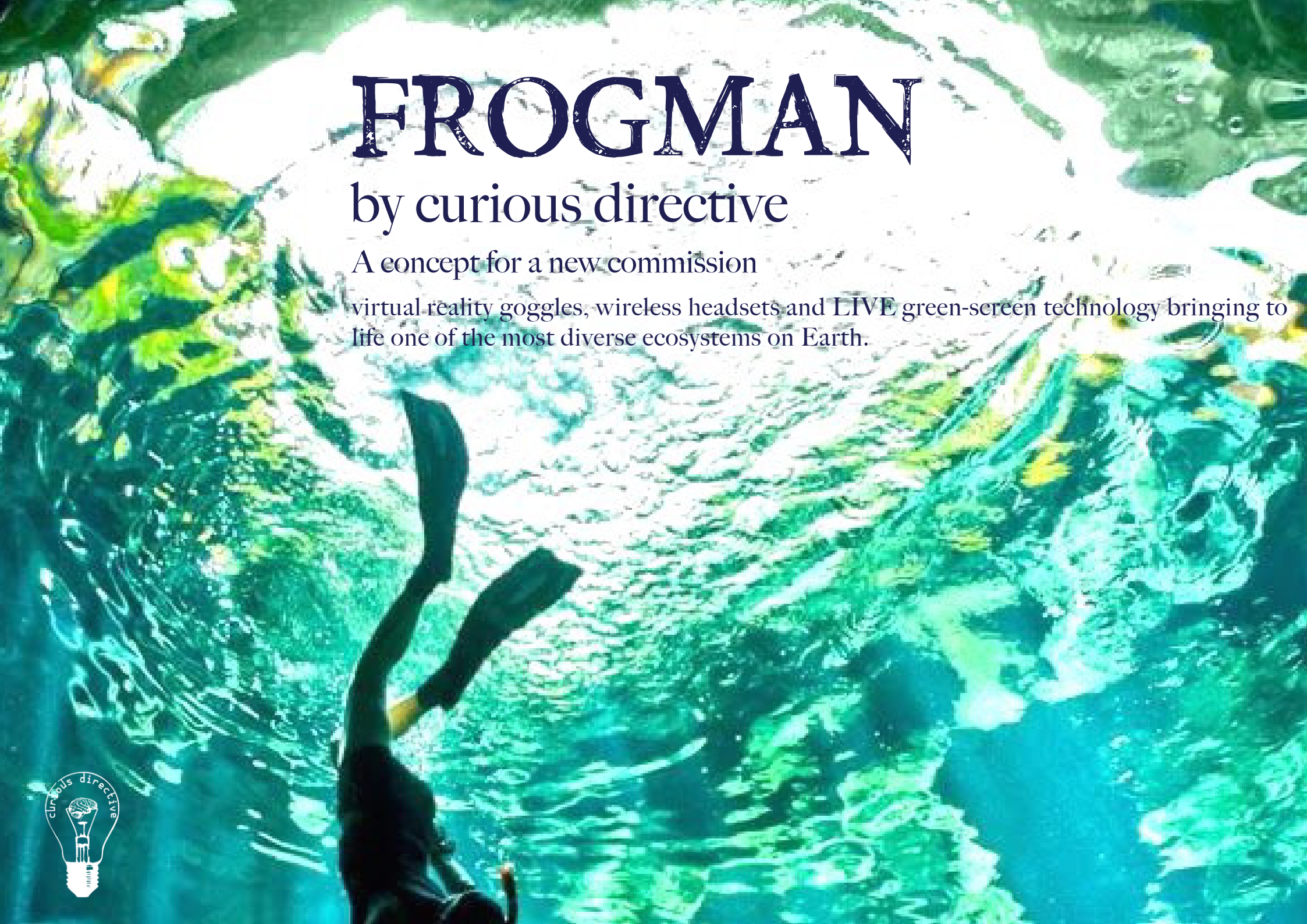


FROGMAN

by curious directive

A concept for a new commission

virtual reality goggles, wireless headsets and LIVE green-screen technology bringing to life one of the most diverse ecosystems on Earth.

HELLO FROM US!

Hello City of Culture 2017 team,

First of all, thank you for taking the time to read our application.

We've tried to make our idea as clear, magical and ambitious as we think suits such an exciting year for Hull.

