



## Touring

### Application type

#### Application type

Are you applying as an individual or as an organisation?

An organisation

### Organisation details

What is the name of your organisation?

London International Festival of Theatre Limited

Please give the alternative name for this organisation (if any).

LIFT

Please give any other name (this could be a legal or formal name) that your organisation uses.

What is your full address?

We will use this address if we need to write to you about your application. As you are applying as an organisation, this should be your main trading address. Please provide the full, correct postcode as we need it to process your application. Fill in as much of the address as you can and press 'Search'.

Full postcode

Address name or number

Street

Locality

Town / city

County

Non UK Address

Which Arts Council region are you based in?

Organisation's telephone number, including area code

Please give any other contact details.

Organisation's email address

Website address

Textphone

Fax number

Please select the option that most closely describes your organisation:

Select one of the options below to describe your organisation's status:

Are you a registered charity?

What is your charity number?

Are you VAT registered?

What is your VAT registration number?

## Main contact details

For groups of individuals or groups of organisations, one individual or one organisation will need to take the lead and have the main responsibility for managing the application and any grant. If you are the person or organisation taking the lead, you will be responsible for the grant and we will only make payments to your bank account.

As you are applying as an organisation, give the following details for the main contact person:

First name	Beki
Middle name	
Last name	Bateson
Position	Executive Director

Phone number, including area code	020 7968 6800
Mobile number	
Email address	beki@liftfestival.com
Textphone	
Fax number	

If you or your main contact person requires written communication in alternative formats, please let us know your preference.

No preference

## Basic details

### Project information

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

(No more than 50 characters)

Please give us a description (in no more than 50 words) of the activity you are asking us to support.

(No more than 50 words)

### Amount requested

Please tell us how much you are requesting?

## Activity dates

When will your activity start and end?

Project start date

01/03/2016

Project end date

30/06/2017

Artform?

Theatre

## Basic details continued

### Contact with Arts Council England

You must have spoken with a designated member of staff in one of our regional offices in more detail about your proposal before submitting your application to the Strategic touring programme. Please enter the name of the member of staff you have spoken to.

Pamela Vision and Pete Staves

Please tick the box below if you have spoken to any local authorities

## Consortia

Please tick the box if you are applying as part of a partnership, network or consortium?

## People who benefit from your activity

How many people do you estimate will benefit from the activity?

In the boxes below, please give an estimate for this activity. If possible, please also estimate how many people benefited from your activities in the last 12 months. If none applies, enter '0'. 'Participants' means people doing the activity, including education workshops. 'Audience' includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or available online.

We will ask you to give us more information on how you have arrived at these estimated figures in your proposal.

### Numbers benefitting from this activity:

Participants	592
Audience (live)	12000
Audience (broadcast, online, in writing)	4000
Total	16592

### Numbers benefitting from your activities over the last 12 months:

Participants	45298
Audience (live)	158468
Audience (broadcast, online, in writing)	47829
Total	251595

## Results

Please give the expected results of your activity.

We understand that your activity may change through the planning stages. Please estimate what you think will happen because of your activity, based on your current plans, and enter the appropriate number in each field. Enter '0' (zero) in any field which is not relevant to your activity.

Number of performance or exhibition days	20
Number of sessions for education, training or participation.	18
Total	38

('Participation' means people doing the activity. Divide the day into three sessions - morning, afternoon and evening. A 'session' is any one of, or part of, one of these. For example, a half-day education workshop would be one session.)

Ethnicity of beneficiaries?

- Asian or British Asian
- Black or British Black
- Chinese
- Other
- Not culturally specific

Disability of beneficiaries?

What are the age ranges of the people who will benefit from your activity?

All age ranges

Social exclusion status of beneficiaries?

Not specific to social exclusion

## Activity location

We report to local and national government on where funded activity takes place. We also consult local authorities about activities that will affect their communities. To help us to do this we ask you to give us information on where your activity takes place.

For more information on how to complete the preliminary tour schedule, click here for guidance.

## Preliminary tour schedule

We define a venue as any space into where touring work can be programmed or booked into, including theatres, museums, concert halls, galleries, festivals, carnivals, as well as village halls, community centres, libraries, schools, outdoor spaces. 'found' spaces, prisons, shopping centres etc.

## Preliminary tour schedule

Start date	End date	Name of venue	Venue contact	Postcode	Local authority	Booking status
01/06/2016	27/06/2016	Tower Hamlets Cemetery Park	Sally Cowling, 020 7968 6800	E3 4PX	Tower Hamlets	Confirmed
08/05/2017	14/05/2017	Cemetery, Hull City of Culture (Tour Opening)	Hull UK City of Culture 2017, Katie Fuller, 07771 764 656	HU1 2AA	Kingston upon Hull, City of	Confirmed
15/05/2017	21/05/2017	Blackpool, LeftCoast	LeftCoast, Julia Turpin, 01253 477973	FY1 1HU	Blackpool	Confirmed
22/05/2017	28/05/2017	Brighton International Festival	Beth Burgess, 01273 700 747	BN1 1UG	Brighton and Hove	Confirmed

## Income for your activity

Amount you have applied for

£214,818

Are you applying for 100% funding?

You should only enter cash income here. Please enter any support in kind on the Support in kind page. For more information on how to complete the budget, click here for guidance.

## Income from other sources

Income heading	Description	Expected or confirmed	Amount £
Earned income	London Box Office, 60% of capacity, 8 x performances	Expected	£42,500
Earned income	Brighton Box Office, 60% Capacity, 4 x performances	Expected	£21,250
Earned income	Hull Box Office - 60% capacity, 4 x performances	Expected	£10,625
Earned income	Blackpool Box Office - 60% Capacity, 4 x performances	Expected	£10,625
Earned income	Bar Income - full tour	Expected	£5,000
Earned income	NCCA Commissioning fee	Confirmed	£28,000
Earned income	Spitalfields Festival Commissioning fee	Confirmed	£15,000
Earned income	LIFT Commissioning fee	Expected	£30,000
Earned income	CDD Fee for 2016	Confirmed	£8,000
Earned income	Greenwich & Docklands Festival Commissioning fee	Expected	£25,000
Earned income	CDD fee for 2017	Confirmed	£8,000
Earned income	CDD fee for final year student training 2017	Confirmed	£25,000
Earned income	Brighton Festival Commissioning Fee	Confirmed	£25,000
Earned income	LeftCoast Commissioning Fee	Confirmed	£25,000
Earned income	Brighton Festival Presentation Fee for 2017	Confirmed	£25,000
Earned income	LeftCoast Presentation Fee for 2017	Confirmed	£25,000
Local authority funding			
Other public funding	Hull UK City of Culture 2017 Commissioning Fee	Confirmed	£25,000
Other public funding	Hull UK City of Culture 2017 Presentation Fee	Confirmed	£25,000
Other public funding	Australian High Commission grant	Expected	£2,000
Private income	Corporates: Morgan Stanley, Canary Wharf Group and Westpac Bank	Expected	£15,000
Private income	Keir Foundation	Expected	£10,000
Private income	Sir John Cass Foundation	Expected	£2,500
Private income	Jack Petchey Foundation	Expected	£2,500
<b>Income total</b>			<b>£625,818</b>

Please click on the button 'Add income line' to add an item of income to the budget.

## Activity expenditure

You should only enter cash expenditure here. Please enter any support in kind on the Support in kind page. For more information on how to complete the budget, click here for guidance.

