

# Introduction

## Developing Your Creative Practice

**Developing Your Creative Practice offers awards from £2,000 to £10,000 to support development opportunities for individual artists and creative practitioners based in England.**

**The application form asks you a series of questions about different parts of your project including quality, management and finance. This gives us information about you, the development work you want to do and your budget. We will use the information you give us in your application form to decide whether we will offer you a grant.**

**The next two screens are autofilled with information you have already provided. If you need to make any amendments to this information, you will need to go back to the Applicants section and edit your applicant profile.**

**Throughout the application portal, any items marked \* must be completed. All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.**

**Please read the Guidance for applicants before making your application**

## Activity Dates

Please enter the start and end dates for your activity.

You must allow enough time to plan your activity and for us to process your application.

We can not fund any goods or services that you have bought, ordered or contracted before we can make a decision on your application.

**Activity start date:** 29/10/2018

**Activity end date:** 29/03/2019

### How did you hear about Developing Your Creative Practice?

**How did you hear about Developing Your Creative Practice?** From an arts/creative organisation

**Please enter the name of the arts/creative organisation:** LADA

## Activity focus

**What do you want to focus on? If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.**

**Tick as many as you feel are relevant to your project:** international travel to explore other practice or work with mentors, professional development activities, building new networks for future development/presentation of work

## Your work

### Your work

#### Tell us about yourself and your creative practice

You can use up to 1800 characters to answer this

Tate n Lyle is the collaborative practice of Rohanne Udall (b. London, 1990) and Paul Hughes (b. Dublin, 1991). Drawing from training in fine art and philosophy, our experimental and humorous work takes place across choreographic, performance and visual arts contexts. Through a limited aesthetic palette and childish logics and games, their work interrogates tacit questions surrounding art, purpose, meaning and discourse.

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 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, Nov 16), Summer Lodge (Nottingham Trent University, Jul 17), Dance4 (Nottingham, Mar 18) and Siobhan Davies Dance (London, Jul 18).

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. Alongside a forthcoming solo exhibition at ICW (Blackpool, Oct 18) and a new commission by DRAF (London, Oct 18), we have recently begun conversations with directors of major festivals and commissioning bodies including Emma Gladstone (Dance Umbrella), Aaron Wright (Fierce Festival) and Monique Deletant (Dance Hub).

## Your development

### Your development

**Tell us about the developmental opportunity you want to undertake, what you hope to get out of it, and how you will go about it.**

You can use up to 1500 characters to answer this

Our aim is to make three of our existing performances ready to tour:

- Empty Gestures, 2016. 15 min, a work for any space.
- Some Possibilities, 2016. 35 min, for stages.
- This, 2018. 50 min, for exhibition, warehouse and foyer spaces.

We are confident in the strength of these pieces, both as experimental works of art and as engaging experiences for audiences. By the end of this project we will be able to confidently undertake the administrative, technical and marketing requirements of touring.

We will work with an experienced producer (Nikki Tomlinson) over winter 2018 / spring 2019 to:

- strategically identify national and international touring networks.
- initiate conversations with these networks.
- create tour packs, supporting both first appraisal and touring.
- produce marketing copy suitable for a range of audiences.

Working with a videographer/photographer (Oliver Benton) over four days, we will produce for each work:

- bold and enticing photographs and trailers.
- high-quality full-length documentation.

Nikki and Oliver have long-term appreciations of our work, and we have confirmed support to film within the Bonington Gallery, Nottingham; and at The Patrick Centre with DanceXchange, Birmingham.

Engendering long-term effects within our practice, we believe that the return will exceed the initial investment of this grant; contributing to our practice becoming more sustainable and self-supporting, tangibly impacting future work and the possibilities open to us.

