



Grants for the arts application form

Individual details

Your contact information

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

We use this information to update your contact details.

First name	<input type="text" value="anna"/>
Middle name	<input type="text"/>
Last name	<input type="text" value="best"/>

What is your full address?

We will use this address if we need to write to you about your application. Please provide the full, correct postcode as we need it to process your application. Fill in as much of the address as you can, then press 'Search'.

Address name or number	Copse Barn, Wytherston
Street	Powerstock
Locality	
Town / city	BRIDPORT
County	Dorset
Full postcode	DT6 3TQ

Which Arts Council region are you based in?	South West
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Phone number, including area code	01308 485 202
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Mobile number	07810 374 745
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Please give any other contact details.

Email address	me@annabest.info
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Website address	http://annabest.info
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Textphone	
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Fax number	
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If you or your main contact person requires written communication in alternative formats, please let us know your preference.

No preference

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Contact with us and local authorities

What advice have you received?

Have you received any advice from the Arts Council?	Yes
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What type of advice did you receive from us? (Please tick all that apply)

Website

- Application pack
- Information sheets

Direct contact

- Went to a seminar or a workshop
- Met a member of staff

Phone

- Phoned the enquiries team
- Phoned the regional office
- Phoned the Gfta centre

Written contact

- By post or email

Other

- Advice from a member of staff in regional office

Name of the member of staff

Office

- Spoken to local authority staff

We work with local authorities and consult them about most applications. As part of this process we will also let them know the outcome of your application. You should discuss your activity with any relevant local authorities before you apply.

Please tell us the name and the local authority of the staff that you spoke to:

Name 1	<input type="text" value="jude allen"/>	Local authority	<input type="text" value="West Dorset"/>
Name 2	<input type="text"/>	Local authority	<input type="text"/>
Name 3	<input type="text"/>	Local authority	<input type="text"/>
Name 4	<input type="text"/>	Local authority	<input type="text"/>
Name 5	<input type="text"/>	Local authority	<input type="text"/>

- Any other contact

Please give details in no more than 10 words:

Activity description and dates

Description of the activity

We use the information in this section to assess your application.

All the questions relate to the activity you are asking us to support.

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

road for the future (working title)

(No more than 50 characters)

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

Tell us if your activity has any particular focus (for example, 'My activity is in a hospital setting' or 'Our activity will include work with young offenders'). This helps us to decide who should assess and comment on your application.

You will be able to give us more information about your activity when you write your proposal. (See the 'Your proposal' section of How to apply.)

'Road for the Future' a year long collaborative project on a decommissioned rural railway, now becoming a Sustrans bike Trailway in Dorset. Architects, artists, educators and ecologists create live art events exploring issues around sustainable transport, food and commons. A prototype wild kitchen will be installed as an ongoing resource.

(No more than 50 words)

Activity dates

When will your activity start and end?

You must allow enough time for planning your activity and for us to process your application. We need six working weeks after receiving a complete application to process applications for £10,000 or less, and 12 working weeks for applications for £10,001 and over.

If you do not give us enough time before your activity starts, we may not be able to assess your application. The start date for your activity should also include the planning and preparation time you need. For example, if an activity needs marketing, you should include enough time to do this. We will not fund any goods or services that you bought or ordered before you received an offer letter.

Start date

01/09/2010

End date

30/09/2011

Activity location

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

Type of activity:

Non-touring

For more information about Touring activities, read our Touring information sheet

Location details

This is activity that is happening in just one place or activity that is not taking place in any specific area (such as online work or a publishing project).

Is the activity taking place in one space or one venue?

Yes

Location details

Name	Postcode	Local authority
powerstock common	dt6 3tq	West Dorset

People who benefit from your activity

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

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

Numbers benefitting from this activity:

Artists	8
Participants	200
Audience (live)	700
Audience (broadcast, online, in writing)	1000
Total	1908

Numbers benefitting from your activities over the last 12 months:

Artists	10
Participants	
Audience (live)	800
Audience (broadcast, online, in writing)	1000
Total	1810

Is your activity directed at people who are unlikely to have taken part in this type of activity before?

Yes

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

All age ranges

- | | |
|---|---|
| <input type="checkbox"/> Children under five | <input type="checkbox"/> Young people aged 20 to 24 |
| <input type="checkbox"/> Children aged five to 11 | <input type="checkbox"/> Adults aged 25 to 64 |
| <input type="checkbox"/> Young people aged 12 to 15 | <input type="checkbox"/> Adults aged 65 and over |
| <input type="checkbox"/> Young people aged 16 to 19 | |

Is the activity you are planning directed at, or particularly relevant to, any of the following groups of people?

Tick all relevant boxes:

- | | |
|---|--|
| <input type="checkbox"/> Disabled or deaf people | <input type="checkbox"/> Chinese |
| <input type="checkbox"/> People at risk of 'social exclusion' | <input type="checkbox"/> Any other ethnic group |
| <input type="checkbox"/> Asian or Asian British | |
| <input type="checkbox"/> Black or Black British | <input checked="" type="checkbox"/> Not specifically directed at any of the above groups |

Do you think that your application includes activity which supports the Cultural Olympiad?

Yes

If your application is successful, do you want us to tell London 2012?

No

Activity results

Please give the expected results of your activity.

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

Number of performance or exhibition days

21

Number of new products or commissions

3

Period of employment for artists (in days)

40

Number of sessions for education, training or participation.

14

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

Financial background

Please download and read the following information sheet before completing your Income and Expenditure: Grants for the arts – example budgets

Are you registered for VAT (value added tax)?

No

Income for your activity

Amount you have applied for

£15,000

Are you applying for 100% funding?

You should only enter cash expenditure to this screen. Please enter any support in kind on the Support in kind screen.

Income from other sources

Income heading	Description	Expected or confirmed	Amount £
Earned income			
Local authority funding	West Dorset	Expected	£1,500
Other public funding	ArtSway associates (Leverhulme Funding)	Confirmed	£2,000
Other public funding	Awards For All	Expected	£4,000
Other public funding	Dorset County Council (Design and Heritage Forum)	Confirmed	£5,000
Other public funding	Heritage Lottery Fund Your Heritage grant	Expected	£5,000
Private income	George Sartin local benefactor	Confirmed	£1,000
Income total			£33,500

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

Activity expenditure

You should only enter cash expenditure to this screen. Please enter any support in kind on the Support in kind screen.

Spending (expenditure) activity for your activity

Expenditure heading	Description	Amount £
Artistic spending	Anna Best artist/curator fee (£200 x 20 days)	£4,000
Artistic spending	Pilot Publishing artists fees £200 per day x 15 days	£2,000
Artistic spending	Magnificent Revolution fees £200 per day x 5	£1,000
Artistic spending	internationally acclaimed artist's project fee	£4,750
Artistic spending	Treewise family workshops and planting fees	£1,000
Artistic spending	PVA MediaLab project artist/s fees	£3,000
Artistic spending	AA Hooke Park design and build fees of prototype wild kitchen	£5,000
Artistic spending	project manager working part time with artist/curator	£3,000
Artistic spending	artist/curator's research and development fee (£200 x 10 days)	£2,000
Artistic spending	materials and costs for artist's projects	£1,500
Making your performance accessible	Audience transport for remote public events	£1,000
Developing your organisation and people		
Marketing and developing audiences	press, adverts, website, design + print, distribution	£1,500
Marketing and developing audiences	collective documentation with photog,video,web uploading and evaluation/monitoring	£1,500
Overheads	artist accomadation & transport on site	£1,000
Assets - equipment, instruments and vehicles		
Assets - buildings for arts use		
Other	contingency costs	£1,000
Other	insurance	£250
If you are disabled or Deaf, additional access or support cost you need to manage the activity		
Expenditure total		£33,500

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

Income total

£33,500.00

Support in kind

Support in kind

Description	Expected or confirmed?	Amount £
AA Hooke Park materials and workshop facilities	Confirmed	£1,000
AA Hooke Park staff and technician	Confirmed	£1,000
Trailway Supporters and Sustrans Volunteers - Assistance	Confirmed	£1,000
Sustrans expertise	Confirmed	£600
Dorset Wildlife Trust expertise, materials and marketing	Confirmed	£1,000
PVA MediaLab digital video facilities and technical support	Confirmed	£1,400
		£6,000

For more information about Support in kind, read our 'Support in kind section of the Help notes'

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

Proposal

Our experience with Grants for the arts has shown that people applying prefer to include a written proposal rather than answer a lot of detailed questions. We are therefore asking you to complete a proposal about the activity you want us to support. This is a very important part of your application. We will use your proposal and the application form to assess your application.

The amount of information you need to provide in your proposal depends on how complicated your activity is and how much money you are applying for. Your proposal should be no more than:

2000 words for applications between £1000 and £10,000; and

8000 words for applications £10,001 and over

For each section listed below (under 'Description') we provide a link to more guidance about what information we need.

For more advice on our assessment and overview criteria please read our Understanding the assessment criteria and overview information sheet.

We need extra information for certain activities (see links below).

Applications for buying equipment, instruments and vehicles

Applications for buildings to be used for the arts

You and your work

What you want to do

'Road for the Future' is a year long project composed of a series of collaborations developing and creating live art projects on the proposed cycle Trailway between Maiden Newton and Bridport in West Dorset. 'Road for the Future' will examine contemporary visions about nature and what countryside means in this century through exploring diverse relationships to this extraordinary site.

The Trailway is currently being developed by Sustrans on a disused railway line which traverses a unique stretch of an Area of Outstanding Natural Beauty much of which is wildlife rich and designated SSSI. At the heart of the Trailway route is Powerstock Common nature reserve long-leased by Dorset Wildlife Trust. Already publicly accessible, this section of the route will become the focus for collaborations between myself and artists, educators, architects, makers and the community.

The story of the transformation of an old railway into a bicycle route will underpin the project's themes of 'Road for the future'. The artists projects and workshops will, in original and idiosyncratic ways, raise consciousness about current concerns over sustainable transport, energy, well being and health. We will also engage with the historical legacy of railways, the changing meaning of 'commons' in particular history at Powerstock Common, access to the landscape in a wildlife sensitive site, ecological architecture, and wild food. The framework character of my project will invite the collaborators to work collectively on evaluating and documenting the process over the year through collective access to website and meetings.

The names, skills and experience of the artists and other main people involved

I have made work internationally as well as extensively in Britain over the past fifteen years. I have developed a process-based live art practice founded on an investigation into the local and particular, into narrative structures and the complex process of making art with other people. Networking and making new relationships is an integral part of my working process. By networking and making relationships in the locality I want to develop my professional career as an artist in this new rural location and develop a more curatorial role.

For many years based in London I have recently moved to live and work in Dorset where, after a period of reflection and archiving, I wish to pursue my profession locally and in a more integrated way with my life and community.

My collaborators are integral to the projects and therefore I mention them here, along with their principal roles, as well as in the 'making it happen' section. As artist/ curator I am creating the framework in which the collaborators can make their own cross referencing projects.

I will invite

- An Internationally acclaimed artist for new work eg. London Fieldworks, Juneau Projects, Mike Nelson for example. They will be invited in consultation with curator Alex Murdin - <http://www.willisnewson.co.uk/about/alexmurdin.html>

- The Architecture Association at Hooke Park, - Design + Make M.A.

Martin Self - www.aaschool.ac.uk

- Pilot Publishing, artists Amy Plant + Ella Gibbs' Energy Café -<http://energycafe.wordpress.com>
- PVA MediaLab - a Bridport based digital media lab -<http://www.pva.org.uk>

I will work on interpretive and educational projects with

- Treewise Co-op, Kim and David Squirrell, – a local education/planting co-op -

<http://www.treewise.org.uk>

- Magnificent Revolution, Barbora Patkova, A pedal power initiative - <http://www.magnificentrevolution.org>

I will liaise closely with stakeholders

- The Dorset Wildlife Trust, