

Introduction

National Lottery Project Grants

We will ask you questions about different parts of your activity:

- **Some basic details about your project – when it's happening, what it's called**
- **What you want to do, why, and what you want it to achieve**
- **Who your project will engage, and how they'll engage with it**
- **How you will manage the project**
- **The budget for the project**

We will use the information you give us in this application to decide whether we will offer you a grant.

The first few screens are autofilled with information you have already provided in your applicant profile. If you need to make any amendments, go back to the 'Applicants' section and edit your applicant profile.

Throughout Grantium, any questions marked with an asterisk (*) must be answered otherwise you won't be able to submit your form.

All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Applicant details

Applicant name: Jonathan McGrath

Applicant number: 56767854

Applicant type: Individual

What name is your bank account registered in? Jonathan McGrath

Main art form: Theatre

Are you based within England or the wider United Kingdom? Yes

Address information

Non-UK address or address not found: ☐

Address name or number: 14 Albion Street

Street: Old Trafford

Locality: Old Trafford

Town / city: MANCHESTER

Postcode: M16 9LZ

Main contact number: 07941 123341

Mobile: 07941 123341

Email address: feartheatreproject@gmail.com
**(Organisation email address
if applicant is an organisation)**

Website address: <http://www.jonathanmcgrath.com>

Fax number:

Responding to Project Grants Priorities

Your project is responding to the following priority:

Selected priority: - Not applying against any Time Limited Priority -

Essential information

In this section we'll ask you some basic details about you and your project.

What do we mean by 'project'?

- A series of activities or a piece of work.
- A project has a start and an end date
- A project has a set of measurable aims that you'd like to achieve in that time.

Amount requested

Tell us the total amount you are applying to us for, including any personal access costs* (£): £12,810

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

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

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

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

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

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

Fair pay

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

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

Please explain in more detail.

Up to 600 characters

I have used BECTU & ITC rates of pay to calculate all costs within the application. I will also use a Contract created by artists and FACT; Liverpool which is designed to safely employ freelance artists and technicians.

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

X

The latest government guidance on employing people is here.

Your Project

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

First, give us:

A 50-word summary:

Up to 300 characters

The Heart Watches while the Brain Burns is a site-specific combined arts performance that drives audience members around locations of IRA bombings, the show covers Jonathan's family members' membership in the IRA, generational trauma and the kind of discussions you can only have in a car.

Then:

A more detailed description of your project:

We want to understand what your project involves; what is it about and what will happen

Up to 800 characters

Jonathan left home and moved to Manchester in Sept 96 weeks after the IRA destroyed part of the city. In the car on the way to Manchester, Jonathan's dad explained (for the first time) all of the generations of men in his family who were active IRA members. Jonathan's childhood was (on reflection) defined by generational trauma.

The Heart Watches While The Brain Burns is a short car journey with Jonathan driving, lasting 30 mins, Jonathan will reperform the show several times a night and the show will be performed in partnership with arts centres that are close to sites the IRA blew up between the 70's-90's.

We will also deliver mentoring at each venue on the nature of the show in partnership with local FE & HE organisations for emerging artists.

Your activity

What type of activity does your project mainly focus on?
This gives us a good sense of the different elements of your project
Tick as many as feel relevant

Developing new creative or cultural work mainly on my own, or within my organisation (Eg new visual artwork, a theatre piece, a piece of research, etc), Showing, performing or exhibiting something to/with people in your or their communities (Eg a show, an exhibition, a tour, a programme of activities), Working in a way that is focused on a specific place (a village, town, city or region) or community in England (Eg developing or delivering a cultural strategy for a specific place), Working innovatively and/or collaboratively (Eg working across sectors, with new partners, learning from inter/national best practice, etc)

Please click the 'Save' button below after you have answered the question.

Audience and participants

Is your project aimed at any of the groups below as audiences or participants?

By 'audience' we mean people who are going to experience your project as viewers, listeners or readers but are not actively involved in the project.

By 'participants' we mean people who are actively involved in your project (other than the artists or others leading the project) by devising, creating, making, presenting or performing.

Tick here if your activity is specifically aimed at any particular age group.

Tick here if your activity is specifically aimed at any identified ethnic groups.

Tick the ethnic group(s) that you expect to be significantly represented among audience and participants.

X

Audience type - Ethnicity - Black/Black British - African, Audience type - Ethnicity - Arab, Audience type - Ethnicity - Any other Mixed/Multiple ethnic background, Audience type - Ethnicity - White - Irish, Audience type - Ethnicity - Any other White background

Tick here if your activity is specifically aimed at disabled people.

Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity.

Tick here if your activity is specifically aimed at either male, female or trans people.

Who and how

Estimate how many people will experience your project?
Please enter a '0' if any type is not relevant to your project.

Type	Description	How many people will experience this project?
Creative practitioners	People taking part in the project to deliver creative activity or directly benefitting from the project in their role as a creative or cultural practitioner	4
Active participants	People taking part in or contributing to the project, going beyond being audience members. This might include taking part in a workshop, performing in a community show, or joining a class	17
Volunteers	Those supporting or benefitting from the project in a voluntary role	0
Live audiences/ visitors	Those who are present during the live presentation of a creative product such as a live show or an exhibition	828
Streaming audiences	Those who experience a recording or broadcast of a live presentation through a digital platform	0
Digital audiences	Those who experience a creative product designed to be experienced through digital technology	0
Total		849

How have you worked out these figures?

Up to 800 characters

The show will have X120 (5 shows a day for 5 days at 4 of the venues) (IN ENGLAND) and X18 over X3 days in Glasgow. This calculates an overall audience of 828. Jonathan's 21 years of experience in making and selling low-capacity site-specific shows has made him confident that the number calculated is realistic and achievable based on the marketing/comms support from each hosting venue. Additional shows will be made available to the hosting venues to engage with refugee and asylum seekers in their areas. These shows will be confirmed with the funding and a record of audiences reached will be made available in the Activity Report Form.

The 17 'participants' will be members of Jonathan's family in Dublin who will all contribute to the piece's creation and delivery.

How many of the people taking part in/contributing to your project are employed on a freelance basis? 4

How will people experience your project?
You can select more than one option if your project is going to have multiple ways of experiencing it. Tick all that apply.

Select	Type	Description
<input type="checkbox"/>	Live event(s) – static	A creative event where there is a live audience present, happening in one location over a single or multiple number of events
<input checked="" type="checkbox"/>	Live event(s) – multiple locations/touring	A creative event that is happening in multiple locations either simultaneously or consecutively. For example, touring shows and exhibitions visiting multiple venues, or purpose-built structures that are moved from one location to another
<input type="checkbox"/>	Streaming or Broadcasting	A creative event that is presented live but either streamed live or broadcast as a recording of a live event
<input type="checkbox"/>	Digital Experience - static	A creative product that is designed to be distributed and experienced through digital platforms or hardware such as headsets or personal devices
<input type="checkbox"/>	Longer term public engagement in England	This activity will allow you to engage individuals and communities in England in the future rather than during your project. For example if your project solely focuses on research and development, organisational development, creating a product or only touring outside of England

Please click the 'Save' button below after you have answered the question.

Where

Using the tool below, please enter the location(s) where activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

The location(s) you add to this list need to match what you've selected on the previous screen (Who and how) in answer to the question 'How will people experience your project'

If your project is not happening in a specific place, select 'Longer term public engagement in England' on the previous screen (Who and how) and delete any locations you have added to this list.