**Spending (expenditure) activity for your activity**

<b>Expenditure heading</b>	<b>Description</b>	<b>Amount £</b>
Artistic spending	Circa artist and creative team fees for project creation	£56,575
Artistic spending	International travel and accommodation in London, 4 weeks, 2016	£32,575
Artistic spending	Production Management & Crew Fees, London 2016	£46,695
Artistic spending	Production & Site Management Costs, London 2016	£70,709
Artistic spending	Community Choir, training and performance costs, London 2016	£14,158
Artistic spending	Circa artist fees for tour 2017	£20,000
Artistic spending	International artist travel - 2017 tour	£6,400
Artistic spending	UK tour artist & production team travel 2017	£7,205
Artistic spending	Circa Research trips x 3 to Brighton, Hull & Blackpool	£17,940
Artistic spending	NCCA - masterclasses and workshops 2016 and 2017	£15,000
Artistic spending	Central tour production team fees 2017	£29,825
Artistic spending	Central tour production costs 2017	£55,000
Artistic spending	Local production & site costs - Brighton 2017	£30,239
Artistic spending	Artist accommodation and per diem costs - Brighton 2017	£13,100
Artistic spending	Community engagement & local choir costs - Brighton 2017	£12,358
Artistic spending	Local production & site costs - Blackpool 2017	£30,239
Artistic spending	Artist accommodation and per diem costs - Blackpool 2017	£10,240
Artistic spending	Community engagement & local choir costs - Blackpool	£12,358
Artistic spending	Local site & Production costs - Hull 2017	£30,239
Artistic spending	Artist accommodation & per diem costs - Hull 2017	£11,400
Artistic spending	Community Engagement & local choir costs - Hull 2017	£12,358
Making your performance accessible	Access costs 4 x £1000, London, Blackpool, Brighton & Hull	£4,000
Developing your organisation and people		
Marketing and developing audiences	Central Audience Development - Design Fee	£3,000
Marketing and developing audiences	Central Audience Development - Microsite costs	£3,500
Marketing and developing audiences	Central Audience Development - 5k leaflets & 400 posters	£5,000
Marketing and developing audiences	Central Audience Development - filming & editing video content	£1,600
Marketing and developing audiences	Central Audience Development - documentation & evaluation	£1,500
Marketing and developing audiences	Central Audience Development - press representation	£5,000
Marketing and developing audiences	Central Audience Development - local campaigns	£4,000
Marketing and developing audiences	Central Audience & Development costs - audience research & analysis	£4,000
Marketing and developing audiences	Local Audience Development costs: ads, mail outs etc - London	£1,775
Marketing and developing audiences	Local Audience Development costs: ads, mail outs etc - Brighton	£1,775
Marketing and developing audiences	Local Audience Development costs: ads, mail outs etc - Blackpool	£1,775
Marketing and developing audiences	Local Audience Development costs: ads, mail outs etc - Hull	£1,775
Overheads	LIFT project management & admin	£22,706
Assets - buildings, equipment, instruments and vehicles		
Other	Contingency 5%	£29,799



<b>Expenditure heading</b>	<b>Description</b>	<b>Amount £</b>
If you are disabled or Deaf, additional access or support cost you need to manage the activity		
<b>Expenditure total</b>		<b>£625,818</b>

Please click on the button 'Add spending line' to add an item of expenditure to the budget.

Income total

£625,818.00

## Support in kind

### support in kind

<b>Description</b>	<b>Expected or confirmed?</b>	<b>Amount £</b>
Poplar Harca Marketing support in Tower Hamlets	Confirmed	£2,500
Venue based rehearsal space in Brighton, Blackpool & Hull	Confirmed	£3,000
Venue contribution to artist hospitality - Brighton, Blackpool & Hull	Confirmed	£1,500
		£7,000

For more information about support in kind, click here for guidance.

Please click on the 'Add support line' to add an item of support in kind to the budget.

## Key information

If applying as a National portfolio organisation or if National portfolio organisations are included within your partnership, network or consortium, please detail how the proposed activity you or they will benefit from is additional to any National portfolio funded activity. (Please use no more than 300 words)

LIFT is funded as an NPO of ACE to produce and deliver its London based biennial international festival, alongside a year-round programme of creative learning work across the capital. It is not funded to tour international productions across England and as such this proposed activity is clearly additional. Each of the other partners in this application, with the exception of NCCA which has a national remit for the development of circus arts, is also funded to create and produce work in their own locality. This project however provides an important vehicle for NCCA to develop the skills and capacity of circus artists nationally, in areas of England where there is a clear need and opportunity for sector development.

A key ambition for LIFT however, outlined in its current business plan, is to ensure the distribution through touring of exceptional incoming or newly commissioned international work to audiences and partners across England. As a highly respected and influential promoter of international work in London, LIFT has the ability to attract many of the world's leading theatre and performance makers into the UK. The organisation is committed to using this leverage and its burgeoning network of national partners to ensure that the work of many of these artists is seen and appreciated beyond London and has the potential to influence artistic practice and develop audiences for international work across the country.

How will the activity help to develop touring in England, in line with the programme's aims? (Please use no more than 300 words)

"Depart" will make a significant contribution to the development of touring in England and firmly meets the objectives of ACE's Strategic Touring programme by:

- Touring across England an internationally led, significant and high-quality new outdoor arts production that will develop both artists and audiences understanding of, and demand for, outdoor work, international work and circus
- Touring new work to places with least engagement of the arts, specifically Blackpool and Hull; and developing new audiences that have traditionally been hard-to-reach in London (Tower Hamlets) and Brighton
- Providing an opportunity for young people to engage with an internationally significant project as both participants and audiences
- Forging strong and sustainable relationships between a network of national festivals, promoters and Hull City of Culture 2017. "Depart" will: build skills and knowledge within the participating organisations; stimulate local capacity and ambition for international and outdoor work; and significantly strengthen audience development activity through joint and independent local activity for enriching and sharing audience intelligence, so that future activity and audience development planning decisions are based on robust data

How will the project be evaluated, and how will learning from the project be shared across all partners as well as more widely across the arts sector? (Please use no more than 300 words)

With responsibilities appropriately distributed through the partnership, key management of monitoring, evaluation and reporting sits with LIFT, managed by Executive Director, Beki Bateson. It is a core objective of the project that it is not only delivered to standards of best practice but is also an opportunity for learning across the partnership. Accurate recording and assessment of processes before, during and after the activity will not only ensure that the project remains on track throughout but that it also has real legacy. Alongside specific factual data, we will use survey, video, interviews and observation to establish baselines, agree targets and objectives and measure the journey for partners, audiences, artists and creative teams. On completion of the London presentation all parties will meet to review the process, areas for development and changes that will impact the UK tour in 2017. Following the tour all parties will meet to share lessons learnt with wider networks from each location (Local Authorities, local cultural organisations, circus and other statutory bodies etc). We will also disseminate learnings on partnerships, commissioning, touring and presenting international work across the arts sector in general (including the Audience Agency) via blogs, websites and various speaking platforms such as Festivals London, No Boundaries and Creative People and Places.