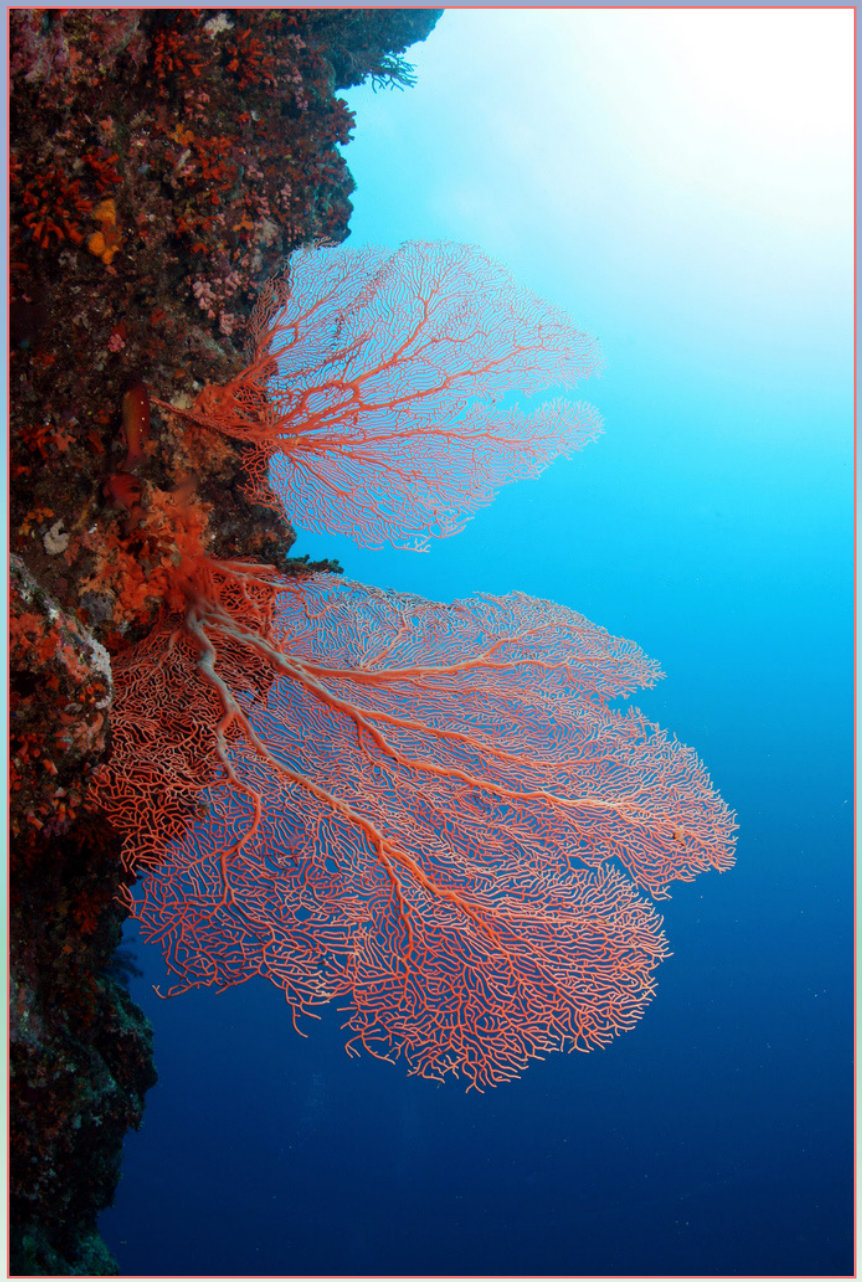
The following pages represent nearly 9 months of thinking, which was very much accelerated by the realistation that this project could be an exciting opportunity to bring together The Deep, Hull Truck, The University of Hull and two schools into a close and collaborative arts-science community to create a new experience as part of Hull City of Culture 2017.

If you have any questions regarding our application in general or more details about anything specific, please don't hesitate to give me a call or an email.

We hope you enjoy reading,

Best Wishes,

Jack Lowe and team curious directive



CURIOUS DIRECTIVE

Please take a look at our recent company trailer spanning our work from 2008-2015 by following this link.

In September 2008, in a muddy camp-site in Warwickshire, without knowing it, curious directive began their first devised process together. Since that inauspicious moment, curious directive has evolved into a vibrant, multi-award winning and progressive theatre company exploring life through the lens of science. Every single piece that we make sees us embark on a rigorous process, collaborating with a research scientist to bring to life an area of science in a theatre environment.

Working out of Norwich we have won four awards at NSDF'09, two Scotsman Fringe First Awards (Your Last Breath in 2011 & Pioneer in 2014) as well as making the short-list for Sky Arts Futures Fund, Carol Tambor Award, the Oxford Samuel Beckett Award and Brighton Fringe Award.

Since 2008, we have partnered nationally with over forty prestigious theatres (including Lyric Hammersmith, West Yorkshire Playhouse, Drum Plymouth, Traverse Theatre), numerous international festivals (LIFT, Bunker, Domino), and collaborated with world-leading science institutions and charities (Institute of Physics Scotland, Wellcome Trust, STFC and the London Science Museum).

Some reviews of our work;

★★★★ 'Powerful...a dramatic pleasure.'
- Time Out, London (Return to the Silence, 2010)

★★★★ 'The bright young company curious directive.'
- The Guardian (Your Last Breath, 2011)

★★★★ 'Jack Lowe and his ensemble continue to push boundaries and fire imaginations.'
- The Metro (After the Rainfall, 2012)

★★★★ 'Terrific...a show with brains and a heart.'
- The Guardian (The Kindness of Strangers, 2013)

★★★★ 'Restlessly intelligent theatre.'
- The Daily Telegraph (Pioneer, 2014)

In 2015, we have begun a new process of working on projects which target specific audiences interested in science. This idea marks the first of our attempts to engage with a younger audience with our work.

INTRODUCTION

An introduction from Jack Lowe about our idea for FROGMAN

I've been directing theatre about science since 2008 for curious directive. It is my no.1 passion in life. Despite this, it's often tricky to explain to people exactly when an idea first formed for a play, as our influences are vast and variable.

But it's different with this piece; unusually so for an idea at this stage of development. The idea for FROGMAN came from an experience of the natural world which was so vivid, profound and beautiful that when it happened, it was impossible not to take the first steps towards sharing the idea with others in a theatre production.

In September 2014, I was lucky enough to travel to the small island of Nusa Lambongan in Indonesia. It was the first time I'd been abroad for a very long time and I was looking forward to something very different from Norfolk! So on the first day, I signed up to a 'PADI Scuba Diving Open Water Course'. After two days of theory and mini exams, I headed out with my instructor on a small boat into the open water to attempt a first practice dive.

As we skipped across the ice-blue shallows, my instructor told me about the problem of 'coral bleaching' caused by rising sea temperatures, the issues they have with over-fishing, over-development, litter and the general welfare of the reefs. I was struck by the barrage of problems facing the corals. I thought they would be hugely protected.