Type	Name of activity	Venue name	Local authority	Start date	End date	Number	Expected /confirmed
Live event(s) – multiple lo...	Show 1- Manchester	Royal Exchange Th...	Manchester	10/04/2023	14/04/2023	30	Confirmed
Live event(s) – multiple lo...	Show 2 - Birmingham	Birmingham Repert...	Birmingham	17/04/2023	22/04/2023	30	Confirmed
Live event(s) – multiple lo...	Show 3 - London	Camden Peoples Th...	Camden	25/04/2023	29/04/2023	30	Confirmed
Live event(s) – multiple lo...	Show 4 - Glasgow	Tron Theatre Ltd	Glasgow City	18/05/2023	20/05/2023	18	Confirmed
Live event(s) – multiple lo...	REHERSAL	O T Creative Spac...	Trafford	13/03/2023	10/04/2023	0	Confirmed

Engagement details

Type: Live event(s) – multiple locations/touring

Name of activity: Show 1- Manchester

Location details

Click to use postcode search:

or

Click if within UK but no postcode is available:

Click if international venue:

Venue name: Royal Exchange Theatre Co Ltd

Street: St. Anns Square

Town/city: MANCHESTER

Postcode: M2 7DH

Local authority: Manchester

Start date: 10/04/2023

End date: 14/04/2023

Number of performances, or number of exhibition/ event days:

Number: 30

Venue contact name:

Name: Bryony Shanahan

Venue contact email address:

Email: Bryony@royalexchange.org

Status of the booking:

Status: Confirmed

Engagement details

Type: Live event(s) – multiple locations/touring

Name of activity: Show 2 - Birmingham

Location details

Click to use postcode search:

or

Click if within UK but no postcode is available:

Click if international venue:

Venue name: Birmingham Repertory Theatre

Street: Centenary Square

Town/city: BIRMINGHAM

Postcode: B1 2EP

Local authority: Birmingham

Start date: 17/04/2023

End date: 22/04/2023

Number of performances, or number of exhibition/ event days:

Number: 30

Venue contact name:

Name: Jonathan Brindley

Venue contact email address:

Email: J.Brindley@rbirminghamrep.com

Status of the booking:

Status: Confirmed

Engagement details

Type: Live event(s) – multiple locations/touring

Name of activity: Show 3 - London

Location details

Click to use postcode search:

or

Click if within UK but no postcode is available:

Click if international venue:

Venue name: Camden Peoples Theatre

Street: Hampstead Road

Town/city: LONDON

Postcode: NW1 2PY

Local authority: Camden

Start date: 25/04/2023

End date: 29/04/2023

Number of performances, or number of exhibition/ event days:

Number: 30

Venue contact name:

Name: Fergus Evans

Venue contact email address:

Email: Fergus@CPT.org

Status of the booking:

Status: Confirmed

Engagement details

Type: Live event(s) – multiple locations/touring

Name of activity: Show 4 - Glasgow

Location details

Click to use postcode search:

or

Click if within UK but no postcode is available:

Click if international venue:

Venue name: Tron Theatre Ltd

Street: Trongate

Town/city: GLASGOW

Postcode: G1 5HB

Local authority: Glasgow City

Start date: 18/05/2023

End date: 20/05/2023

Number of performances, or number of exhibition/ event days:

Number: 18

Venue contact name:

Name: Andy Arnold

Venue contact email address:

Email: A.Arnold@Tron.com

Status of the booking:

Status: Confirmed

Engagement details

Type: Live event(s) – multiple locations/touring

Name of activity: REHERSAL

Location details

Click to use postcode search:

or

Click if within UK but no postcode is available:

Click if international venue:

Venue name: O T Creative Space C I C

Street: Ayres Road

Town/city: MANCHESTER

Postcode: M16 9WA

Local authority: Trafford

Start date: 13/03/2023

End date: 10/04/2023

Number of performances, or number of exhibition/ event days:

Number: 0

Venue contact name:

Name: Lynda Stirling

Venue contact email address:

Email: Lynda@OTCS.org

Status of the booking:

Status: Confirmed

Feasibility and risk

This section helps us to understand how you will successfully deliver your project.

We need to know your plans for managing the project, what your budget is and how you will respond to any risks or challenges.

You don't need to have managed a project before, but you need to be able to demonstrate that you have given consideration to how you will manage the project, the budget, and any risks/challenges, and that you or your project partners have the skills to ensure it is delivered successfully.

When we look at your answers to the questions in this section we will think about:

- whether the budget is appropriate for the scale and type of activity?
- how appropriate are the areas of income and spending?
- whether all items in the budget are relevant and reasonable [are fees or wages appropriate to the context? Have quotes for assets/equipment been appropriately researched for any purchases?]
- whether the activity is attracting income from other sources; - is any other income confirmed? If not, are your potential income sources realistic?
- if appropriate financial controls are in place - Do you or the people you're working with have the necessary skills to manage the budget?
- if the activity is realistic and well-planned, and if you have demonstrated that you or the people you are working with are able to deliver the project

Project timeline

Project dates

Tell us the start and end dates for your project.

Please allow enough time to plan your project and for us to process your application, as well as enough time for us to make a payment before your start date if your project is successful. See our How to apply guidance for more details.

The dates you give here should be the dates for the full project you're asking us to fund.

We need eight weeks to process applications for £30,000 and under.

Project start date: 20/02/2023

Project end date: 31/05/2023

Please use the tool below to list the main stages and tasks of the project from the start date onwards, and to show who will lead on each element of the project. Please add each project stage in order. You must enter at least one stage.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter about the stages of your project.

Start date	End date	Activity or task details	Task lead
13/03/2023	13/03/2023	Issue contracts to all participating artists & hosting venues	J McGrath
15/03/2023	15/03/2023	Meet video artists (AlbinoMosquito) and handover stock material and design brief	J McGrath
16/03/2023	16/03/2023	Confirm contracts and payment schedule's for hosting partners and supporting staff.	J McGrath
13/03/2023	13/03/2023	Begin rehearsal & host production meeting	J McGrath
13/03/2023	17/03/2023	Week one of rehearsal - Establish structure and points for audience interaction.	J McGrath

17/03/2023	17/03/2023	Production update meeting & evaluation of process	J McGrath
20/03/2023	21/03/2023	Hire a people carrier and try the show out on the production team in Mcr	J McGrath
21/03/2023	21/03/2023	Purchase all tech and measure out the vehicle to ensure it can be safely installed.	J McGrath
20/03/2023	24/03/2023	Week 2 of rehearsals - Confirm structure and develop dialogue with AV & audio	J McGrath
21/03/2023	21/03/2023	Install digital box office to my website for each venue	J McGrath
24/03/2023	24/03/2023	Interview extended family members to gather info to fill gaps within the narrative	J McGrath
03/04/2023	04/04/2023	Tech run the show with a test audience & monitor feedback.	J McGrath & team
05/04/2023	08/04/2023	Respond to feedback & adjust the show	J McGrath
05/04/2023	06/04/2023	Borrow hearing loop from DADA Fest for car	J McGrath
20/03/2023	20/03/2023	Purchase show insurance	J McGrath
18/03/2023	18/03/2023	Film, edit and publish show trailer	J McGrath & Creative Concern
09/03/2023	09/03/2023	Launch comms plan, press release, and images assets	Creative Concern
10/04/2023	14/04/2023	Show 1 in Manchester	J McGrath
17/04/2023	21/04/2023	Show 2 Birmingham	J McGrath
24/04/2023	29/04/2023	Show 3 - London	J McGrath
29/04/2023	29/04/2023	Evaluation meeting	J McGrath
28/04/2023	28/04/2023	Live stream sections of the show on social media	J McGrath
18/05/2023	20/05/2023	Show 4 - Glasgow	J McGrath
19/05/2023	19/05/2023	Collate a touring doc to promote the show to other partners in the UK and Ireland	J McGrath
24/05/2023	26/05/2023	Collate evaluative report for ARF, accountant and to benefit future touring	J McGrath
23/05/2023	23/05/2023	Collate all Audience Finder data from hosting partners	J McGrath

Project plan details

Start date: 13/03/2023

End date: 13/03/2023

Activity or task details: Issue contracts to all participating artists & hosting venues

Task lead: J McGrath

Project plan details

Start date: 15/03/2023

End date: 15/03/2023

Activity or task details: Meet video artists (AlbinoMosquito) and handover stock material and design brief

Task lead: J McGrath

Project plan details

Start date: 16/03/2023

End date: 16/03/2023

Activity or task details: Confirm contracts and payment schedule's for hosting partners and supporting staff.