For details of the Depart Evaluation and Monitoring strategy, see: ATTACHMENT 6: Monitoring & Evaluation Strategy

How will relationships be sustained and developed through, and if appropriate beyond, the life of the project?(Please use no more than 300 words)

The three core partners in the commissioning of "Depart" have already been working together and with Yaron Lifschitz for over a year to develop the concept of the project. There is a mutual respect and trust between the organisations, established common goals for the project and, within those, a distinctive role for each within the overall shape: led by LIFT each leads on their specific responsibilities and reports back to the others on the outcomes of discussions and any strategic or cost implications for the project. This delineation of responsibilities will continue over the life of the "Depart" tour, with LIFT taking lead responsibility for managing the tour and Spitalfields and NCCA taking responsibility for working with the tour presenting partners to identify skills gaps and build local capacity. This is not "hit and run" touring but rather an extraordinarily responsive project, each set of performances tailored to its particular site, using local circus and dance artists alongside internationally renowned artists and with specific localised audience development plans in place.

We anticipate that the "Depart" tour has the potential to create a significant legacy through the development of new collaborative partnerships both to support the future presentation of international work outside of the capital and to further encourage the cross-fertilization of circus and other artforms. Key to this is developing the relationships between all the national partners, so that we can continue to work together in the coming years, sharing information, data and intelligence to develop joined-up strategies for audience and artform development. This project exemplifies a collaborative, networked and sustainable approach to presenting and building audiences across England, enabling a sharing of expertise and learning across the partners and making visible a strong partnership that can sustain and support the touring of international work in the future.

## Proposal

Applicants will be asked to outline their proposal under the following headings. Throughout, the proposal should address the nature of collaboration involved, and the quality of the activity proposed.

Your proposal must be no more than 8,000 words across all four sections listed below.

### Your proposed activity

"Depart" is an exciting new international collaboration featuring circus artists, aerialists, acrobats, dancers, choral singers and musicians working together with video, lighting and installation artists under the direction of celebrated Australian director YARON LIFSCHITZ. It will be created in 2016 as an ambitious site-specific performance presented in a semi-derelict decommissioned Victorian Cemetery in East London, in June 2016. "Depart" is the result of an exciting cross-artform partnership between the National Centre for Circus Arts (NCCA) LIFT and Spitalfields Music. These three organisations have also been in extensive discussions with potential partners in England who share the desire to present this significant piece of international work to their communities and the belief that the site-responsive nature of the piece, coupled with the extensive local artist engagement that is built in to performances, will significantly assist their own audience development plans and in particular to reach least engaged audience segments. LIFT and its partners wish to tour "Depart" in May 2017 to Hull as part of 2017 UK City of Culture, to Blackpool with LeftCoast and to Brighton International Festival. "Depart" will be presented site-responsively in local cemeteries, will integrate local artists and community groups into the performance and be targeted at reaching and developing new audiences for circus and outdoor work.

The project aims to:

- Strengthen and extend an England-wide network of organisations committed to commissioning and presenting internationally significant work.
- Develop the capacity of each of the partner organisations in local artist and audience development.
- Develop the skills of local circus performers, building an appetite for new practice and strengthening the local cultural ecology.
- Attract new audiences for circus and outdoor work, especially those who are currently the least engaged.
- Create an internationally significant and artistically exceptional new piece of work

"DEPART"

In June 2016 in Tower Hamlets and in May 2017 in Hull, Blackpool and Brighton cemeteries will be transformed into vast performance installations exploring the space between living and dying. Across these great gothic spaces will be scattered installations for bodies, voices, projections and light that centre around moments of in-between-ness: between life and death, between memory and dream, between all that we are and all that we want

to be. An ambitious spectacle and a poetic visual meditation upon all our journeys through life, "Depart" will ask audience members to put aside all their preconceptions about performance, site-specificity, immersive theatre and indeed circus.

"Depart" will be created in 2016 and presented in London as part of that year's LIFT Festival. The following year the piece will be re-presented in response to three new sites, giving audiences and practitioners across England the chance to see work which tests the boundaries of what the circus arts can achieve. This is a rare opportunity to inspire and provoke the practice of contemporary circus makers along with expanding the experience of audiences nationally.

"Yaron is a master of redefining circus as an art form that blows away all expectations"

David Berthold, Brisbane Festival Director

## THE ARTISTS INVOLVED

The Australian company, CIRCA, under the visionary leadership of Yaron Lifschitz has established an international reputation as one of the world's most artistically significant contemporary circus companies. The commercial work of Circa, which is made to tour with a light technical footprint in response to traditional touring requirements, is regularly presented in major cities around the world. However, Yaron Lifschitz is also widely considered to be the creator of some of the most highly innovative, genre-defying circus in the world. He has created a global following with beautiful, thought-provoking pieces such as, "by the light of stars that are no longer...", "How Like An Angel", "Opus" and most recently, "Il Ritorno". "Depart" will sit alongside such work, whilst representing a further development into site-responsive circus practice. His charismatic ensemble of performers of course possess extraordinary skills, but this artistically-driven work also has a glorious philosophical and poetic depth, a rare combination which commentators have called "stunning", "exquisite" and "the standard to which all other circuses can aspire".

"You get the astonishment of great circus with the sense of transcendence more familiar in "higher" forms. I could go on, but you should probably just get on and book".

Matt Trueman, Telegraph on "Opus"

See APPENDIX 1: Artistic Statement.

Lifschitz can justifiably be said to have significantly developed circus practice, bringing a fresh theatrical and narrative sensibility to the form. Building on his innovative use of live classical and contemporary music with circus, "Depart" will also have a richly textured sound design that will include live and recorded music as well as massed community voices, all within an over-arching soundscape designed by the renowned Berlin-based artist Lapalux.

LAPALUX is known for his experimental use of texture and off-kilter beats. He has released two albums to great acclaim: Nostalgic and Lustmore as well as contributing tracks to numerous video games including Grand Theft Auto V. Lapalux has recently collaborated with Tristan Sharps of dreamthinkspeak, creating an ambient soundscape for the director's most recent work, "Absent".

ISABELLE ADAMS will work with the community choirs as workshop leader and choir director. She is a singer and teacher, working with a wide range of people of different ages, backgrounds and abilities. She leads creative music projects and presents concerts for Wigmore Hall, Britten Sinfonia, Royal Opera House and the Royal Academy of Music. Recently, she assembled a chorus of all-comers for the London premiere of David Lang's Crowd Out, a site-specific outdoors celebration of 1,000 whispering, shouting and singing voices.

SAM GLAZER is Music Director and arranger for "Depart". He is a composer, cellist and workshop leader who has led creative projects for Spitalfields Music, Wigmore Hall, Britten Sinfonia, RPO and Glyndebourne, working with babies and parents, children and teachers, vulnerable adults, people living with dementia and adults in a community choir. Sam has worked for a number of years at the Royal Academy of Music, mentoring young musicians who are studying Music in the Community.

SDNA will be creating film and video installations for "Depart". A creative studio based in London producing distinctive digital artwork, they explore techniques of interaction within public spaces, using emerging technologies and unusual presentation media. Their interdisciplinary approach, integrating site-responsive installation and live performance, aims to widen the scope of digital art. They collaborate across disciplines and scale whilst keeping a recognisable approach and distinctive aesthetic.

LEE CURRAN is a lighting designer of dance, theatre, opera and music, working with numerous artists and organisations including Hofesh Shechter, Royal Court, Royal Shakespeare Company, Rambert Dance Company,

Royal Exchange Manchester, National Theatre of Wales, West Yorkshire Playhouse, Donmar Warehouse, English Touring Opera, HOME, Frieze and Breakin' Convention. Lee was recently nominated for an Olivier Award for Best Lighting Design for Constellations.

"Depart" is a ground-breaking collaboration that combines innovative professional work from renowned artists of the highest calibre and across disciplines alongside a uniquely wide-ranging programme of community engagement, capacity-building and skills exchange. This project celebrates leading international artists who are working with their peers in Britain and sharing their work and skills with the wider communities of London, Hull, Blackpool and Brighton.

## THE PARTNERSHIPS

How to work in partnership is an increasingly important skill in times of limited resources, but equally the need to compete for those resources can present emotional obstacles to collaboration. One extremely significant legacy of this project is the complex set of trans-artform partnerships that underpins it. We understand that whilst successful partnerships have shared goals and ambitions, they also need to respond to the particular needs, strengths and priorities of individual organisations.

### -NCCA-

Since becoming the National Centre for Circus Arts, NCCA has been forging relationships with circus and other arts organisations across the UK. They have found that there is a real lack of collaboration among circus organisations and artists within regions, not necessarily due to unwillingness but to a lack of resource, opportunity and focus. The tour of "Depart" will serve to galvanise new regional collaborations within the circus sector but also between art forms – most particularly between dance, music and circus. The aim would be to leave a longer term legacy of partnership working combined with the skills and experience necessary to manage those partnerships.

NCCA is an affiliate of the Conservatoire for Dance and Drama so work closely with a small group of other arts vocational training organisations including RADA, Bristol Old Vic Theatre School, London Contemporary Dance School, Northern School of Contemporary Dance and Rambert School. Every year they look for opportunities for students from different schools and disciplines to collaborate on creative projects, learning from each other's practice and enhancing each other's creative output. In 2016 and 2017 they will work with dancers from these affiliates on "Depart" encouraging cross-fertilisation between the two disciplines; this collaboration releasing financial support from the CDD.

NCCA is leading on skills development for the emerging circus artists involved in this project, consolidating their work on building national capacity within the circus arts and between circus and other genres. It is of particular interest that Lifschitz is creating a site-sensitive, visually layered performance staged in, and indelibly influenced by, a series of dramatic outdoor locations. This is a bold new language for circus and "Depart"'s tour will ensure that such exceptional, ground-breaking work can be seen by audiences and practitioners beyond London, advancing the understanding of what is possible within and beyond the art form.

### -SPITALFIELDS MUSIC-

Spitalfield's principal activities are two annual music festivals and a year-round Learning and Participation Programme. Participants and audiences range in age from a few months old to 90+. Spitalfields is prioritising developing audiences within East London which has some of the lowest levels of arts engagement and the most diverse set of communities in the UK, the fastest growing youth population in London, and the lowest levels of investment in the arts per head.. "Depart" continues their work in developing new approaches to community engagement and participation in a number of different ways.

For Spitalfields, "Depart" is both a festival event and a participation and community engagement project, drawing together all elements of their programming. It develops the organisation's artistic vision into cross-arts work, allowing them to develop new partnerships within the sector, co-commissioning for the first time with LIFT and NCCA and England-wide partners. In this project Spitalfields is leading on supporting Lifschitz's musical ambitions for "Depart", including the training and support of the community choirs involved in the project in London and on tour, together with the touring partners.

"Spitalfields is delighted to be a part of this extraordinary partnership. It unites organisations with a shared commitment to the dissemination and development of innovative cross arts practice. As well as animating a hidden gem in East London, it is our commitment to ensure the best work is shared equally with other far-sighted producers in England, sharing skills and expertise in the development and delivery of large scale projects."  
Kate Kelly, Programme Director, Spitalfields Festival

### -LIFT-

This project develops two important existing national relationships for LIFT: we have an ongoing commissioning relationship with LeftCoast (having recently jointly commissioned "Absent" from dreamthinkspeak and "The Picture of Dorian Grey" from Gob Squad in 2018); and we have co-commissioned and jointly presented work with Brighton Festival on several occasions (Requart and Rosenberg's "Motorshow", Rimini Protokoll and Krymov's "Opus No 7").

Building on our successful collaboration with Derry-Londonderry City of Culture in 2013, where we opened their year-long performance programme with a specially commissioned version of Hofesh Schechter's "Political Mother" which integrated local musicians and dancers into the production, LIFT will work with Hull City of Culture in 2017 to ensure that "Depart" not only becomes one of the programme's annual highlights but an important vehicle for local artist and audience development.

A key objective for LIFT, outlined in its current business plan, is to ensure the distribution through touring of exceptional incoming or newly commissioned international work to audiences and partners across England. It is committed to diversifying audiences for international work, with stated targets to reach culturally and socio-economically diverse audiences. This commitment was recently evidenced in summer 2014 by LIFT's highly successful tour of Dmitry Krymov's "Opus No 7" which, with the support of an Arts Council England Exceptional Award, achieved sell-out runs and national critical acclaim in Brighton, Newcastle, Norwich and London. As a highly respected and influential promoter of international work in London, LIFT attracts many of the world's leading theatre and performance makers into the UK: the organisation is committed to using this leverage and its burgeoning network of national partners to ensure that the work of many of these artists is seen and appreciated beyond London and has the potential to influence artistic practice across England.

The commissioning and presentation of "Depart" represents a unique collaboration of London-based and England-wide festivals and presenters. Across England "Depart" is supported by Left Coast, Blackpool and Wyre's Creative People and Places delivery organisation; Hull City of Culture 2017 and Brighton International Festival, all three organisations with a stated commitment to developing their local cultural infrastructure and to reaching the least engaged members of the community.

20 performances in four cities will reach upwards of 12,000 people.

We are confident that the relationships that we have established with our partners and the profile of the project across the sector will create a model and a collaborative network to continue similar activity in the future. LIFT's previous experience of national touring (Opus No 7) has strengthened our understanding of, and capacity to undertake, the rigours and hurdles of touring complex international work and of creating a demand and appetite from audiences and organisations.

"LeftCoast has begun presenting contemporary, international performance work in Blackpool as part of our over-arching artistic ambitions and audience development plans. We now run the long established Showzam! festival and have successfully re-focused it over the last two years on developing new audiences for both outdoor performance and contemporary circus. Blackpool is the natural home for developing talent and presenting the best of contemporary circus in the North of England. Having the opportunity to bring one of the world's finest and most poetic circus companies to Blackpool will be a culmination and realisation of our ambitions. The opportunity to partner with LIFT will also bring expertise and profile to the work we are building on the Fylde Coast. By 2017 LeftCoast hope both local and national audiences recognise Blackpool as a place for creative ambition, risk and excellence"

Michael Trainor, Artistic Director, LeftCoast

In addition we are in negotiation with Bradley Hemmings, Artistic Director, GDIF, exploring the potential to join the project as a commissioning and presenting partner in June 2016.

## CAPACITY BUILDING AND SKILLS DEVELOPMENT

### ...IN COMMUNITY MUSIC

The involvement of community choirs in all the performances of "Depart" offers professional development opportunities for local choir leaders as well as support and encouragement for participation and skills development amongst the choir members themselves, in London and across the regions hosting the tour. Spitalfields will support and direct these development opportunities, in collaboration with our partner venues across England.

At the outset of the project, Isobelle Adams will run a training session for all conductors of the various regional choirs involved with "Depart". This will provide a chance for them to refresh their practice, learn new techniques for working with and training choirs as well as to explore the music for the performance. Isobel will follow up with a visit to a rehearsal with each local choir, where there will be the opportunity for one-on-one support. The project offers the choir leaders an opportunity to connect with their peers and with other choirs in their area, building networks and exchanging ways of working. We anticipate that this will lead to future collaborations between the

local choirs.