**Why is this important for your practice at this point, and how will this help create future opportunities?**

You can use up to 1500 characters to answer this

As we begin to work on increasingly high profile platforms (UKYA international platform Feb 19; a residency at Pact Zollverein in Germany Jul 19; a new theatre performance for late 2019), this project will ensure that our stage work is ready for re-performance and touring. We will maximise our opportunities and potential to engage new audiences by prioritising works artistically and economically suited to tour within inter/national networks.

Working with a videographer who shares our aesthetic sensitivity we will be able translate the strengths and subtle tones of our work.

We feel it is timely to work with an experienced producer (with expertise in interdisciplinary work) as a mentor to empower us to continue to self-produce our work. This support will guide us to best represent these works to diverse disciplinary contexts. Matching our portfolio to the inter/national artistic landscape, they will support our long-term plans to tour this work, and guide us in undertaking three visits to national and international festival contexts.

In these trips we will meet with promoters and institutions; ensuring our work's entry into diverse (geographical and disciplinary) contexts and access to a variety of economic streams; creating an innovative and sustainable future for our work. This project will ensure in the long term that we are able to sustain our growth – economically, through institutional relations and administratively – as we enter a new stage of our practice.

## Your work - attachments

**We'd like to see an example of your work to give us a sense of your practice.**

**This could be a video, a sound clip, some images, or anything you think demonstrates your work. You can either provide a web link or attach a document.**

**We also need one supporting document, written by someone other than you that supports the quality of your practice. This can be a review, external views of your work or a letter of support from an organisation or partner you have worked with.**

**See our Guidance for applicants for more detail on what we expect to see here.**

**You can use the links below to upload your documents, or link. We need:**

- one document to demonstrate your work (either as a web link or an attachment) and;**
- one supporting document (an attachment)**

**Your document can be up to 10MB, and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files.**

**Web link:** <https://vimeo.com/217874112>

Document Type	Required?	Document description	Attachment type	Date attached
Click to add attachment...	No	Letter of support	Supporting document	16/08/2018
Click to add attachment...	No			

## Attachment Details

**Document description:** Letter of support

**Attachment type:** Supporting document

## Attachment Details

**Document description:**

**Attachment type:**

## Finance

**The Finance section will ask you to complete a budget for your activity. Please read the expenditure section of the guidance carefully before you begin.**

**Key things to remember about budgets:**

**- We need to be able to see how you have worked your figures out, so please break them down clearly.**

**- Your budget should be for the total cost of the activity you are applying to do.**

## Amount requested

**Please tell us the total amount you are requesting from us, including any personal access costs (£):** £7,474

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

\*If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.

# Expenditure

**Please enter all the expenditure for your project on this page.**

**The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable.**

**The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.**

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.

## Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	100.00%	£7,474
Overheads	0.00%	£0
Assets - materials, equipment and instruments	0.00%	£0
Other	0.00%	£0
Personal access costs	0.00%	£0
<b>Expenditure total (cash)</b>		<b>£7,474</b>

**Total income (for information): £7,474**

Expenditure	Description	Amount
Artistic and creative costs	Technician fee (Patrick Centre). 16 hours @ £31.48 p/h	£504
Artistic and creative costs	Videographer fee. 2 days filming & photography + 2 days editing @£2...	£800
Artistic and creative costs	Producer Mentor fee. 5 days @ £200 p/d	£1,000
Artistic and creative costs	Accomodation (Birmingham). 2 nights @ £60 p/n	£120
Artistic and creative costs	Accomodation (3 festival trips). 2 people, 6 nights @ £50pppn	£600
Artistic and creative costs	Travel (Birmingham, Nottingham and two national festivals). 14 retur...	£700

Artistic and creative costs	Travel (international festival). Two return flights @ £100pp	£200
Artistic and creative costs	Artist fees (filming, meetings with producer & festival trips). 2 p...	£3,300
Artistic and creative costs	Materials for filming	£50
Artistic and creative costs	Per diems on festival trips (2 people, 6 days @ £15pppd)	£200

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Technician fee (Patrick Centre). 16 hours @  
£31.48 p/h