We arrived at 'Crystal Bay' where I rolled off the side of the boat and found myself bobbing on the surface, strapped into all sorts of tubing, air canisters and flippers. I felt like an imposter, artificially floating in the sea like a man in a frog costume! I signalled 'ok' to my instructor and gradually began the descent. Suddenly I was surrounded by water in all directions. This is a strange feeling. As I descended, I felt the temperature change and the streams of light coming from above me. As my fins drifted away from under me to above me and my chest lowered, I began to swim downwards. I could hear my own breathing becoming shallower.

This experience was so incredible and unusual, I remember laughing into my air regulator.

Descending in the Ocean is a unique experience, but little would prepare me for what it's like when you drop further down. I suddenly found myself swimming through a shoal of colourful fish and then I spotted the reef in all its technicolour wonder.

A city, a rainforest, a computer circuit, even the functioning of a conscious brain. In this breath-taking landscape, you feel like you are watching a BBC Blue Planet documentary. And that you are the star of the show!

I remember thinking that this all looked like the most beautiful theatre design I had ever seen. As I swam along the reef, I began imagining stories involving divers trying to save a reef from pollution, over consumption and bleaching. Since then I have been gathering fragments of ideas, exploring the threats to the reefs, the amazing scientific discoveries related to life down there and more importantly, I have begun to form a story which I feel could be told in a new sort of theatre experience. A story which would be best told to the next generation of theatre goers to inspire the next generation of environmental activists, conservationists and marine biologists. A story where you take the same journey I took.

The log entry of my first dive. Look at all those species I found!

curious directive are proud to present our idea for the world premiere of FROGMAN.

THE IDEA

8-12 category

Please play this song quietly as you read our idea.

Here is a brief outline for a story. It is only a starting point and needs the help of the right marine biologist and is designed to be developed with feedback from children of the chosen age. But it gives you an idea. Later in this document, we have written a list of potential marine biologists who we could work with on FROGMAN.

FROGMAN takes place in two time periods, 2057 and 2016.

2057: It's 10:33pm 2057, in 'Blossom Bay'. Usually at this time of year the coral reefs are about to blossom. But now they have nearly disappeared. FROGMAN, an old marine biologist, peers over the edge of his boat, wishing he still had the strength to dive down to catch a final glimmer of the colours below as they turn to white. He is too old to dive now. So he needs some friends to go for him to capture some vital evidence to help save the coral reef from an oil company laying some pipes right across the bay.

2016: Meera (aged 8) and FROGMAN are on his boat looking through coral samples, taking measurements and planning for their next 'litter-pick dive.' Meera has called her dad the FROGMAN ever since she can remember. Meera can't remember her mother, she left home to work or a company called 'Indo-Oil' a long time ago. But FROGMAN is her hero, as many dads are to their daughters. Meera follows her dad in his scientific study looking for different species of fish, identifying colourful coral, sponges and generally checking the health of the reef.

Meera stays on the deck of the boat because she is too young to scuba-dive. She waits in the sunshine, drawing pictures of the different marine life she can see when she dunks her head in the water. But it is never close enough, she can never really see anything clearly without getting close to the coral. This is the day, the day when FROGMAN returns to the boat with his film footage, measurements and samples of the reef, only to find that Meera has vanished.

Since that sunny day in 2016, the FROGMAN has gradually been losing his powers. He has never forgiven himself for letting Meera drown. He stopped his scientific study completely, choosing to stay on dry land. Letting litter gather on the reefs and letting the marine life go un-surveyed.

During the story the young audience go on a journey of FROGMAN's memories with Meera both at sea and beyond, learning about all the things Meera used to do as an environmental activist; from writing strongly worded letters to the government, all the way to shouting at trawling boats using a megaphone. Meera was a revolutionary girl at the age of 8 and FROGMAN misses her with all his heart.

FROGMAN is a witty, heart-breaking tale of family, grief, and our capacity to have a deep empathy and connection with nature. The audience must help FROGMAN regain his powers and perhaps even come to terms with the loss of his daughter.

THE UNIQUE EXPERIENCE

Audiences will enter the theatre space and sit on simple plastic chairs in a circle with a small kit bag in front of them. The FROGMAN then enters and asks them to open their bags and put on their headsets.

FROGMAN will use specially designed...

Virtual Reality Goggles

Wireless Headphones

LIVE Green-screen technology

You will sit on the deck of a diving boat (30 at a time), in preparation to hear FROGMAN's story and go diving into the coral reefs themselves, experiencing a complete 360° immersive view of the ocean floor.

Using 360° filming techniques, the audiences will dive among the corals, swim through under water dives, spot wrecked ships and observe the natural habitat.

Please click on the photo to see even what a static 360° journey through a photograph of a coral reef looks like.

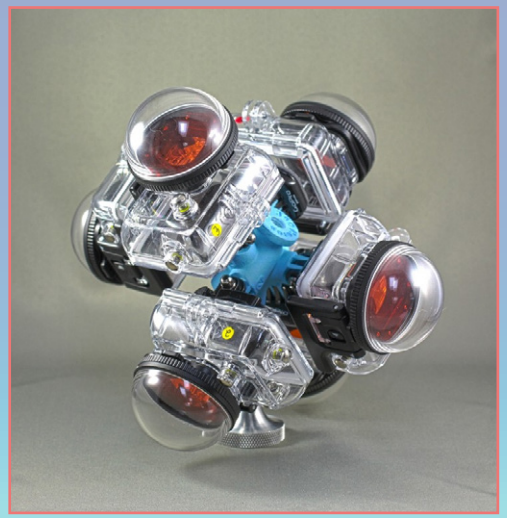
Now imagine if that's all you could see with your VR Headsets and we were moving through it?

