nottingham Playhouse (East Midlands), Chapter (Cardiff), Cambridge Junction (Cambridge) and Buzzcut Festival (Glasgow) 	<ul style="list-style-type: none"> - London WiP @ Chisenhale Dance Space - Residency @ Roehampton University - Premiere in Birmingham - London performances [Rich Mix, 10th/11th October] 		
March	June / July	November / December		
<ul style="list-style-type: none"> - Confirm premiere dates for Birmingham [September 2019] 	<ul style="list-style-type: none"> - R&D @ PACT, Zollverein, Germany - Producer mentoring meeting 3 - Birmingham WiP 	<ul style="list-style-type: none"> - Additional performances in the West Midlands 		
	August			
	<ul style="list-style-type: none"> - R&D @ DanceXchange 			



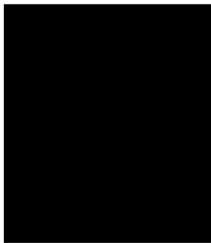

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