**Amount (£):** £504

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Videographer fee. 2 days filming & photography  
+ 2 days editing @£200 p/d

**Amount (£):** £800

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Producer Mentor fee. 5 days @ £200 p/d

**Amount (£):** £1,000

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Accomodation (Birmingham). 2 nights @ £60 p/n

**Amount (£):** £120

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Accomodation (3 festival trips). 2 people, 6 nights @ £50pppn  
**Amount (£):** £600

## Expenditure details

**Expenditure heading:** Artistic and creative costs  
**Description:** Travel (Birmingham, Nottingham and two national festivals). 14 return trips @ average £50 return trip  
**Amount (£):** £700

## Expenditure details

**Expenditure heading:** Artistic and creative costs  
**Description:** Travel (international festival). Two return flights @ £100pp  
**Amount (£):** £200

## Expenditure details

**Expenditure heading:** Artistic and creative costs  
**Description:** Artist fees (filming, meetings with producer & festival trips). 2 people, 11 days @ £150 pppd  
**Amount (£):** £3,300

## Expenditure details

**Expenditure heading:** Artistic and creative costs  
**Description:** Materials for filming

**Amount (£):** £50

## **Expenditure details**

**Expenditure heading:** Artistic and creative costs

**Description:** Per diems on festival trips (2 people, 6 days @  
£15pppd)

**Amount (£):** £200

## Project plan

**Use the tool below to outline how you will plan your development period, including key milestones.**

**To create the table click the 'Add new item' icon on the left of the screen to add an activity or key milestone. To add more, use the 'Save and add another' button.**

Start date	End date	Activity or task details
29/10/2018	02/11/2018	Confirm availability of videographer
29/10/2018	02/11/2018	Confirm venue dates with Patrick Studio (DanceXchange) and Bonnington Gallery
05/11/2018	09/11/2018	Consultation with producer mentor [1/5]
12/11/2018	30/11/2018	Two days in Patrick Studio filming
03/12/2018	07/12/2018	Production of trailers and marketing packs EG & SP [first draft]
10/12/2018	14/12/2018	Consultation with producer mentor [2/5], feedback to videographer
07/01/2019	11/01/2019	EG & SP Trailer and marketing packs complete
14/01/2019	01/02/2019	Two days in Bonnington Gallery filming (This)
28/01/2019	01/02/2019	Consultation with producer mentor [3/5]
04/02/2019	08/02/2019	Production of trailers and marketing packs for This [First draft]
11/02/2019	15/02/2019	First research trip [identified with producer mentor]
18/02/2019	22/02/2019	Consultation with producer mentor [4/5]
18/02/2019	22/02/2019	Feedback to videographer
25/02/2019	01/03/2019	'This' Trailer and marketing packs completed
04/03/2019	08/03/2019	Marketing packs and trailer sent out
11/03/2019	22/03/2019	Second and third research trips undertaken [identified with producer mentor]
25/03/2019	29/03/2019	Consultation with producer mentor [5/5]

## Project plan details

**Start date:** 29/10/2018

**End date:** 02/11/2018

**Activity or task details:** Confirm availability of videographer

## Project plan details

**Start date:** 29/10/2018

**End date:** 02/11/2018

**Activity or task details:** Confirm venue dates with Patrick Studio (DanceXchange) and Bonnington Gallery

## Project plan details

**Start date:** 05/11/2018

**End date:** 09/11/2018

**Activity or task details:** Consultation with producer mentor [1/5]

## Project plan details

**Start date:** 12/11/2018

**End date:** 30/11/2018

**Activity or task details:** Two days in Patrick Studio filming

## Project plan details

**Start date:** 03/12/2018

**End date:** 07/12/2018  
**Activity or task details:** Production of trailers and marketing packs EG & SP [first draft]

## Project plan details

**Start date:** 10/12/2018  
**End date:** 14/12/2018  
**Activity or task details:** Consultation with producer mentor [2/5], feedback to videographer