FROGMAN is world-first for theatre, combining three spellbinding story-telling techniques; Virtual Reality Headsets, Wireless Headphones and LIVE green-screen action to explore some of the most important details and debates in Marine Biology. Over 45 minutes, young audiences will, for the first time, experience a story told using techniques which plunge them into the heart of the environment.

Virtual Reality Headsets – These goggles allow audience members to experience an entire 360° environment, showing the coral reefs in all their glory. We have a special digital partner (Ed Greig from Deloitte Digital) who has very kindly offered his expertise and help to gain 30 Virtual Reality Headsets at a hugely subsidised rate.

This is what the Virtual Reality Goggles might look like...

...very similar to a dive mask



360 degree camera used to film footage of the coral reefs, giving the feel of being in a coral reef diving for yourself when viewed from a Virtual Reality Headset.

Please click here to visit the 360 degrees website which shows you what it would look like.

Or view the work done by the fantastic CATLIN Seaview Survey.

Wireless Headphones – We have recently used this technology in a production called The Kindness of Strangers, which was a sold-out, critically acclaimed production. We have found that this technology is absolutely incredible, if used correctly. It allows for LIVE and PRE-RECORDED sound design to be fed to audiences during a performance. This means that the FROGMAN can talk live to the audience when they are under the sea. We can also hear stories sonically through pre-record and help to create a deeply personal experience of a story with further sound design and composition.

LIVE Green-screening – Often used in LIVE broadcasts, this technique allows for live action to be superimposed onto pre-recorded video of the boat with FROGMAN and also underwater. This means that actors can appear under the water as the audience travel through the reef and hear FROGMAN's story.

This is a simple green-screen set up, which can be put up in 30 minutes.

This is the effect of an actor stood in front of a green screen and then what the young audience would see through their virtual reality headsets.

AIMS OF PROJECT

We have three major aims for our play. Each with an increasing level of ambition.

1) Clownfish Aim (Achievable): To create a unique, immersive experience of marine life from other parts of the world which exposes key environmental threats to coral reefs both now and in the future and showing that these problems exist on the coastline of England too.

2) Great White Shark Aim (With hard work): To expose 8-12 year olds to cutting edge theatre, which is visually-led, using never before used technology in a theatre providing an intimate and yet collective experience. Thus developing **YOUNG AUDIENCES.**

3) The Blue Whale Aim (The dream): To inspire a new generation of marine biologists and conservationists by taking the project to as many young people as possible.

OBJECTIVES

The project has three modes of achieving our aims, using 'Process, Content and Form.'

1) PROCESS:

• To work with at least two schools, on at least three occasions each, one from Hull (using Key Stage 2) and one from Norfolk in the development of FROGMAN.

• To work with a group of marine biologists from The Deep and further afield in the creation of the production using our methods outlined in our 'Track Record' section.

• To tour FROGMAN to three science festivals in 2017 (facilitated by BSA) and two children's theatres (The Egg, Bath and The Unicorn, London).

2) CONTENT:

• Although our piece is not 100% focussed on learning, our story will be developed with keen awareness of references for young people in Hull.

• To equally develop the story with keen awareness with the England and Wales curriculum for years 5-7 using the Key Stage 2: Science theme 'Living things in their habitats' by bringing **CHILDREN OUT OF THEIR CLASSROOMS!**

• Our Marine Biologist to be played by an established Northern actor who is knowable' and a 'recognisable research scientist 'in the field' (as opposed to in a lab coat in a laboratory) as the lead character, so as to be a positive role model.

• And for his daughter, Meera, to be roughly the same age as the audience (8-12) but still able to carry out practical science through observation, as she is a confident, responsible individual who makes effective contributions to her dad's work.

3) FORM:

• To create a piece of theatre which can play to 30-35 audience members at a time for 45 minutes.

• To create a 'light on its feet' production which can achieve a 'get-in' in 30 minutes maximum, be performed anywhere with a 12v power source and perform 2 times per day.

• To make all audience members feel comfortable using Virtual Reality Goggles and Wireless Headsets.

curious directive: how do we devise our theatre?

This would be our first process making work specifically for an 8-12 audience.

We have therefore contacted the following artistic, scientific and engagement professionals seeking their advice to put together this application for this commission. These professionals have formed an informal advisory group for this application. They have contributed in small and much larger amounts.

ARTISTIC, SCIENTIFIC AND ENGAGEMENT ADVISORS

Artistic: Samuel Gayton – Children's author.

Sam advised us to read the books of Nicola Davies and Gill Lewis. These authors often explore themes of family and marine life. Books such as 'Whale Boy', 'Manatee Baby' and 'White Dolphin' have introduced us to how writers approach themes, character and story. Sam talked to us about how these writers find a way to teach you about animals but also create an emotional family story. We have also explored non-language children's literature such as 'Pool' by Lee Jihyeon.

Artistic: Sam Chapman – Primary School teacher, Key Stage 2.

Sam gave us some important advice about the two age brackets. We discussed that the younger bracket (5-7) might enjoy something 'funny' and something around a magical sea creature. We also discussed that perhaps the older bracket (8-12) might enjoy something which involves a 'mystery or a puzzle.' Sam also used to work in theatre and so was able to give advice about the various things to bear in mind when working with children. He advised us to be 'economic with language' and to be really clear about the rules of the play. This is a particularly strong link given our rigorously visually-led devising process.

Artistic: Fiona Ferguson – Creative Development Director, Imaginate.