Task lead: J McGrath

Project plan details

Start date: 13/03/2023

End date: 13/03/2023

Activity or task details: Begin rehearsal & host production meeting

Task lead: J McGrath

Project plan details

Start date: 13/03/2023

End date: 17/03/2023

Activity or task details: Week one of rehearsal - Establish structure and points for audience interaction.

Task lead: J McGrath

Project plan details

Start date: 17/03/2023

End date: 17/03/2023

Activity or task details: Production update meeting & evaluation of process

Task lead: J McGrath

Project plan details

Start date: 20/03/2023

End date: 21/03/2023

Activity or task details: Hire a people carrier and try the show out on the production team in Mcr

Task lead: J McGrath

Project plan details

Start date: 21/03/2023

End date: 21/03/2023

Activity or task details: Purchase all tech and measure out the vehicle to ensure it can be safely installed.

Task lead: J McGrath

Project plan details

Start date: 20/03/2023

End date: 24/03/2023

Activity or task details: Week 2 of rehearsals - Confirm structure and develop dialogue with AV & audio

Task lead: J McGrath

Project plan details

Start date: 21/03/2023

End date: 21/03/2023

Activity or task details: Install digital box office to my website for each venue

Task lead: J McGrath

Project plan details

Start date: 24/03/2023

End date: 24/03/2023

Activity or task details: Interview extended family members to gather info to fill gaps within the narrative

Task lead: J McGrath

Project plan details

Start date: 03/04/2023

End date: 04/04/2023

Activity or task details: Tech run the show with a test audience & monitor feedback.

Task lead: J McGrath & team

Project plan details

Start date: 05/04/2023

End date: 08/04/2023

Activity or task details: Respond to feedback & adjust the show

Task lead: J McGrath

Project plan details

Start date: 05/04/2023

End date: 06/04/2023

Activity or task details: Borrow hearing loop from DADA Fest for car

Task lead: J McGrath

Project plan details

Start date: 20/03/2023

End date: 20/03/2023

Activity or task details: Purchase show insurance

Task lead: J McGrath

Project plan details

Start date: 18/03/2023

End date: 18/03/2023

Activity or task details: Film, edit and publish show trailer

Task lead: J McGrath & Creative Concern

Project plan details

Start date: 09/03/2023

End date: 09/03/2023

Activity or task details: Launch comms plan, press release, and images assets

Task lead: Creative Concern

Project plan details

Start date: 10/04/2023

End date: 14/04/2023

Activity or task details: Show 1 in Manchester

Task lead: J McGrath

Project plan details

Start date: 17/04/2023

End date: 21/04/2023

Activity or task details: Show 2 Birmingham

Task lead: J McGrath

Project plan details

Start date: 24/04/2023

End date: 29/04/2023

Activity or task details: Show 3 - London

Task lead: J McGrath

Project plan details

Start date: 29/04/2023

End date: 29/04/2023

Activity or task details: Evaluation meeting

Task lead: J McGrath

Project plan details

Start date: 28/04/2023

End date: 28/04/2023

Activity or task details: Live stream sections of the show on social media

Task lead: J McGrath

Project plan details

Start date: 18/05/2023

End date: 20/05/2023

Activity or task details: Show 4 - Glasgow

Task lead: J McGrath

Project plan details

Start date: 19/05/2023

End date: 19/05/2023

Activity or task details: Collate a touring doc to promote the show to other partners in the UK and Ireland

Task lead: J McGrath

Project plan details

Start date: 24/05/2023

End date: 26/05/2023

Activity or task details: Collate evaluative report for ARF, accountant and to benefit future touring

Task lead: J McGrath

Project plan details

Start date: 23/05/2023

End date: 23/05/2023

Activity or task details: Collate all Audience Finder data from hosting partners

Task lead: J McGrath

Budget - Income

Income table

Please complete the income table below with all your cash income, as well as any support in kind you will receive. (By support in kind we mean goods or services that you would otherwise have to pay for, but are being provided for free.)

Remember:

- Your budget must balance. This means your total income needs to be the same amount as your total expenditure.
- Only include income that relates specifically to this project.
- Do not include personal access costs in the income table. These are automatically included in the total amount you are requesting from us.
- For any earned income you should include how these amounts have been calculated in the description field, for example:

Ticket sales (7 dates @ 60% of 100 capacity x £8 ticket price) £3,360

To add an income line

To add each income line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Income summary

Income heading	% Project value	Amount (£)
Earned income	28.23%	£12,200
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	0.93%	£400
Income total (cash)	29.16%	£12,600
Support in kind	41.19%	£17,800
Arts Council England Funding	29.65%	£12,810
Income total	100.00%	£43,210

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	13.49%	£4,100
Confirmed	86.51%	£26,300
Income total	100.00%	£30,400

Please tick the box if you have less than 10% funding from sources other than the Arts Council.

☐

Income heading	Description	Expected or confirmed	Expected confirmed date	Amount
Earned income	Peggy Ramsay Foundation	Confirmed	---	£1,500
Earned income	Tron Theatre	Confirmed	---	£1,000
Earned income	Royal Exchange	Confirmed	---	£1,500
Earned income	Camden Peoples Theatre	Confirmed	---	£1,200
Earned income	Birmingham Rep	Confirmed	---	£900
Earned income	Irish World Heritage Centre Manchester	Confirmed	---	£1,500
Earned income	The New Irish Centre; Birmingham	Confirmed	---	£500
Private income	Donations from McGrath family in Dublin	Confirmed	---	£400
Earned income	Box Office returns	Expected	30/05/2023	£4,100
Support in kind	Comms/marketing Camden People Theatre	Confirmed	---	£2,000
Support in kind	Comms/marketing Royal Exchange Theatre	Confirmed	---	£1,500
Support in kind	IOU Theatre - Rehearsal & development	Confirmed	---	£8,000
Support in kind	Comms/ Marketing - Glasgow Tron	Confirmed	---	£1,000
Support in kind	Comms/Marketing - B'ham Rep	Confirmed	---	£1,500
Support in kind	AlbinoMosquito discount	Confirmed	---	£1,800
Support in kind	OT Creative Space - Rehearsal studio	Confirmed	---	£2,000

Income details

Income heading: Earned income
Description: Peggy Ramsay Foundation
Expected or confirmed: Confirmed
Amount (£): £1,500

Income details

Income heading: Earned income
Description: Tron Theatre
Expected or confirmed: Confirmed
Amount (£): £1,000

Income details

Income heading: Earned income
Description: Royal Exchange
Expected or confirmed: Confirmed
Amount (£): £1,500

Income details

Income heading: Earned income
Description: Camden Peoples Theatre
Expected or confirmed: Confirmed
Amount (£): £1,200

Income details

Income heading: Earned income
Description: Birmingham Rep
Expected or confirmed: Confirmed
Amount (£): £900

Income details

Income heading: Earned income
Description: Irish World Heritage Centre Manchester
Expected or confirmed: Confirmed
Amount (£): £1,500

Income details

Income heading: Earned income
Description: The New Irish Centre; Birmingham
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Private income
Description: Donations from McGrath family in Dublin
Expected or confirmed: Confirmed
Amount (£): £400

Income details

Income heading: Earned income
Description: Box Office returns
Expected or confirmed: Expected
When will this expected income be confirmed: 30/05/2023
Amount (£): £4,100

Income details

Income heading: Support in kind
Description: Comms/marketing Camden People Theatre
Expected or confirmed: Confirmed
Amount (£): £2,000

Income details

Income heading: Support in kind
Description: Comms/marketing Royal Exchange Theatre
Expected or confirmed: Confirmed
Amount (£): £1,500

Income details

Income heading: Support in kind
Description: IOU Theatre - Rehearsal & development
Expected or confirmed: Confirmed
Amount (£): £8,000

Income details

Income heading: Support in kind
Description: Comms/ Marketing - Glasgow Tron
Expected or confirmed: Confirmed
Amount (£): £1,000

Income details

Income heading: Support in kind
Description: Comms/Marketing - B'ham Rep
Expected or confirmed: Confirmed
Amount (£): £1,500

Income details

Income heading: Support in kind
Description: AlbinoMosquito discount
Expected or confirmed: Confirmed
Amount (£): £1,800

Income details

Income heading: Support in kind
Description: OT Creative Space - Rehearsal studio
Expected or confirmed: Confirmed
Amount (£): £2,000

Income Questions

Tell us more about the match funding for your project

- How you have worked out the earned income you expect to receive during the project?**
- Why is it realistic?**
- How will your project meet its aims if you receive less income than expected?**

Up to 1500 characters

The match funding for the project far exceeds the required 10% of match funding to qualify for ACE investment. The funding represents the cash buy-in from all of the key stakeholders, they are:

- Hosting arts orgs
- X2 Irish cultural centres in 2 of the locations
- Some of Jonathan's (more affluent) family members in Dublin who's story will be reflected in the performance.

Peggy Ramsay Foundation are a regular supporter of Jonathan's work and are happy to have a grant they awarded for another project that ACE did not fund re-purposed for this project instead.

Budget - Expenditure

Expenditure table

Please complete the expenditure table below with all your cash expenditure.

Remember:

- Your budget must balance. This means your total expenditure needs to be the same amount as your total income.
- Only include expenditure that will be spent between the start and end date of your project.
- The table already includes any Support in kind you added on the Income screen so you do not need to add this.
- Breakdown your expenditure so we can understand your costs, for example: Artist fee (2 x Creative specialists @ £150 per day for 10 days = £3,000)

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic spending	21.76%	£9,402
Making your work accessible	0.00%	£0
Developing your organisation and people	0.00%	£0
Marketing and developing audiences	0.46%	£200
Overheads	34.02%	£14,700
Assets - buildings, equipment, instruments and vehicles	0.00%	£0
Environmental responsibility costs	0.00%	£0
Other	2.56%	£1,108
Personal access costs	0.00%	£0
Expenditure total (cash)	58.81%	£25,410
Support in kind	41.19%	£17,800
Expenditure total	100.00%	£43,210

Total income (for information): £43,210

To add an expenditure line

To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Expenditure	Description	Amount
Artistic spending	EuropCar people carrier hire £52.60 a day X27 days	£1,422
Artistic spending	BUSH TV 7inch TV screens X 6	£320
Artistic spending	Vision mixer & cabeling	£470
Artistic spending	Fuel for all journeys and venue commutes £90 a venue X5	£450

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Artistic spending	Music licensing (The Furreys)	£870
Artistic spending	Video production & editingn - AlbinoMosquito	£1,000
Artistic spending	Show website & booking system	£1,800
Overheads	Writer performer - J McGrath	£2,900
Overheads	Director/ Dramaturge - Dr Michael Pinchbeck	£2,900
Artistic spending	Bluetooth headphones & transmitter	£1,700
Overheads	Comms and marketing consultant - Creative Concern	£1,800
Artistic spending	Large LCD screen for shop window that car parks by on each route	£300
Overheads	production/tech manager - Dan Powers from IOU Theatre	£2,500
Overheads	Hotels for each venue X 4 (Glasgow, Lndn, B'ham)	£1,800
Overheads	Per diems for tour	£1,000
Other	Contingencey	£1,108
Overheads	Insurance	£1,800
Marketing and developing audiences	Social media promotion	£200
Artistic spending	Bluetooth headphones X12 & transmitter	£1,070

Expenditure details

Expenditure heading: Artistic spending
Description: EuropCar people carrier hire £52.60 a day X27 days
Amount (£): £1,422

Expenditure details

Expenditure heading: Artistic spending
Description: BUSH TV 7inch TV screens X 6
Amount (£): £320

Expenditure details

Expenditure heading: Artistic spending
Description: Vision mixer & cabeling
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Expenditure details

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Expenditure details

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Expenditure details

Expenditure heading: Artistic spending

Description: Video production & editingn - AlbinoMosquito

Amount (£): £1,000

Expenditure details

Expenditure heading: Artistic spending

Description: Show website & booking system

Amount (£): £1,800

Expenditure details

Expenditure heading: Overheads

Description: Writer performer - J McGrath

Amount (£): £2,900

Expenditure details

Expenditure heading: Overheads

Description: Director/ Dramaturge - Dr Michael Pinchbeck

Amount (£): £2,900

Expenditure details

Expenditure heading: Artistic spending
Description: Bluetooth headphones & transmitter
Amount (£): £1,700

Expenditure details

Expenditure heading: Overheads
Description: Comms and marketing consultant - Creative Concern
Amount (£): £1,800

Expenditure details

Expenditure heading: Artistic spending
Description: Large LCD screen for shop window that car parks by on each route
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Expenditure details

Expenditure heading: Overheads
Description: production/tech manager - Dan Powers from IOU Theatre
Amount (£): £2,500

Expenditure details

Expenditure heading: Overheads

Description: Hotels for each venue X 4 (Glasgow, Lndn, B'ham)

Amount (£): £1,800

Expenditure details

Expenditure heading: Overheads

Description: Per diems for tour

Amount (£): £1,000

Expenditure details

Expenditure heading: Other

Description: Contingencey

Amount (£): £1,108

Expenditure details

Expenditure heading: Overheads

Description: Insurance

Amount (£): £1,800

Expenditure details

Expenditure heading: Marketing and developing audiences

Description: Social media promotion

Amount (£): £200

Expenditure details

Expenditure heading: Artistic spending

Description: Bluetooth headphones X12 & transmitter

Amount (£): £1,070

Expenditure questions

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

Up to 1500 characters

The project costs have been calculated in partnership with IOU Theatre technical Manager Dan Powers. Dan has managed many technically unusual shows like this in the past with IOU Theatre who make sited works that utilise technology in new ways.

Jonathan has been managing projects of this nature and scale since 2001 and has had training in financial management in his time at ACE as a Relationship Manager and also has received mentorship in arts management and producing from John E McGrath (Factory International) and Liz O'Neill (Z-Arts) during a 2 year INCUBATE residency.

All asset (technology) costs have been calculated by comparing quotes gathered from X3 legitimate providers.

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

Up to 1500 characters

I have worked with Creative Concern on regular occasions since 2015 who are a professional marketing and communications agency in Manchester. They launched HOME and its brand and have extensive experience in promoting arts events of this nature, they have offered a discounted fee and will work with all hosting partners to reach audiences in each location across the country.