As a cross-artform, outdoor performance, there will be a lot of consideration given to how the piece fits into the site. For the conductors, this will also give them an opportunity to work with movement specialists and for them and the singers to perform in a new and different context.

#### ...IN CIRCUS ARTS

At the core of "Depart" will be seven extraordinarily skilled performers from Circa but they will be performing alongside emerging circus, dance and movement artists given the opportunity to learn from Lifschitz and his collaborators. Local people will also perform in the community choirs that are central to the soundscape of the piece.

The emerging artists that will perform in the 2016 presentations of "Depart" in London be provided with a valuable peer-to-peer training resource for the subsequent tour. Their familiarity with the show as well as their experience of the creative process will make them ideal practitioners for developing the show regionally in 2017. "Depart" represents a valuable professional development opportunity for those emerging artists who wish to take up the challenge.

The NCCA has a long track record of delivering workshops for children, young people and adults of all abilities. Blackpool and Brighton already have strong community circus organisations such as Blackpool Circus School, Circus Project and Bandbazi in Brighton and the aim is to work closely with these organisations to deliver activities focused around "Depart" as a performance opportunity. We will look for ways for non-professionals and those just beginning their circus journeys to engage directly with the professional company in order to ensure that the programme is both participatory but also aspirational for those taking part. Hull has very little in the way of community engagement in circus and NCCA is working closely with the team at Hull 2017 to build a broader circus programme into their plans for the whole of their year-long festival, looking at a legacy of circus-based community engagement post-2017. "Depart" will sit at the centre of this development work.

"Yaron Lifschitz is one of the most successful and prolific circus directors in the world. His company, Circa, employs up to 30 artists at any one time who are constantly touring the world. This project is an unprecedented opportunity for a group of young emerging circus artists and dancers to work with a director at the top of his profession and to perform alongside some of the best professional circus artists in the world. Yaron works fast and expects a great deal from his artists in terms of creative input and focus and these are all things that it is hard to teach in any workshop or educational environment. Real world experience is invaluable and will give all the students and young artists, both from a dance and circus, an edge when it comes to auditioning for other companies or creating their own work in the future. At the same time, they will still have access to the support and advice that their own institution can offer. It is our aim to train well-rounded artists ready for the challenges of their chosen professional and who will enrich the UK and international arts sector. "Depart" represents a unique experience for a group of young artists to work with a world class director on a project of international significance. It is immensely exciting".

Kate White, Joint Chief Executive, NCCA

#### ENVIRONMENTAL SUSTAINABILITY

"Depart" will be produced in line with LIFT's and its partners' approach to minimizing environmental impact. For more information on the steps we will put in place to achieve this see APPENDIX 2: Circa Environmental Sustainability

#### Audience development

##### AUDIENCE DEVELOPMENT

Our audience development plan for "Depart" will build knowledge about audiences for large-scale outdoor performance, create a long-term strategy for encouraging new audiences from locally-identified hard-to-engage segments and for retaining and increasing them over a sustained period.

Our strategy combines a national marketing campaign and far-reaching audience development plan led by LIFT whilst leveraging regional partner expertise and current activity. Embracing marketing assets already in place locally, we will use the additional marketing budget secured through this application to pilot new marketing activities targeted to each local partner priority and local need outside of London. The tour focuses principally on geographic and demographic 'cold spots'. ACE's 'Taking Part' study reveals the percentage of adults within local authorities who have attended or participated in an arts event.

Three of our target localities fall within the 80 (out of 355) least engaged boroughs:

Hull – 37th least engaged (out of 355 local authorities) - 35.71%

Blackpool – 53rd -

37.21%

We know that outdoor events offer an easier route into the arts for harder-to-engage segments. However perceptions of circus are largely outdated and do not reflect the scale, spectacle or engagement opportunities proposed by “Depart”. Our plan will test new methods of identifying and attracting target audiences, capturing and tracking engagement. We want to initiate a sea-change, to more effectively build knowledge of the audience base in order to offer engaging product and communicate it in the most appropriate way.

We have chosen our target audiences based on low levels of engagement with the arts. “Depart” offers an accessible entry point and, as an outdoor spectacle, breaks down some of the existing barriers to the arts. This audience constituency is important as they are large in number, trust friends, family and members of their peer group and share via word of mouth and social media.

“In Brighton, we have already witnessed Circa’s power to attract new audiences including those from communities and areas that have traditionally been the least engaged with the work that we present. The various cemeteries in Brighton that are currently under consideration for “Depart” are all sited on the edges of the urban centre, close to many of those areas of least engagement. For us, to be able to present Circa in an outdoor setting, right on the doorstep of those communities we struggle the hardest to reach is an absolute gift.”  
Andrew Comben, CEO, Brighton Festival

Considering ACE’s Goals, “Depart” will aim to address Goals 1, 2 and 5. “Depart” will also focus on realizing specific audience development objectives (from ACE Goals and Objectives 2015 – 2018):

- ‘increase the number and range of people who have the opportunity to experience and participate in high quality art/culture’
- ‘more people who are currently least engaged in arts/culture are experiencing your work’
- ‘make the most of opportunities to increase the depth and quality of experience amongst those accessing your work’
- ‘developing shared approaches to the capture, sharing and reporting of audience data’

Referencing ACE’s own segmentation research, Arts Audiences Insight, we have mapped our target groups alongside local profiling and segmentation. We believe that “Depart” offers strong engagement opportunities for those falling within the ‘Family and Community Focused’ segment, which represents 11% of the UK population. They are more likely to respond to street/outdoor performance and enjoy attending with family and friends (as our local profiling also identifies), but are infrequent attenders of venue-based art forms.

“Depart” also has potential to attract those from ‘Fun, Fashion and Friends’ segment, who already have some engagement with music, dance and outdoor events.

“Depart” has strong potential to appeal to the ‘Some Engagement’ and ‘Not Currently Engaged’ groups: people who often find it challenging to enter a venue to see a performance. Both the performances and the outreach/participatory work we propose mean that we can reduce barriers – class background, wealth and high levels of educational attainment – which puts many social groups off the arts, because it is:

- Staged outdoors, located in informal spaces, people don’t feel that they have to behave in a particular way, and can come along with family and friends if they want;
- Based around circus, which most people understand but which “Depart” is challenging perceptions of, turning an already exciting artform into something that can parallel the dynamic, fast-paced visual flow used on tablets, smartphones, games and apps; &#8232;&#8232;.
- Supported by community activity and opportunities to get involved for people not usually included in the arts, through participation in dance workshops, choirs and via local community groups&#8232;.

Central to our strategy across all four locations will be to ringfence a number of tickets to be offered free of charge or heavily discounted, solely aimed towards those with disabilities, very low income groups and disengaged communities and targeted through key community groups and leaders. We have chosen partners where there is a high prevalence of groups with low arts engagement within the local population. For example, in London our partners Spitalfields Music will be allocating 20% of tickets to be given to the local community through their existing ‘No Strings Attached’ scheme and through the micro local touring network in Barking & Dagenham, Tower Hamlets and Newham.