Fiona kindly received a phone call from Jack about the project and outlined some vital findings from her experience. These included structuring our dynamic process around including young voices at every vital step of the way (see our project plan), all the way to advice about being ambitious with our ideas.

Scientific: Russell Woodhead – Educational Consultant and Science Tutor (for ages 8-12).

Russell's background is in theatre and psychology, and he now works with children and their parents on and around the national curriculum, both in the UK and internationally. Russell is interested in how we can develop children's investment in the future of their planet when, for many of them, next week seems like a lifetime away. He is helping the company to develop creative strategies that have a formative impact on a young audience's awareness of their environment. In other words, he thinks we can do for coral reefs what Jurassic Park did for the Mesozoic Era. Russell is also one of the company's Creative Associates, meaning that he will contribute to the formation of the project at its strategic, creative and evaluative stages.

Scientific: Prof. Martin Hendry – President of the Institute of Physics, Scotland.

'I am delighted to support the proposed project on coral reefs which Curious Directive are submitting. I have worked with Curious Directive on two art-science collaborative projects – "Exoplanets" and "Pioneer" – both of which involved, in my view, outstanding examples of innovative theatre that combined compelling narrative and state-of-the-art science relevant to some of the biggest unanswered questions in science to completely

new audiences. Similarly I believe that the proposed coral reefs project has the potential to bring the enthralling story of a crucial topic in environmental science to an EISF audience of all age groups.'

– Prof. Martin Hendry 23/06/15

Public Engagement: Nicola Buckley – Head of Engagement, University of Cambridge.

Nicola invited us to join the Cambridge Science Festival this year. She had this to say about our idea;

'We really welcomed working with Curious Directive as our first Theatre Company in Residence for the Cambridge Science Festival in March 2015. They re-staged an ambitious piece, Pioneer, about a mission to Mars and worked with us on related activity during the Festival. Audience reaction and tickets sold were good for these two performances. Related activity included a session with CD's Artistic Director speaking to a small invited/public audience about their process of devising theatre pieces with scientists and others. Jack Lowe also spoke as part of a panel about theatre and science as part of a UK Science Festivals meeting / ScienceLive event during the Cambridge Science Festival. I love Curious Directive's approach to devising theatre pieces and their ability to retain the integrity of the scientific story at the heart of one of their works, while building emotional engagement and a strong story around that, seems very good. I think they would make a good piece of work aimed at children.' 24/06/15

Science Engagement: Ivvet Modinou – Head of Engagement, British Science Association.

Ivvet spoke to Jack on the phone and outlined her '101 for Engagement' at this age group. This has helped to shape our ideas. She has also offered to help broker relationships with science festivals for the proposed 'tour' aspect of our pitch for this commission. curious directive have the crucial connections with the major regional theatres in the UK which host other science festivals. This is a unique position, one which makes it possible for FROGMAN to tour not just to other brilliant science festivals, but to find that work in the context of some of the best theatres throughout the UK.

Science Engagement: Ed Greig – Head of Digital Engagement at Deloitte Digital.

Ed has pledged to help obtain the Virtual Reality Headsets for this project. He simply says;

'I have worked with curious directive before and I am excited about using my current work at Deloitte Digital to help inform this idea for a play about coral reefs. The potential for Virtual Reality in theatre, mixed in with more traditional theatre story-telling techniques is obviously an exciting venture.'

Theatre/Science Engagement: Purni Morell / Anneliese Davidsen – Artistic Director / Executive Director Unicorn Theatre.

Jack is due to meet with the Unicorn Theatre at Deloitte Digital in Farringdon (with Ed) to discuss the project and the possibility of it touring to London after a run in Hull. Anneliese has seen curious directive's work for older audiences and this meeting shows an important declaration of support that they are interested in what we might do with children's work.

Theatre/Science Engagement: Kate Cross – The Egg Theatre, Bath.

Jack is also due to meet with Kate who has offered this statement of support:

"At the egg we are developing a model by which we can support theatre makers at all stages of their careers to make exceptional, contemporary work for a young audience, whether they have had experience of making this type of work, or not. We welcome artists who demonstrate a unique, innovative and creative approach to making new work, and guide them from a distance through the making of new work for children. Curious Directive is one of those companies. I welcome a dialogue with them about the proposed target audience for this next piece and very much hope to welcome the show at the egg once produced. In fact, I cannot wait!" 16/06/15

OUR PROCESS

Here are a number of reasons why we feel this commission particularly suits our aspirations as communicators of science and our timeline of development.

Good Quality Work: Production Values

Our work pays great attention to clear, bold and ambitious production design. We work with the same creative team for each project apart from the overall production designer and, naturally, a new scientific collaborator each time. This means that our work not only has a consistency but also a new energy injected into our process. We undertake extensive conceptual thinking time before our devising and designing process begins. At present, we are at the stage of creating simple design concepts for this piece. These can be seen on a Pinterest Board here.

We are great believers in investment in design for productions. And the capacity for the visual side of a production to act as both the forefront and the background/subtle support for the storytelling. This production will gather most of its design from the 3600 video design inside the Virtual Reality (VR) headsets. But nonetheless, there are some simple and effective design choices to be made to draw the young audience into the world of the play.

Sophistication of Ideas

Our work is compositional. We've already mentioned that the starting point for FROGMAN was the very 'real event' of Jack seeing corals for the first time. Our general starting points, however, are numerous. We have a 'Taxonomy of Starting Points' which is normally as follows;

1) Particular area of science, normally a controversial or salient issue.

2) A real event, experienced by a member of the company.

3) A space or aesthetic which feels visually arresting and a perfect place for a piece of theatre.