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

Up to 1500 characters

The overheads have been calculated against rates of pay calculated by ITC & BECTU. The travel and accommodation costs have been calculated based on experience facilitating the touring network for Without Walls (NPO). For them, I (J McGrath) facilitated X2 years' worth of touring for the Without Walls portfolio of 127 shows all touring to festivals nationally.

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

Up to 1500 characters

The only cost categorised as 'other' is the contingency budget which has been allocated to mitigate risk to fluctuating costs or charges related to the show. A detailed breakdown of the contingency (and related budget) will be made available with the ARF and evaluative report.

Due to fluctuations in the marketplace and 'supply chain issues' this contingency will help us access the minimal kit from local domestic sources without altering the project timeline or plan.

How much of your total project budget is being spent on International costs (such as visas, carnets, freight, travel, accommodation, per diems)? £0

What experience do you have of managing a project budget of this size? I have managed a project budget of this size or larger before

Partners and collaborators

Who will be working with you to deliver your project?

Use the table at the bottom of the page to tell us about the people involved in your project. You should include any partners helping you deliver the work (such as marketing support), as well as any artists, or creative or cultural practitioners you are working with.

What experience do you have of managing a project? I have managed projects like this before

To add a partner

To add a partner, click the 'Add new item' icon on the left of the screen. To add more than one partner, use the 'Save and Add another' button.

Name	Main contact	Email address	Role in project	Confirmed or expected
IOU Theatre Ltd	Dan Powers	dan@ioutheatre.org	Tech advisor	Confirmed
OT Creative Space	Lynda Stirling	Lynda@OTCS.org	Host of rehearsals	Confirmed
Tron Theatre	Andy Arnold	andy.arnold@tron.org	Hosting venue	Confirmed
Birmingham Rep	Jonathan Brindley	jonathan@birminghamrep.org	Hosting partner	Confirmed
Camden People's Theatre	Fergus Evans	Fergus@CPT.org	Hosting partner	Confirmed
Royal Exchange Theatre	Bryony Shanahan	Bryony@Royalexchange.org	Hosting partner	Confirmed
Creative Concern	Chris Dessent	Chris@CreativeConcern.org	Marketing/comms partner	Confirmed

Partners details

Name: IOU Theatre Ltd
Main contact (if organisation): Dan Powers
Email address: dan@ioutheatre.org
Role in project: Tech advisor
Up to 2000 characters
Confirmed or expected: Confirmed

Partners details

Name: OT Creative Space
Main contact (if organisation): Lynda Stirling
Email address: Lynda@OTCS.org
Role in project: Host of rehearsals
Up to 2000 characters
Confirmed or expected: Confirmed

Partners details

Name: Tron Theatre
Main contact (if organisation): Andy Arnold
Email address: andy.arnold@tron.org
Role in project: Hosting venue
Up to 2000 characters
Confirmed or expected: Confirmed

Partners details

Name: Birmingham Rep

Main contact (if organisation): Jonathan Brindley
Email address: jonathan@birminghamrep.org
Role in project: Hosting partner
Up to 2000 characters
Confirmed or expected: Confirmed

Partners details

Name: Camden People's Theatre
Main contact (if organisation): Fergus Evans
Email address: Fergus@CPT.org
Role in project: Hosting partner
Up to 2000 characters
Confirmed or expected: Confirmed

Partners details

Name: Royal Exchange Theatre
Main contact (if organisation): Bryony Shanahan
Email address: Bryony@Royalexchange.org
Role in project: Hosting partner
Up to 2000 characters
Confirmed or expected: Confirmed

Partners details

Name: Creative Concern
Main contact (if organisation): Chris Dessent
Email address: Chris@CreativeConcern.org
Role in project: Marketing/comms partner
Up to 2000 characters

Confirmed or expected: Confirmed

Risks and challenges

**What are the main risks and challenges to your project meeting its aims?
What will you do to manage these risks?**

Up to 1500 characters

There are 2 risks to the project:

1- Staffing & audience

Risk - Ill health, unavailability and low audience uptake

Mitigation - The project has a very small team most of whom will never meet in person to prohibit the sharing of Covid or related virus's. Jonathan is confident that should a team member be unavailable a replacement can quickly be sought. No staff will be issued a contract until all funding is secured so no announcements will be made until the team is confirmed formally.

The audience will be sought by our established hosting partners and comms lead Creative Concern will support the project. The nature of the show, its staging and aims make it a strong cultural offer.

2- Materials & partners

Risk - Supply chain or software malfunction mid-show

Mitigation - All items are freely available from a range of platforms and are domestic in nature, however, they will all be hacked and re-purposed for the show by Dan Powers technical manager at IOU Theatre. Dan specialises in hacking domestic tech in this way and has done for many IOU sited artworks. The tech will be controlled with a wireless controller next to the steering wheel and operated much like a car stereo.

The hosting partners have all been very quick to buy into the project because of its cultural significance, how it taps into local history and contemporary politics, also the show asks very little of the venue, this made the show very easy to book.

Delivering the Outcomes

Your Project and the Outcomes

Our strategy sets out three outcomes; Creative People, Cultural Communities and A Creative and Cultural Country. We do not expect every project to address all three outcomes, but we do want projects to align to at least one and to set out in detail how particular components are being addressed.

You can read about our three outcomes here: <https://www.artscouncil.org.uk/outcomes-0>

When we look at your answers to the questions in this section, where relevant we will think about:

- How your project is supporting people at all stages of their lives to design, develop and increase their participation in high quality creative activities
- If your project focuses on children and young people:
 - If your project reaches families from a wide range of backgrounds
 - If you are widening and improving opportunities for children and young people to take part in creative activities outside schools
 - if your project is supporting children and young people to develop their creative skills and potential
- If you are working with communities to better understand and respond to their needs and interests, resulting in increased cultural engagement and the wide range of social benefits it brings
- If your project is exploring new types of creative practice, new forms of cultural content and new ways of reaching new and existing audiences and participants
- If you are collaborating with other cultural organisations and/or with the commercial creative industries and/or with further and higher education that focuses on innovation, research and development and training, especially in relation to the use of new technologies
- If your project is strengthening the international connections of cultural organisations and creative and cultural practitioners, including co-production and touring
- If your project is bringing world-class culture to audiences in England
- If your project helps to ensure people have opportunities to sustain their careers and fulfil their potential in the creative industries, especially those who are currently under-represented
- If your project is connecting people and places, nationally and internationally

How will your project contribute to the delivery of at least one of our Outcomes, including which, if any, of the Outcome components? A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international

Please click the 'Save' button below after you have answered the question.

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

Up to 1500 characters

I have used the 'ELEMENTS' that codify the Outcome to answer this:

ELEMENT M - In its staging, partners and content the show supports new types of creative practice, new forms of cultural content and new ways of reaching new and existing audiences and participants.

ELEMENT N - The project collaborates with 5 cultural organisations, also two key non arts-based cultural orgs whose aims are to support the Irish community in England, we will also be teaching at each hosting venue in partnership with local HE & FE colleges. In doing so the project focuses on innovation, research and development and training, especially in relation to the use of new technologies

ELEMENT Q - By delivering person-centred mentoring for students and emerging artists at each venue we are giving more opportunities to people to start a professional career in the creative industries. We will work with the venues to target artists who are currently underrepresented in arts and culture.

ELEMENT R - Following on from Element Q by delivering the mentoring sessions at each venue we will be ensuring people have opportunities to sustain their careers and fulfil their potential in the creative industries, especially those who are currently under-represented.

Specifically the mentoring will target emerging/studying artists from backgrounds where they will have had some experience of being racially/politically profiled by increasingly rightwing communities.