## Project plan details

**Start date:** 07/01/2019  
**End date:** 11/01/2019  
**Activity or task details:** EG & SP Trailer and marketing packs complete

## Project plan details

**Start date:** 14/01/2019  
**End date:** 01/02/2019  
**Activity or task details:** Two days in Bonnington Gallery filming (This)

## Project plan details

**Start date:** 28/01/2019  
**End date:** 01/02/2019  
**Activity or task details:** Consultation with producer mentor [3/5]

## Project plan details

**Start date:** 04/02/2019

**End date:** 08/02/2019

**Activity or task details:** Production of trailers and marketing packs for  
This [First draft]

## Project plan details

**Start date:** 11/02/2019

**End date:** 15/02/2019

**Activity or task details:** First research trip [identified with producer  
mentor]

## Project plan details

**Start date:** 18/02/2019

**End date:** 22/02/2019

**Activity or task details:** Consultation with producer mentor [4/5]

## Project plan details

**Start date:** 18/02/2019

**End date:** 22/02/2019

**Activity or task details:** Feedback to videographer

## Project plan details

**Start date:** 25/02/2019

**End date:** 01/03/2019

**Activity or task details:** 'This' Trailer and marketing packs completed

## **Project plan details**

**Start date:** 04/03/2019

**End date:** 08/03/2019

**Activity or task details:** Marketing packs and trailer sent out

## **Project plan details**

**Start date:** 11/03/2019

**End date:** 22/03/2019

**Activity or task details:** Second and third research trips undertaken  
[identified with producer mentor]

## **Project plan details**

**Start date:** 25/03/2019

**End date:** 29/03/2019

**Activity or task details:** Consultation with producer mentor [5/5]

## Helping us to evaluate the programme

**This information will not be used in deciding whether to offer you a grant. No-one involved in processing or making a decision on your application will see your answers to the following questions.**

**We want to be able to understand the impact of Developing your Creative Practice as a programme. We hope this programme will support individuals to make a step-change in their practice, and when we evaluate the programme in the future we will use this data in an anonymised way – alongside other data – to help us understand some of the ways our grants may have had an effect.**

**What would you estimate your total income to be in the past 12 months (before tax or any deductions)?** £10,000 to £14,999

**What percentage of your income in the past 12 months would you estimate came from your practice? (eg commissions, paid work, grants)** between 25% and 49%

## Monitoring information

We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants. We will not use this information to assess your application. If you do not know some of the information or you would prefer not to provide it, you can fill in the 'Not known/Prefer not to answer' box.

### Ethnicity:

White:	Is of ethnicity
British	<input checked="" type="checkbox"/>
Irish	<input type="checkbox"/>
Gypsy or Irish traveller	<input type="checkbox"/>
Any other white background	<input type="checkbox"/>

Mixed:	
White and Black Caribbean	<input type="checkbox"/>
White and Black African	<input type="checkbox"/>
White and Asian	<input type="checkbox"/>
Any other Mixed/Multiple ethnic background	<input type="checkbox"/>

Asian/Asian British:	
Indian	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>
Chinese	<input type="checkbox"/>
Any other Asian background	<input type="checkbox"/>

Black/Black British:	
African	<input type="checkbox"/>
Caribbean	<input type="checkbox"/>

<b>Any other Black/African/Caribbean background</b>	<input type="checkbox"/>
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<b>Other:</b>	
<b>Arab</b>	<input type="checkbox"/>
<b>Prefer not to say</b>	<input type="checkbox"/>

**Age:**

<b>Age</b>	<b>Is of age</b>
16-19	<input type="checkbox"/>
20-24	<input type="checkbox"/>
25-59	<input checked="" type="checkbox"/>
60-65	<input type="checkbox"/>
65 and over	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

**Disability status:**

<b>Disability type</b>	<b>Has disability</b>
Visual impairment/Blind	<input type="checkbox"/>
Hearing impairment/Deaf	<input type="checkbox"/>
Physical impairment	<input type="checkbox"/>
Mental health	<input type="checkbox"/>
Invisible disabilities	<input type="checkbox"/>
Cognitive or learning disabilities	<input type="checkbox"/>
Not disabled	<input type="checkbox"/>
Prefer not to say	<input checked="" type="checkbox"/>

**Gender identity:**

Gender	Is of gender
Male (including female-to-male trans men)	<input checked="" type="checkbox"/>
Female (including male-to-female trans women)	<input type="checkbox"/>
Non-binary (for example, androgyne people)	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

**Gender assumed to be at birth:**

Male	<input checked="" type="checkbox"/>
Female	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

**Sexual Orientation:**

Sexual Orientation	Is Sexual Orientation
Prefer not to say	<input type="checkbox"/>
Heterosexual	<input type="checkbox"/>
Lesbian, Gay and Bisexual	<input checked="" type="checkbox"/>
Other	<input type="checkbox"/>

To update any of this information please return to your applicant profile.

# Declaration

## Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on applications to this programme and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you, including our assessment of your application.

We comply with all aspects of the Data Protection Act 1998 – to find out more about how we use your information please read our data protection policy which is available from our website.

As a public organisation we also have to follow the Freedom of Information Act 2000. You must read the Freedom of Information section on our website before you sign your application.

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

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

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

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

**I confirm that I am 18 years old or over (or will be at the time of accepting any grant offer made).**

**Name:** Paul Hughes

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

**Tick this box if you consider your application or any supporting documentation to be confidential information and would expect us to treat as such on receipt of a request for information under the Freedom of Information Act.**

Please be aware that if we do receive a request for information we will contact you in the first instance to obtain your views on disclosing the information relating to your application and whilst we will take on board your response above, we cannot guarantee that information will not be provided in response to a request as we are required to approach each case individually and ultimately meet our legal obligations.

**3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.**

**4. Tick this box if you or any individual involved in the delivery of this activity- has worked for Arts Council England in the last three years- is an Arts Council (area or National) council member- is related to a current member of staff or council member**

**5. I am happy to be contacted by Arts Council England, or by a third-party organisation on behalf of Arts Council England, for feedback to help evaluate the programme.**

## Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

Page	Last Updated
<b>Introduction</b>	No Input Required
<b>Applicant details</b>	08/08/2018
<b>Address information</b>	16/08/2018
<b>Activity Dates</b>	16/08/2018
<b>Activity focus</b>	16/08/2018
<b>Your work</b>	16/08/2018
<b>Your development</b>	16/08/2018
<b>Your work - attachments</b>	16/08/2018

<b>Amount requested</b>	16/08/2018
<b>Expenditure</b>	16/08/2018
<b>Project plan</b>	16/08/2018
<b>Helping us to evaluate the programme</b>	16/08/2018
<b>Monitoring information</b>	08/08/2018
<b>Declaration</b>	16/08/2018



Friday 10 August 2018

To Whom It May Concern,

**Tate n Lyle; Paul Hughes & Rohanne Udall**

This letter confirms DanceXchange's commitment to support and recommend Tate & Lyle for funding for the development of their artistic practice.

Our support for Tate n Lyle initially began through our Spring 2018 Choreography Award. Through this award, we were particularly interested in supporting artists to develop their ideas, and to nurture their practice. Support was given in a way of studio space in-kind, theatre space in kind, mentoring, a £500 financial contribution and a sharing evening hosted by DanceXchange with programmers and industry colleagues.

Paul and Rohanne's work is particularly of interest and we are very keen to see them develop in the West Midlands and make connections here in Birmingham.

After working closely with Tate n Lyle during the Choreography Award, we feel their work is now ready to engage with broader contexts and audiences.

We have no hesitation in recommending future projects for funding.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'H Lound', written over a horizontal line.

Helen Lound  
Programme Officer  
On behalf of DanceXchange