## TARGET AUDIENCES

Each of our locally identified target audience segments share characteristics of being current low arts engagers,



low income, and with higher than average levels of deprivation. Within these parameters, we will also develop specific plans to target young people. Evidence shows that young people in particular respond to the openness of the engagement with outdoor performance and circus. The partners within this consortium are all outstanding at creating on-going engagement with their work that appeals across wide audience profiles. They develop close connections with audiences via inventive, often non-traditional programming, are leaders in using digital technology to attract younger audiences, embracing pervasive encounters and digital dissemination to repeatedly generate the public's interaction and curiosity for the most exciting and engaging experiences. "Depart" will further develop initiatives in this area to create a blueprint for the future development of audiences for outdoor touring work.

## LOCAL CONTEXT

Across all tour locations we will target those with little or no current arts engagement. In London, one of LIFT's core objectives is to increase penetration within culturally diverse groups. Our partnership with Spitalfields Music has identified key targeted Mosaic profile segments to target:

- Rehoused Migrants (7% of Spitalfields audience, 11% catchment area)
- Multicultural Towers (7% audience, 13% catchment area)
- Global Fusion (10% audience, 12% catchment area)

Audience Finder data and segment profiles demonstrates that outdoor performances receive high representation from 'Facebook Families' and 'Kaleidoscope Creativity' segments (see APPENDIX 3 for descriptions of these segments), highlighting the capacity for outdoor performance to have a higher propensity to attract people from these segments. Blackpool, Hull and Tower Hamlets have higher than the national average of people from these profile segments.

Background data used to inform our audience development plans can be found in APPENDIX 3: Background Data.

## AUDIENCE DEVELOPMENT STRATEGY

We have identified key audience segments using audience profiling in each of our four localities, as outlined above.

Our audience development plan for "Depart" has 6 core objectives:

- To achieve and exceed audience targets
- To increase the range and diversity of audience members and participants for outdoor performance and circus
- To work with venues/producing and presenting partners/project leaders to learn more about our audience/participants
- Encourage more young people who currently do not experience art in substantial numbers through live performance
- To use the knowledge gained through the 2017 tour to retain and build audiences for outdoor performance by creating a longer-term development plan.
- To offer participation opportunities and contextual events, run alongside the performances to create opportunities for deeper and enhanced engagement possibilities

See APPENDIX 4: Audience Development Plan

The audience development plan will be managed by LIFT whilst building on the strengths of the partners and new strategic initiatives. It will co-ordinate considered individual core regional activity with each co-presenter alongside a shared national audience development strategy. Economies of scale, value for money and increased reach will be gained by utilising existing marketing tools in each location (festival and venue brochures, existing websites, social media platforms, season advertising, mailing lists etc). However, we have allocated a proportion of the budget from this application to develop some tools aimed at engaging the specific new target groups that we have identified, especially outside London. This will include development of a micro-site, embedded within each partner website, and linked to social media platforms, locally targeted print, and new digital assets. Street Dressing opportunities will be secured through the relationships each partner has with its local authority.

Long-term legacy lies at the heart of the project. LIFT will act as the central hub to bring together all partner data, ensuring regular, structured sharing of knowledge and intelligence that will inform a longer-term development plan, which will be underpinned by rigorous plans to continually deepen and enrich customer data and intelligence.

The plan will feed into and enhance discrete, locally-specific strategies undertaken by each touring partner in the following ways.

#### Targeted audience development:

We will access new target groups with specific activity, both participatory and through performance. Because we will focus on some groups with whom we have not previously engaged, key influencers such as community group leaders, teachers and local dance/choir group leaders will be engaged. Young people will be encouraged to act as generators of additional new audience engagement activity using social media, creating and sharing video content and blogging.

#### Development of a longer-term Audience Development Plan:

Commitment will be secured from all venues, project partners and festivals to participate in Audience Finder, understand the benefits of data sharing, and create joint plans covering a 3 - 5 year period from 2017. This will establish joint and independent local activity for enriching and sharing audience intelligence and undertaking ongoing analysis, so that activity and audience development planning decisions are based on robust data.

#### Placement and internship / Ambassador's Programmes:

Project partners have their own internship/placement programmes, and either have or are developing ambassadorial programmes. We will explore ways to link these programmes throughout the tour and as a legacy beyond 2017 to enable a new network of young people and those from diverse communities to generate new opportunities for outdoor performance.

#### Outdoor performance development:

We embrace participation and deeper engagement, both live and digital. Exemplary models of good practice around participation, touring and outdoor performance have already been developed by LIFT, Circa, Left Coast and Brighton Festival.

#### Audience monitoring:

We will refine and standardise audience monitoring. We will embed Google Analytics within the "Depart" website and ticketing platform to monitor the effectiveness of marketing campaigns and track how people reach the site and what they do when online. We will embed analytics into partner websites and analyse additional traffic from the tour audience, including viewing and sharing of video and related content.

#### Audience data sharing:

Partners have agreed to share all database information. A mailing list sign up will be clearly sign-posted in websites and at point of online purchase. This has the potential to be an invaluable strategic national tool upon which to build plans for future outdoor touring. We will also participate in the Audience Finder programme, reporting from all events and analysing data. After the 2017 tour is completed, we will focus investment in detailed analysis and review before sharing the data with partners and the wider Outdoor Arts networks, such as Without Walls. This will give us a strong picture of audience segmentation and behaviour and be a bedrock for future development. It will identify regional differences and reveal the effectiveness of key programming and marketing strategies. This process will critically inform future Outdoor Arts audience development.

#### Digital Content and access for broader audiences:

We will create a web platform for the tour that is 'mobile first', giving information about the show, simplifying ticket-buying, encouraging engagement and comment, media-posting via phones and tablets. Online sharing and content publication will create multiple ways to engage audiences. An online video portal will give those unable to attend the live event and national/international audiences access to the tour, including offering access to the artists, sharing behind-the-scenes coverage, interviews, films of the creative process and live performance. We will encourage 'online takeovers', Twitter Q&A's etc throughout the lead up to the tour and develop online/social media competitions/offerings.

#### National Press and PR:

A national PR campaign will take place around the tour. We will engage a PR specialist to manage both traditional print and broadcast media and oversee a strategy to engage online media (bloggers) with engaging, sharable content. We will target key online PR voices to engage those interested in "Depart's" specific artforms.

## Finance

LIFT has a track record of delivering ambitious projects on time and within budget, most notably 2012's £1.4 million production of STREB: One Extraordinary Day, the Opus No 7 UK tour and the West End presentation of Gatz which generated over £0.5 million of earned income. LIFT is also co-ordinator of the Creative Europe Cooperation Project Urban Heat and a beneficiary of a further 3 projects, which requires rigorous reporting mechanisms and budgetary controls.

For "Depart" the following measures are in place to manage and mitigate financial risks:

- All production, technical and venue expenditure has been accurately costed by Production Managers, is based on quotes from trusted suppliers and has been pulled together following research visits.
- Box office income assumptions have been tested, assessed and agreed by all partners include drift for concessionary pricing, and a significant complimentary ticket allocation to aid audience development targets, particularly in Hull and Blackpool. These assumptions are based on audience figures from previous international presentations at each of the partner venues.
- There is a contingency of 5% included within the overall project budget, to allow for any risks of overspend.
- All costs of NCCA students/young artists are covered by NCCA's co-production contribution.
- All professional artist and production costs, including professional development are covered by ACE grant, partnership fees and other contributed income.
- No activity will launch until the core funding from ACE is confirmed; there is however a risk around failure to secure additional income, although this is an achievable £30,000. Mitigating this, there is a fundraising strategy constructed with LIFT's Development Consultant Lily Harriss, that includes a crowd funding campaign and, approaches thus far to the following:
  - \*Canary Wharf Group £5,000
  - \*Morgan Stanley £5,000
  - \*Westpac £5,000
  - \*Jack Petchey Foundation £2,500
  - \*Sir John Cass Foundation £2,500
  - \*Keir Foundation £10,000
- Should a partner unavoidably have to withdraw prior to contracting the project is still feasible to deliver as costs will effectively decrease.
- In conjunction with LIFT's Executive Director, Beki Bateson, the Lead Producer will be responsible for the day-to-day management of the project budget supported by LIFT's General Manager, Kate Ward and LIFT Production Manager, Simon MacColl, who will regularly reconcile budgets and produce financial reports.
- All costs will flow through LIFT to mitigate risk and increase accuracy in budget management and efficiency of final reporting. Partners will pay commissioning and presentation fees to LIFT and LIFT will reimburse any local costs that are paid directly by the presenting partner. Each presenting partner has extensive experience of successfully managing budgets for complex, large-scale projects: highly skilled production personnel, supported by financial and administrative staff, will provide effective control of individual event budgets which will be overseen by the Lead Producer.
- It has been agreed with all presenting partners that financial risk will be shared; the main risks lie in box office targets. In the event that we do not meet targets, additional presentation fees will be paid to LIFT to cover any shortfall.
- At project completion LIFT will contract the financial consultancy company Counterculture to produce a fully audited set of project accounts for LIFT, the Arts Council and tour partners.
- We have included provision to ensure that that the project is fully accessible; this includes wheelchair access, guide dogs and audio description. The piece is not text-based and we have therefore not factored in BSL interpretation or surtitles.

Due to the scale of the "Depart" project we have provided a detailed summary budget as part of this application. For a full breakdown of each area of expenditure see APPENDIX 7: Depart Budget.

## Managing the project

The "Depart" UK tour will be managed and delivered by LIFT, working closely with its partners NCCA, Spitalfields Music, Brighton Festival, LeftCoast and Hull City of Culture. To ensure the effective delivery of and capacity for the project LIFT will contract key personnel of Lead Producer, Production Manager, Company Host, Marketing Consultant and PR Consultant. LIFT has successfully tested the efficiency of this structure in its delivery of large scale projects including "STREB: One Extraordinary Day" and the "Opus No 7" UK tour. The team, which is supported by LIFT in-house administrative and financial management/reporting, provides the expertise and capacity LIFT requires to successfully deliver projects in the midst of its own biennial festival.

Reporting to LIFT's Executive, the Lead Producer will be the key role in the Project Team with lead responsibility for: liaising with the company, stakeholders and commissioning and presenting partners; ensuring all milestones

and timelines are met; managing and monitoring the overall project budget; overseeing the project's evaluation, monitoring and reporting.

See APPENDIX 5: Circa Monitoring & Evaluation Chart.

Supporting the Lead Producer will be a contracted Production Manager who will oversee the technical implementation of the project, liaising with partners' production staff and technical and production suppliers, managing the production budget and contracting freelance crew. The performing company will be supported by a voluntary role of Company Host, providing day to day practical and logistical support for the company.

Regular meetings throughout the lifetime of the project will ensure that progress and budgets are monitored against agreed outcomes and that project partners receive regular communication and updates.

For structure of the Project Team see APPENDIX 6: Circa Project Team Organogram

LIFT and its partners have already made a serious commitment to testing the viability and logistics of this project. At their own cost LIFT and its partners supported a research trip (in May 2015) for Circa's Yaron Lifschitz, his Producer, Costume Designer and Technical Manager to develop the project conceptually, explore how the project will develop the skills and capacity of its participants and to test the technical feasibility of the production at each location. They also identified key members of the creative team, including lighting and video designers. During this time Yaron also carried out a week of R&D with NCCA students, largely focusing on familiarization; helping them understand his way of working and gauging a sense of their skills and physicality. LIFT's own Production Manager Simon MacColl is currently working with each partner to draw up technical plans for each location.

#### OTHER PARTNERS' AREAS OF RESPONSIBILITY

Although LIFT is driving the management of this project, each of the partners has a distinct area of responsibility.

##### -NCCA-

NCCA is responsible for recruiting and supporting the emerging artists with whom Lifschitz will be working on the performances of "Depart", alongside Circa's professional performers. NCCA is developing a local engagement strategy to run alongside the presentations of "Depart". They will work closely with local partners to tailor their contribution to address specific local needs. The programme will combine local community engagement in the form of circus workshops with a programme of professional development for local artists. They will also explore the possibilities of local volunteering for the project.

##### -SPITALFIELDS MUSIC-

Spitalfields Music will lead on the choral development within the community engagement aspect of the project, working in London and with local partners. The project offers the choir leaders an opportunity to connect with other choirs in their area, build networks and exchange ways of working. In Hull, Blackpool and Brighton the presenting partners will be responsible for producing and delivering "Depart" within their artistic programmes and as part of their ongoing commitment to the development and sustainability of outdoor arts and circus. They will also be responsible for identifying and engaging with all local participants; delivering highly-targeted marketing and audience development campaigns particularly to attract audiences of least engagement and contributing to the evaluation of the project.

#### FINANCIAL MANAGEMENT

Based on accurate costings and realistic income targets the budget has been created in agreement with all partners. Supported by LIFT's General Manager and Finance and Administrative Assistant, day-to-day responsibility for the budget will sit with the "Depart" Lead Producer with final sign off on significant decisions remaining with LIFT's Executive team and in adherence to its organisational policies for financial and regulatory management. Please see Finance Section.

#### MARKETING & COMMUNICATIONS

LIFT will also contract additional capacity from Kevin Isaacs, our highly experienced freelance Marketing Consultant, and from PR consultant Sharon Kean – who will work together to lead on the delivery of the tour-wide marketing and communications strategy. The presenting partners of this tour are all leaders in their field and as such have excellent understanding of and access to local audiences with strong marketing teams. Kevin and Sharon will lead the overarching national campaign plan for "Depart" - delivering on strategic activity that benefits

all partners - but that will incorporate flexible and collaborative processes to enable adaptation and implementation to local audience development requirements.

## DEMONSTRATION OF SKILL AND CAPACITY TO DELIVER THE PROGRAMME

This project has been devised by some of the sector's most highly experienced producers and Artistic Directors and will be delivered with their full commitment and engagement:

- Mark Ball, Artistic Director and CEO, LIFT
- Sally Cowling, Lead Producer
- Daisy Drury, Director of Circus Development, NCCA
- Kate Wyatt, Creative Producer, Spitalfields Music
- Andrew Comben, Chief Executive Brighton Dome and Festival and Beth Burgess, Executive Producer, Brighton International Festival
- Michael Trainor, Artistic Director and Julia Turpin, Executive Director, Left Coast
- Martin Green, Chief Executive and Director and Katie Fuller, Senior Producer, Hull UK City of Culture 2017

## LIFT'S EXPERIENCE

As lead producer for the project LIFT has extensive experience of successfully delivering large-scale and complex partnership projects both within and outside of its biennial festival format.