4) A storytelling genre such as sci-fi or psychological thriller.

5) A real or fictional character from the world of science research.

A great production of ours eventually combines all these things.

Quality of the acting

We have a rigorous casting process which takes into account suitability of our proposed project, empathy and skill at converting the ideas for the production into different forms of improvisation. Jack, the Artistic Director of curious directive, trained at both Ecole Jacques Lecoq and Birkbeck towards the MFA in Theatre Directing in London. This means that he has an unusual mixture of skills for working with 'classical actors' and 'theatre-making actors'. The result of this process means that curious directive's shows present productions not only rich with ideas but also with powerful and considered performances from its actors. His approach to working with the science in the shows comes from a mixture of;

- Natural curiosity for subject matter and ability to find analogy/metaphor.

- Strong collaborative skills for working with scientists.

Quality of Marketing/Communications

As a touring company, we have developed a sophisticated set of marketing and communication content and strategy. There is a consistency to our branding and message. We aim to bind together the design concept of our productions, developing this out to wider publicity and materials.

Profile, Press and PR

Since 2012, we have worked with Nancy Poole on our Press and PR campaigns. She has a really strong understanding of our journey as a theatre company and is aware that, with this project, we are attempting to make our first piece of work for children and young audiences. She would hope to work closely with the team at Hull COC in order to create an exciting campaign around the project.

TRACK RECORD OF OUR WORK

Areas of Science

We have collaborated with scientists on all of our productions, from small-scale work all the way up to mid-scale productions. Here is a list of some of the major collaborations which we have undertaken.

A Neuroscientist: Return to the Silence (2010), Dr. Chris Burgess (UCL)

An Anaesthetist: Your Last Breath (2011) Dr. Vassilis Athanassoglou

An Astrophysicist: Exoplanets (2011), Prof. Martin Hendry (Institute of Physics, Scotland)

A Meteorologist: Binary (2012), Prof. Ian Renfrew (UEA)

A Perfumer: Olfactory (2012) Simon Constantine (LUSH perfumes)

A Myrmecologist: After the Rainfall (2012) Henry Ferguson-Gow (Imperial)

A Paramedic: The Kindness of Strangers (2013) Tracey Dye (East of England Ambulance Service)

An Astrobiologist: Pioneer (2014) Dr. Lewis Dartnell (University of Leicester/UCL)

OUR PROCESS WITH SCIENTISTS

These collaborations have ranged a number of different interactions. Our FROGMAN process would use a number of these interactions as well as cultivating new ones. Here is a list of our existing interactions;

1)Multiple chats over coffee/tea.

This forms a Q&A between artist and scientist and can often lead to a more focussed area of reading on behalf of the artist. It can also help the scientist understand the project and how best to work together.

2) Phone calls about use of material.

These form specific open discussions about which 'school' of thought to follow in our productions when making work with numerous opinions in the scientific world.

3) Email exchanges reading scripts

This provides invaluable factual and contextual feedback, as well as a chance for our collaborating scientist to spot how we have approached the communication of certain ideas.

4) Visits to laboratory/place of work/homes

This provides invaluable opportunities to share knowledge, experience and thoughts about the status of the productions and story.

5) Scientists working with actors/creatives in the rehearsal room

On the ground inside the rehearsal gives an active and 'inside-out' way into the process. This allows a slightly less 'direct' collaboration and lets the work develop more organically.

6) Scientists working as an actor in the rehearsal room

This has only happened once in an R&D as an experiment and it proved to be a really effective and 'authentic' way into the subject matter.

7) 'Cold' post-show discussions

When out on tour, it is often very difficult for our original collaborating scientist to come to each location to form part of the post-show discussion. Therefore we normally ask our collaborator to put us in touch with a scientist from the local University/Institution. We write to this scientist and invite them to see the show 'cold', without any prior knowledge of the production. In our post-show discussion, we then open the conversation by asking 'what did it make you think about from your area of research?' It has proved an excellent model for us.

8) Attending conferences/presenting together

This is normally something we have done in order to explain how our collaboration has worked. It is a great chance to discuss further collaboration together.

The collaborations always form a major touchstone for us in the rehearsal room. We ensure that the scientists we are working with are aware of our process, the stage we are at with our enquiry as well as how to best prepare for working with us.

Our most recent collaboration with Dr. Lewis Dartnell saw him actually coming up with one of the stories which ended up in the final production. This happened in a café in central London. We were sitting around with sugar sachets trying to work out the best way of conveying some of the hardest ideas and he simply took our instincts and ran with them.

New Interactions:

9) Scientist visits a school with a 'work-in-progress' of the production

This will be an opportunity for our collaborating research scientist working with us on the production to see how our young audience react to the science in the show. It is an opportunity for the form teachers to give feedback to both us as a theatre company and to the research scientist about how we are approaching the exploration of the themes in the classroom.

Science Festivals / New Audiences

As you have already read, this year we were the first 'Theatre Company in Residence' at the Cambridge Science Festival. This came about because Nicola Buckley saw PIONEER at the Edinburgh Fringe Festival and, along with the programmer at the Cambridge Junction, invited us to present the work as part of the Science Festival. During this residency, Jack presented a lecture called 'Creating Science Worlds', outlining the choices which need to be made when making distinct science/theatre projects. Jack also participated in the Science LIVE discussions. He contributed positively to the ecology of the festival and PIONEER created an exciting buzz at the Junction Theatre, with people solely there for the Science Festival.

This may see curious directive tour FROGMAN to science festivals. This would thus create an entirely new network of presentation houses for science/theatre work.

We believe the reason why this has not happened up until this point is that the major, successful regional theatres which exist in the same locations as Science Festivals, have strict and clear programming policies.