The Investment Principles

Your Project and the Investment Principles

The Investment Principles are an important part of our strategy and we encourage you to use them to strengthen the planning and delivery of your project.

Our Investment Principles are:

- Ambition and Quality
- Dynamism
- Environmental Responsibility
- Inclusivity and Relevance

You can read about our Investment Principles [here](#)

In this section you can use the Investment Principles to build up a more in-depth picture of your project, which in turn will give us a stronger understanding of your intentions and plans, and how your project will contribute to delivering our Strategy.

- applications for £100,000 and under

You need to complete the section on Inclusivity and Relevance.

You can answer any of the other questions in this section to help you develop your own approach to adopting the Investment Principles. If you do answer any of the other questions we'll take that information into consideration when we make a decision on your application

When we look at your answers to the questions in this section, where relevant, we will think about:

- If the Investment Principles you have responded to are relevant to the scale of your project, and what you want it to achieve
- If you have used the Investment Principles to give an in-depth picture of your project
- If the target audiences for the activity are clearly identified
- If you have thought about how your project could help you to make a contribution to the Creative Case for Diversity
- how the activity might align with our Equality Objectives
- If there is meaningful engagement
- If the project will develop you and your work, or the work/skills of the people/organisations involved
- the quality of the experience for the people taking part in the project
- if the activity increases opportunities for people who don't currently get involved in the creativity and culture or are involved a little in creative and cultural activity
- if the activity increases opportunities for people already taking part in creative and cultural activity
- if plans to market the activity to audiences are well-defined, and are likely to achieve your aims
- if there is no immediate opportunity to involve people (for example, research and development), whether there is potential for the public to get involved in the future; and
- If you are you taking steps to improve the environmental responsibility of your project

All applicants need to complete the section on Inclusivity and Relevance.

Inclusivity and Relevance

This Investment Principle is about England's diversity being fully reflected in the organisations and individuals we support and the culture they produce through:

Communities

- Tell us who you want to reach with this project, how you have identified them, and how they have been involved in the planning and/or creative process
- Tell us about the steps will you take to make sure your project is open and accessible to people within the communities you plan to work with

Up to 1500 characters

This project will directly be targetted at 5 key audiences;

-Those who are white working class and are over the age of 50, people who have a historical awareness of the 'troubles' in Ireland. We will reach this group through targeted ads on Social media and using our hosting organisations as a gateway to these groups.

-The Irish communities in Manchester, Birmingham, London and Glasgow. We will be working with our partners in Manchester & Birmingham who are both key Irish centres in the UK and they will help promote the work to Irish communities in each of the cities the show visits.

-Those who engage with the fringe programme that each of the venues offers. The show, its staging and its content will (in Jonathan's experience) easily engage with audiences who engage with fringe performance events. Jonathan has toured shows at all of the hosting venues in the past 15 years and knows the venue's core audiences.

-Emerging artists in the 4 cities the show visits. Each of the venues hosts emerging artists initiatives and Jonathan will deliver a workshop and one-to-one surgery sessions with young artists at each venue.

-Arts professionals from festivals and venues nationally who could support Jonathan's work after the event. (The show will be live streamed for this audience only)

Workforce

- If you're engaging a team of people to work on your project, or are working in partnership with other individuals or organisations, tell us:
- How you will ensure they reflect the communities you wish to reach
- How you will ensure access to opportunities are open and accessible
- If you're not working with anyone else on your project you should explain why and consider how working with others would help you to reflect the communities you wish to reach.

Up to 1500 characters

Due to the scale and nature of the work and its autobiographical nature, it is not necessary to employ any additional staff that reflects the white, Irish working-class community that I am already a member of. Although not contributing 'paid' artists several members of Jonathan's family who are based across Ireland will contribute to the show to help further link the narrative to Irish culture.

(I should make clear that references to the IRA are all in the past tense and there are no links between Jonathan's family and the bombings that took place on English soil. Jonathan's family links were primarily around activities that took place on Irish soil between 1916-1976.)

The Heart Watches While The Brain Burns has a very small technical team key of whom are the tech staff at IOU Theatre, IOU has been making tech heavy sited work like this since 1976 and is the only company that can support this show without having to adapt their skill sets to fit the project. IOU understand how best to sit an audience inside a moving show that has many technical moving parts and relies upon technologies and modes of transport that are not normally used in art. Jonathan was employed by IOU between 2019-22 and has an established working relationship with them.

Creative Case

- Tell us how your project addresses the Creative Case for Diversity

Read about the Creative Case for Diversity [here](#)

Up to 1500 characters

The Heart Watches While the Brain Burns is aimed primarily at one audience, White working-class audiences and the Irish community. The Elephant in the room on this show and isn't addressed overtly in the show is the contemporary manifestation of the Irish experience of being profiled, discriminated against and harassed by the Muslim (or those who resemble Muslim) community.

Although Jonathan's story is extreme in that it does own up to links with the IRA the play addresses communities invaded, displaced, discriminated and stereotyped, these themes in the context of a white Irish experience draw parallels to the experience of refugees, and Muslims in a post-truth, post 9/11 world.

The show's Irish community development partners will target the Irish community aged between 50-75 whose lives will have experiences that have been impacted by the events the show discusses. (Not all Irish people have the same family history Jonathan has, but all older Irish people will have a lived experience of the troubles, this show will speak directly to them.)

Our hosting arts venues will promote the show to refugee and asylum-seeker communities in London, Birmingham, Manchester and Glasgow as the play relates thematically to their lived experiences also. We will work with The hosts to create additional shows and shows with translators (supplied by the venues) to reach these communities.

Environmental Responsibility

This Investment Principle is about leading the way in your approach to Environmental Responsibility.

You don't have to use this Investment Principle to tell us about your project, but if you think it is relevant to your project you can tick the box(es) below and tell us.

Any information you provide here we will use when making a decision on your application.

Using Data

Has your project been informed by your own or other environmental data? If so tell us about this here:

X

Up to 1500 characters

We will produce no print and will hire a hybrid car which will reduce carbon emissions for the show.

Jonathan has been informed by reporting and data gathered by IOU Theatre Ltd which had a recent touring show (REAR VIEW) onboard a custom-adapted double-deck bus, although on a larger scale the learning transfers easily to the Heart Watches While the Brain Burns.

Plan, Action and Change

If you plan to measure the environmental impact of your project, tell us about the data you will collect and how it will be used:

X

Up to 1500 characters

In developing the plans for The Heart Watches While the Brain Burns, I have used the Carbon Calculator designed by Abandon Normal Devices and Julies Bicycle.

(<https://thenetworkedcondition.com/>)

We will gather data on audience travel and hosting venues in line with the data usually gathered by Julies Bicycle. This data will be shared back with the hosting venues for their reporting and will go on to inform the ARF & Evaluative report. We will share our reporting with the venue's FOH team and also the designated sustainability lead.

The data gathered in planning has informed the logistical planning as it has led us to identify a suitable (and available to hire) hybrid car which we can hire for the show.

The summarised plans are informed by those required of NPO organisations and we are confident that they far exceed the requirements expected in the NLPG ARF.

Advocacy, Education and Influence

If you plan to develop your/your organisation's skills and knowledge on environmental responsibility, tell us about it here:

Ambition & Quality

This Investment Principle is about organisations and individuals being ambitious and committed to constantly improving the quality of their work.

You don't have to use this Investment Principle to tell us about your project, but if you think it is relevant to your project you can tick the box(es) below and tell us.

Any information you provide here we will use when making a decision on your application.