"Opus No.7 was a considerable success; sold out performances, extensive local and national press, reconnected audiences and an ongoing benefit for our profile in the city and reputation for bringing world class theatre to the region as well as developing our experience in delivering ambitious events in the future." Lorne Campbell, Artistic Director, Northern Stage

STREB: OED in particular cemented LIFT's capability and reputation for delivering large-scale, complicated and high-risk projects. Commissioned by LOCOG and the Mayor of London for the Cultural Olympiad's London 2012 Festival, with a contract value of £1.4m, the project carried a number of significant challenges that were successfully addressed by LIFT:

- to deliver a site-specific dance project on iconic London landmarks against a 4-month timescale
- to manage a highly political range of public stakeholders with competing agendas including The Mayor's Office, LOCOG, the Metropolitan Police and four of London's local authorities.
- to manage the particular challenges of a Cultural Olympiad event, balancing the need to guarantee audience and media impact against security and public safety considerations.

"Certainly the capital is unlikely to ever see anything like STREB again."  
The Guardian

Sally Cowling, Lead Producer:

Sally Cowling is a producer and programmer, currently working with a number of arts organisations including the Brighton International Festival as its Associate Producer, programming international dance, theatre and cross-artform work and producing the Festival's commissioned work. Sally worked for LIFT as the producer of "Streb: One Extraordinary Day" and most recently on the UK tour of Russian director, Dmitry Krymov's magnificent "Opus No 7" in 2014. As a consultant she specialises in international showcases, sustainable touring and in artists' creative development. Until 2010 she was the Director of Drama and Dance at the British Council, creating and managing over 300 theatre and dance events around the world each year, including the programming of the Council's biennial Edinburgh Festival Showcase of emerging UK artists, which she established in 1997.

## PARTNERS' EXPERIENCE

### NCCA

Daisy Drury, Director of Circus Development

NCCA's partnership will be managed through the Circus Development Department and led by Daisy Drury. She has ten years of experience delivering partnership projects in the circus arts, including training 42 deaf and disabled artists for the Opening Ceremony of the Paralympic Games in London, the UK tour of The Arrival with Tamasha and circus consultancy on the world arena tour of Batman Live. Daisy sits on the Senior Management Team at NCCA and reports directly to the Chief Executive.

Spitalfields Music

#### Kate Wyatt, Producer

Kate Wyatt is a freelance Creative Producer. Formerly Programme Director: Festivals at Spitalfields Music responsible for programming and delivering the biannual festivals, Kate now works with the organisations developing and producing work for the biannual Festivals and the Learning & Participation programme. She has previously worked with Britten Sinfonia, Tête à Tête Opera, The Shout and Next Stage community arts and is equally experienced in working with communities, on participatory projects as well as large scale, cross-arts touring projects.

#### Brighton Festival

Brighton Festival benefits from a highly experienced team of producers and production managers. Beth Burgess, Executive Producer, will lead on liaison with LIFT and other partners supported by Adam Harvey, Head of Production, and Polly Barker, Outdoor Production Manager.

#### LeftCoast

LeftCoast is a new organisation created to deliver the People and Places programme in Blackpool and Wyre. It is co-led by Artistic Director Michael Trainor (Artist and Commissioner, former commissions including Liverpool Biennial and Liverpool Capital of Culture) and Executive Director, Julia Turpin (former Executive Producer for Quarantine and Executive Director for Contacting the World - Contact Theatre).

#### Hull UK City of Culture 2017

Headed by Martin Green, formerly the Head of Ceremonies for the 2012 Olympics, the 2017 UK City of Culture is committed to a year-long cultural programme that will transform the perceptions of Hull and re-establish its reputation as a gateway that welcomes the world.

### SUB-CONTRACTORS AND FREELANCERS

Due to the nature of the projects which we undertake, LIFT frequently uses freelance workers and sub-contractors to deliver work; in particular when specialist input and/or expertise is required and is not available in the existing team. All sub-contractors enter into a written agreement with LIFT where, as a provision of the contract, they are obliged to comply with our policies relating to diversity, sustainability, quality assurance and legal requirements.

### RISK MANAGEMENT

Effective risk management is paramount for LIFT. For LIFT, the critical management issue is to understand the nature of the risks we take, their possible impact and also how much risk we have the capacity to carry at any one time.

In developing a risk strategy for LIFT we identify the nature and extent of any risk, determine the likelihood of risks materialising and the control strategies to reduce probability and impacts. The risks could be reputational, legislative, operational, governance and financial. In fulfilling their roles it is essential that both Trustees and Executive teams of all partners – especially those at LIFT as Lead Producer - can demonstrate that they have assessed the risks associated with activities and regularly monitor performance. At LIFT, staff and Board members regularly consider all areas of activity to maintain a risk register which is reviewed, updated and presented as a standing item at quarterly Finance and Board meetings. Close scrutiny of major projects is routinely undertaken by LIFT's Board, who along with the Executive, are fully committed to stringent governance of this project. This level of scrutiny and risk management will be applied to the "Depart" project.

Financial risk for LIFT is mitigated by contracts between the partners that will agree pre-defined financial contributions and a robust contingency of 5% of expenditure. Activity can also be scaled back if fundraising does not meet anticipated targets.

### **Reason for no match funding**

## Attachments

### Standard attachments

Audience development plan.pdf

## Non-standard attachments

### Attachments and links

Description	Link to open / download	File Size (MB)
Appendix 1: Artistic Statement	Appendix 1 Artistic Statement.pdf	0.2
Appendix 2: Circa Environmental Sustainability	Appendix 2 Circa Environmental Sustainability.pdf	0.2
Appendix 3: Background Data	Appendix 3 Background Data.pdf	0.2
Appendix 4: Detailed Audience Development & Marketing Plan	Appendix 4 Detailed Audience Development & Marketing Plan.pdf	0.0
Appendix 5: Circa Monitoring & Evaluation Chart	Appendix 5 Circa Monitoring & Evaluation Chart.pdf	0.2
Appendix 6: Circa Project Team Organogram	Appendix 6 Circa Project Team Organogram.pdf	0.2
Appendix 7: Depart Budget	Appendix 7 Depart Budget .pdf	0.2
Constitution	Constitution.pdf	0.2
<b>Total</b>		<b>1.4</b>

## Declaration

### National Lottery

Does your organisation object to receiving National Lottery funding for religious reasons?

No

### 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 Strategic touring 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.

As a public organisation we have to follow the Data Protection Act 1998 and the Freedom of Information Act 2000. We have a data protection policy, which is available from our website at [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

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

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

1. to decide whether to give you a grant
2. to provide copies to other individuals or organisations who are helping us 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
3. to hold in our database and use for statistical purposes
4. if we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us
5. if we offer you a grant, you will support our work to campaign for the arts, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic excellence

**I confirm that the organisation named on this application has given me the authority to sign this application on its behalf.**

**I confirm that the activity in the application falls within the powers of the organisation's constitution or memorandum and articles of association (the legal document setting out the rules governing the organisation).**

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

Do you agree with the above statements?

Yes

Name

MARK BALL



**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 sheet 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 that we should treat your proposal as confidential information.

Tick this box if you consider that we should treat your financial information, such as your budget and any business plan, as confidential information.

Tick this box if there is any other information you have provided that you consider to be confidential information.

If we offer you a grant and you have ticked any of the boxes above, we would generally treat that information as confidential until your activity ends (according to the date you gave us in this application).

Tick this box if you consider that we should treat that information as confidential after your activity ends.

**3.** You agree that we can keep you informed of our work and pass your contact details to organisers of arts marketing activities, conferences and training events.

Tick this box if you do not want us to keep you informed of our work.

Tick this box if you do not want us to pass your contact details to organisers of arts marketing activities, conferences and training events.