With the reputation, networks and contacts that curious directive has within the theatre world, we would hope to work to spread the Hull COC'17 logo across the rest of the UK, playing to as many people as possible.

This in turn will build the profile of the project and Hull itself.

We therefore believe that this commission can have a far reaching and exciting potential way beyond the boundaries of our run in Hull.

THE SUPPORT WE NEED

FROGMAN in Hull City of Culture 2017: the support we need

Although we are used to being the lead producer on our projects, from inception to evaluation, we wanted to ensure that there is space to truly collaborate with both Hull Truck, The Deep and Hull COC'17.

We would hope to be guided as to which school in Hull to work with during the development of the piece.

Therefore we would want to begin a conversation about:

1) Which scientific institution/scientist to work with for the project.

Some potential collaborating scientists:

- Centre for Environmental and Marine Sciences (University of Hull)
This is a large department and we would hope to work with various members of the department in conjunction with The Deep.

- Dr. Jenny Gill (UEA) A local scientist to us. Current projects include; impacts of rising sea temperatures, hurricane intensity and frequency and global atmospheric processes on coral reefs in the Caribbean.

- Prof. Rachel Wood (University of Edinburgh) Although her focus now is Carbonate Geoscience, she was from 2008-10 an Editorial Board Member: Encyclopaedia of Coral Reefs: structure, form and function.

- Prof. Charles Sheppard (The University of Warwick) might be a good option as curious directive started its life at the University of Warwick and Prof. Sheppard has a relationship with EISF from 2015.
- Dr. Steve Simpson (University of Exeter) Studying the Effects of Climate Change on Fish and Fisheries; Impacts of Anthropogenic Noise on Marine Ecosystems. 'With particular interests in the behaviour of coral reef fishes, bioacoustics, effects of climate change on marine ecosystems, conservation and management.'

2) The scope of touring, to schools as well as the Hull Truck or The Deep itself.

3) Which children's theatre companies we could receive a bit of mentorship from. Companies we're interested in approaching include:

Oily Cart

Fevered Sleep

Polka Theatre

OUR TEAM

Director: Jack Lowe / jack@curiousdirective.com

Jack has directed all the curious directive productions. He is also currently the Associate Director on 'A Number' at the Young Vic Theatre, London and 'As You Like It' at the Globe Theatre, London. Jack will work closely with the collaborating scientist, advisory panel, actors and creative team on the project. He will be responsible for shaping the overall story and aesthetic of the piece. He will share the conversations between partners with Daisy.

Producer: Daisy Cooper

Daisy has produced The Kindness of Strangers (Drum; Plymouth, Watford Palace Theatre, Southwark Playhouse) for curious directive. She attended UEA and is currently Producer at the Gate Theatre, London. Daisy will manage the overall budget, be responsible for contractual, administrative and strategic development of the project.

Designer: Lily Arnold

Lily recently completed an R&D with curious directive for another project. She has just finished designing the critically acclaimed 'The Jew Of Malta' at the RSC. Lily will work closely with Jack, our collaborating scientist and the rest of the team to create a suitable design solution to the restrictions of time and space.

Video Designer and Colourist: Jasmine Robinson

Jasmine has designed the video for 9 curious directive projects. She studied at the Ruskin School of Fine Art, Oxford. She starts a part-time MA at the Norwich School of Art and Design in September in 'Design and Communication.' Jasmine will be responsible for taking the captured footage, colouring it and setting up the LIVE green-screen technology so that it can be used during R&Ds, rehearsals and the final performances.

Marine Biologist: To be found with the help of The Deep and Uni of Hull.

2 Cast Members: To be cast for R&D and then also in early 2017.

Sound Designer/Composer: Matthew Cooper

Matthew was formally a lyricist and composer for the band, Spring Offensive who toured the UK, Europe and across the World. He has a particular interest in lyrics relating to the seas and oceans.

Production Manager: Rhys Thomas

Rhys has Production Managed all of curious directive's shows. He has a degree in Engineering and Design from the University of Warwick and also works with many other touring theatre companies.

Touring Production Technician: We will be recruiting a technician who specialises in LIVE Green-screen technology.

Advisory Panel:

This group will interact with the project a minimum of three times during the process. They will be invited to hear where we are at with the process, ask questions, offer feedback on extracts and hopefully point us in the direction of suitable parties to help progress our project.

PROCESS SCHEDULE

We normally operate from GANTT charts, but for the purposes of this application, we thought we would simplify our Process Schedule to show some of the things we are thinking about.

Date	Task/Activity	Involving	Notes
April 2016	Result of pitch	Full company	
April 2016	Further funding applied for to ACE	curious directive with Hull Truck and The Deep and COC '17 support	ACE are waiting for an application for a new production from us. We have an excellent relationship with them and if our project also included a tour in England, the project is very supportable.
April 2016	Begin search for our collaborating scientist	curious directive and The Deep	We have budget to travel to develop relationships.
April 2016	Begin modelling relationships with our two schools	Hull COC '17 and curious directive	
April 2016	Visits to children's theatre mentors	Hull Truck and curious directive	
May 2016	Meetings with potential other touring partners	curious directive	
June 2016	Extra ACE funding decision	curious directive	
June 2016	Model up VR headsets, wireless headphones and green-screen.	curious directive	
September 2016	1 week of R&D with technology including a 2 hour session in Scottish School	curious directive with Hull Truck and The Deep and COC '17 & advisory panel	Including our Research Scientist

Date	Task/Activity	Involving	Notes
September 2016	Potential filming trip	curious directive	To obtain bespoke footage (budget dependant)
October 2016	Story Development	curious directive	
November 2016	Meeting with PR	curious directive, Nancy Poole, Hull COC and The Deep.	
December 2016	2nd week R&D with technology, footage and 2nd showing at school in Norfolk	curious directive and advisory panel	Research Scientist involved
January 2017	Marketing/Communications strategy finalised	curious directive	
February 2017	Casting process begins	curious directive	
February 2017	Mid-project evaluation	Led by curious directive but including Hull COC & The Deep	
March 2017	3 week rehearsal process begins in Norfolk	Weekly updates to Hull COC and The Deep	
March 2017	Potential Previews at Cambridge Science Festival		
April 2017	FROGMAN opens in Hull and performs 2 times / day for a minimum 10 days between 26th March – 10th April		
May-October 2017	Either a tour continues or the project is evaluated by various methods, testing our objectives outlined earlier in our application.		

TOUR SCHEDULE

Potential Touring Schedule – This is simply based upon unofficial suggestions from the BSA.

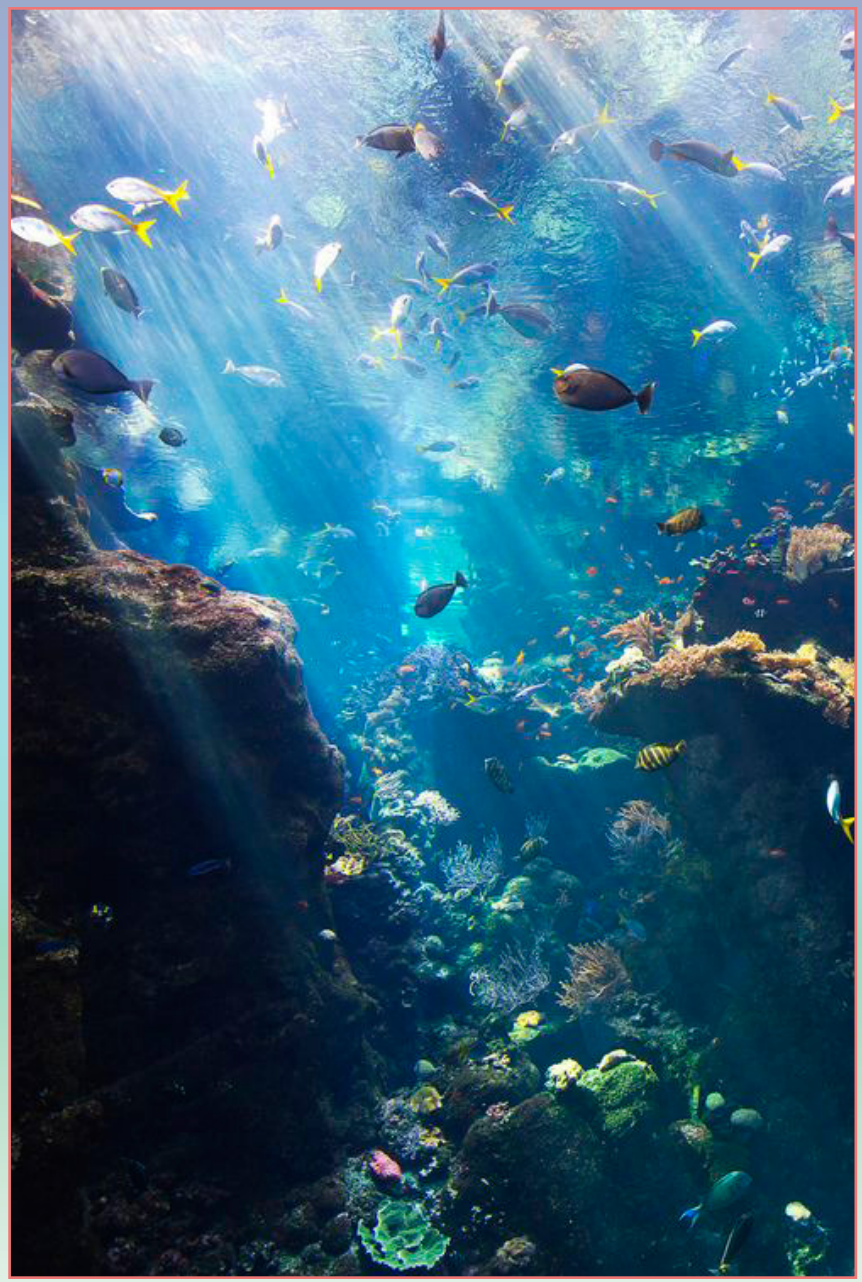
Date	Venue
March 2017(Preview)	Cambridge Junction Theatre / Cambridge Science Festival
March 2017 (Preview)	Oxfordshire Science Festival / Oxford Playhouse
April 2017 (World Premiere)	Hull COC'17 / Hull Truck / The Deep
April 2017	The Egg, Bath
April - May 2017	The Unicorn, London
May 2017	Norfolk and Norwich Festival (curious directive's local festival)
June 2017	Cheltenham Science Festival
October 2017	Manchester Science Festival / Lowry theatre, Salford Quays

BUDGET

Budget: As part of Hull COC and including a UK tour.

Since 2012, we have been working from budgets ranging from £50,000-£87,000. So we are used to this scale of work. We have a strong set of financial processes in place and are confident of effective use of funds to achieve the aims and objectives of the project. We would expect to share all our budgets with Hull COC and The Deep at all stages of the project.

For a preliminary budget for the project, please do get in touch.



CONCLUSION

Thank you for taking the time to read our application.

We hope you've enjoyed our ideas and we look forward to hearing from you.

Jack and team curious directive