Understanding What Others Think

If you are taking steps to understand what people (peers and/or the public) think about your work and how you make it, tell us about it here:

X

Up to 1500 characters

The box office for the show will all be embedded within Jonathan's website and as a result, he will be able to automate the monitoring and data capture for the whole show at each venue. The challenge most touring companies face is in gathering data from hosting partners within the boundaries of GDPR.

All of the venues that will host The Heart Watches While the Brain Burns will have the website embedded in their websites so that audiences can follow the usual route to online booking but be directed instead to Jonathan's website.

At the point of booking the audience will be invited to submit monitoring data and immediately after each show they will be emailed a monitoring form to gather evaluative feedback. Another logistical benefit to this is the fact that Jonathan will be able to manage the Front of house for each show from an iPad in the car and can send automated text notifications to audience members (like a Deliveroo Rider) before each show to make sure they are ready and waiting outside of the hosting venue without them needing to hang around in the cold weather.

All of the evaluative data gathered will be using Audience Agency questionnaires as a guide but with edits as the audience agency is very limited as a monitoring tool.

All data gathered will inform future shows and also the ARF for ACE and the partners at the end of the project.

Testimonials and online responses on social media will be monitored and collated by Comms lead Creative Concern.

Developing Your Work

If this project aims to develop your skills (and those you work with) and contribute to your longer-term ambitions for strengthening the quality of your work, tell us about it here:

X

Up to 1500 characters

The evaluative audience data gathered on the show will directly inform future creative processes. A challenge that Jonathan has always embraced is the dialogue between the audience and the work and Jonathan has never gathered data directly (hosting NPO venues are generally hopeless at gathering or sharing data for touring artists.)

By automating the show through the website Jonathan can engage with the audience in a new way and this will help the development of the work tremendously.

Measuring Your Progress

If you are setting out what good looks like for your project and know how you'll track how well you're doing and how well it's been received, tell us about it here:

X

Up to 1500 characters

when the audience books tickets for the show via www.jonathanmcgrath.com which will be embedded in each of the hosting partner's websites and box office systems they will trigger an automated process which will run as follows:

- They will book and pay for tickets via Eventbrite (a GDPR friendly CRM/box office system)
- They will agree (or not) to sign up for the venues mailing list
- They will add their email address and mobile number
- They will be added to a list for their booked show and will receive automated text messages on the day of the show, the hour before and ten mins before the show (like a deliveroo rider) to make sure they are outside the venue at the correct time to be met by Jonathan in the car.
- After the show, they will receive a link via email & text to a feedback form, the form is designed in accordance with Audience Finder and Julies Bicycle questions, and all feedback will be collated into a spreadsheet ready for the evaluative report and also potentially inform the next day's show.

This automated web-based system will primarily help the FOH for the show at each venue and will also give Jonathan and the team unparalleled access to evaluative responses to the show from the audiences.

Positive feedback gathered from the test shows and also the shows will be used to promote the shows social media promotion and targeted posts will help shows that may be slow to sell.

Dynamism

This Investment Principle is about being dynamic and able to respond to the challenges of the next decade.

You don't have to use this Investment Principle to tell us about your project, but if you think it is relevant to your project you can tick the box(es) below and tell us.

Any information you provide here we will use when making a decision on your application.

The way you work

If you are testing your organisation's model or your individual practice to ensure you can account for change, or adjust when things do not go as planned, tell us about it here:

X

Up to 1500 characters

I am not testing my organisation's model or practice overtly, more using this project to explore site-specific immersive work I have always made. The main test/change I am making with this project is the management of an automated in-house FOH/Box office system. Hosting partners are terrible at sharing data with touring artists and this approach (spearheaded by IOU Theatre and Darkfield) will empower us significantly.

The show's automated system will be accessible via an iPad in the vehicle's glove box and also will be monitored via a lap top in the venue by FOH staff. Sales for each show will close 1 hr prior to the show and box office registers will be printed out and handed to Jonathan before each show, the paper audience register will safeguard the show if there are any technical failures on the day. (The iPad and laptops referenced are not accounted for in the budget as they are already owned by Jonathan and are fit for purpose for the show.)

Developing People

If you plan to develop you/your organisation's skills and knowledge, tell us about it here:

X

Up to 1500 characters

The skills I plan to develop with this show have already been discussed in detail, they are:

- The online box office system for the show and embedding the link in the online box office for each hosting venue
- The automated messaging system that will communicate with audiences ahead of each show and share feedback links
- The automated feedback system that Jonathan will control and share with hosting venues and not the other way around.

Creatively Jonathan has been making ACE-funded autobiographical site-specific performances since 2001. ACE has funded 13 of Jonathan's projects over the years and they have all been connected creatively in this immersive/sited staging format.

Technology and Data

If you are using technology and/or data and evidence to deliver and develop your project and assess its impact, tell us about it here:

X

Up to 1500 characters

The show has four digital systems that will facilitate its delivery:

1- An video artwork that punctuates sections of the show, as a freelance director Jonathan has used extensive AV in shows and this will be delivered in a far simpler way than he is used to; via X6 small TV screens that are fitted to the headrests of the car the audience will have their own screen, at a key point in the show the car will pull up alongside a show window that will have a screen planted that will be controlled via a domestic TV remote that Jonathan can control.

2- The show will have a bespoke audio system with the audience given Bluetooth headphones that are connected to an in-ear mic that Jonathan is wearing, all passengers in the car will be able to hear Jonathan perfectly and the audio feed from his apple earbud mic will be accompanied by a recorded soundtrack. Jonathan has used this system extensively when employed by IOU Theatre in their shows Waylaid and Rear View.

3- The web-based box office and messaging system is being created by web developer Aiden Rumble who has delivered similar projects for Jonathan in the past when producing other artists, namely MIF 2019 when Jonathan directed A Drunk Pandemic which had a series of small audiences arriving at a site-specific location regularly.

4- live captions will be available on the headrest monitors in a range of languages so that audiences who are hearing impaired or don't speak English can access the show.

Giving us a sense of your work: Attachment

If you would like to include a document or web link to give us a sense of your work you can do it here.

For example, this could be an image, a music file, a sample of your writing, a video, a link to an online portfolio or a review of your work.

You can only attach one (either a web link or a document). Your document can be up to 10MB and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files. If you'd like to send us a video or a sound clip, it's best to use a link.

If we have asked you for any mandatory attachments (for example, a permission letter) you should attach these at the end of the application.

Web link:

Document Type	Required?	Document description	Date attached
Click to add attachment...	No	Emails of support...	07/12/2022

Attachment Details

Document description: Emails of support & web-links

Monitoring information

We use the information in this section to report how we have spent our funding from the National Lottery.

In this section, you must answer all the questions. If you prefer not to provide some of the information, you can tick the 'Prefer not to answer' box. We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants.

Ethnicity:

White:	Select:
British	<input type="checkbox"/>
Irish	<input checked="" type="checkbox"/>
Gypsy, Roma or Irish Traveller	<input type="checkbox"/>
Any other White background	<input type="checkbox"/>

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

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

Black/Black British:

African	<input type="checkbox"/>
Caribbean	<input type="checkbox"/>
Any other Black background	<input type="checkbox"/>

Other:	
Arab	<input type="checkbox"/>
Latin American	<input type="checkbox"/>
Any other ethnic background	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

*** Please tick the description which best describes your sexual orientation:**

Sexual Orientation	Select:
Bisexual	<input type="checkbox"/>
Gay Man	<input type="checkbox"/>
Gay Woman/Lesbian	<input type="checkbox"/>
Heterosexual/Straight	<input type="checkbox"/>
Queer	<input checked="" type="checkbox"/>
I identify in another way	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

What was the occupation of the highest income earner in your household when you were 14? Circus Clown

*** Which of the below do you feel best reflects this?**
Click here to see examples of how we define the occupations below

Socio-economic Background	Select:
Modern Professional Occupations	<input type="checkbox"/>
Clerical and Intermediate Occupations	<input type="checkbox"/>
Senior Managers and Administrators	<input type="checkbox"/>
Technical and Craft Occupations	<input type="checkbox"/>
Semi-Routine Manual and Service Occupations	<input type="checkbox"/>
Routine Manual and Service Occupations	<input type="checkbox"/>
Middle or Junior Managers	<input type="checkbox"/>
Traditional Professional Occupations	<input type="checkbox"/>
Self-employed	<input checked="" type="checkbox"/>
Short Term Unemployed	<input type="checkbox"/>
Long Term Unemployed	<input type="checkbox"/>
Retired	<input type="checkbox"/>
Not applicable	<input type="checkbox"/>
Don't know	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Other	<input type="checkbox"/>

Age:

Age	Select:
0-19	<input type="checkbox"/>
20-34	<input type="checkbox"/>
35-49	<input checked="" type="checkbox"/>
50-64	<input type="checkbox"/>
65-74	<input type="checkbox"/>
75+	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

*** Disability status:**

Do you identify as D/deaf and/or Disabled person, or have a long term health condition?

	Select:
Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Neurodivergent:

Do you consider yourself to be neurodivergent?

	Select:
Yes	<input checked="" type="checkbox"/>
No	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Sex:

Sex	Select:
Female	<input type="checkbox"/>
Male	<input checked="" type="checkbox"/>
Intersex	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Gender Identity:

Gender Identity	Select:
Woman	<input type="checkbox"/>
Man	<input checked="" type="checkbox"/>
Non-binary	<input type="checkbox"/>
I identify in another way	<input type="checkbox"/>
Not applicable	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Sex registered at birth:

Is your gender identity different to your sex as registered at birth?

	Select:
Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on Arts Council National Lottery Project Grants 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.

We handle any personal data we receive in accordance with the United Kingdom General Data Protection Regulation, the UK Data Protection Act 2018 and other applicable laws that regulate the use and privacy of personal data (Data Protection Law). For more information about the personal data that we collect, what we use it for, and your data protection rights, please refer to our Privacy Notice.

As a public organisation we also have to follow the Freedom of Information Act 2000.

You must read the Freedom of Information (FOI) guidance on our website (<https://www.artscouncil.org.uk/freedom-information#section-6>) before you sign your application.

By signing this application form, you acknowledge the following:

1. That we will use this application form and the information you give to us, including any personal data as referred to in our Privacy Notice, for the following purposes:
 - a) To decide whether to give you a grant.
 - b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
 - c) To hold in our database and use for statistical purposes.
 - d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Digital, Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
 - e) If we offer you a grant, you will support our work to campaign for arts and culture, 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 and cultural excellence.
 - f) As an organisation that gives out public funds, we may carry out checks on the personal and financial information you provide us. If you provide false, fraudulent or inaccurate information in your application or at any point in the lifetime of any funding agreement we enter into with you, we may share the information about you with other National Lottery distribution bodies and relevant external bodies to prevent fraud and money laundering. If we identify or suspect fraudulent activity we will report this to the police and take appropriate action.

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

X

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

X

Name: Jonathan McGrath

Date of birth: 18/08/1978

2. You have read and understood our Freedom of Information (FOI) guidance (<https://www.artscouncil.org.uk/freedom-information#section-6>) and acknowledge that if information about this application is requested under the FOI Act, we will process that request in line with our obligations under the FOI Act.

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

X

4. Tick the relevant box if any person involved in the project or writing the application:

works for the Arts Council

Please tell us the names and give details:

Jonathan has within the last 5 years worked for ACE, 1 yr in Grant mgmt and 1 yr as an RM for Combined Arts in the Leeds Office.

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

X

Submission summary

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

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

Page		Last Updated
Application submission		Page 71
		15/05/2023

Introduction	No Input Required
Applicant details	24/11/2022
Address information	24/11/2022
Priorities	No Input Required
Essential information	No Input Required
Amount requested	24/11/2022
Your Project	14/12/2022
Who and how	14/12/2022
Where	28/11/2022
Feasibility and risk	No Input Required
Project timeline	Please Complete
Budget - Income	28/11/2022
Questions	14/12/2022
Budget - Expenditure	06/12/2022
Questions	14/12/2022
Partners and collaborators	02/12/2022
Risks and challenges	14/12/2022
Delivering the Outcomes	14/12/2022
Investment Principles	No Input Required
Inclusivity and Relevance	14/12/2022
Environmental Responsibility	06/12/2022
Ambition & Quality	06/12/2022
Dynamism	14/12/2022
Attachment	07/12/2022
Monitoring information	05/12/2022
Declaration	06/12/2022
<p style="text-align: center;">Notes:</p> <p>Activity start date cannot be in the past and/or the Activity end date cannot be earlier than Activity start date. Click here to return to the corresponding form.</p>	

THIS DOCUMENT HAS:

- Emails from hosting partners
- Weblink to Jonathan's website for examples of his work (www.jonathanmcgrath.com)
- Weblink to IOU Theatre's website for examples of their work (ioutheatre.org)

TRON THEATRE

From: AndyArnold <andy@tron.org >

Date: Monday, 28 November 2022 at 13:28

To: Jonathan McGrath <jonathan@futureeverything.org>

Subject: Re: New show for 2023

Hi Jon

We are looking forward to hosting the show in the new year and are happy to have the box office run through your website as it will make the task of managing audiences easier. I can also confirm that we are offering £1000 cash match to help you with your fundraising targets. As soon as you have the funding confirmed let me know and I will introduce you to the team here and we can get things underway.

It will be great to work together, I was such a fan of the work you did when you had your residency at the Dundee Rep and also the work you did with the 3rd years at Royal Scottish Conservatoire.

I hope this email will serve as confirmation of support on our end.

Andy

Andy Arnold
Artistic Director/CEO
Tron Theatre
Glasgow



From: Jonathan Brindley <j.brindley@birminghamrep.org >

Date: Tuesday, 14 November 2022 at 09:17

To: Jonathan McGrath <jonathan@futureeverything.org>

Subject: Re: Heart Watches While The Brain Burns - 23

Dear Jonathan

This email is to confirm that The Rep is happy to host Heart Watches While the Brain Burns in the spring and we are offering a sum of £900 cash match towards the project.

Kind regards

J Brindley

Artistic Director
Birmingham Repertory Theatre



On 6 Dec 2022, at 15:22, Martha Ford Tomlinson
<martha.fordtomlinson@royalexchange.co.uk> wrote:

Hi Jonathan

I have been passed details on the show and am happy to confirm that we are supporting your project next year. There are key members of the team I need to introduce you to, shall I set that up now or wait until you have your funding confirmed?

I am happy to raise a PO number and contract so you can invoice us for the match funding for the show. Please let me know ASAP what your plans are on this so I can get the process underway this side of Xmas.

Thank you

Martha
Producer



From: Lynda Stirling <Lynda.stirling@otcs.org >
Date: Wednesday, 26 October 2022 at 12:11
To: Jonathan McGrath <jonathan@futureeverything.org>
Subject: Re: Rehearsal space

Hi Jonathan

We would be happy to have you rehearse the new show here at OTCS, there may be a couple of evening workshops we have in and we can share the calendar with you so you can work around the other artists we have in.

Although we are not in a position to support artists with cash match for their work we can offer £2,000 worth of in kind support which would be the value of the studio space as a commercial letting.

Talk soon

Lynda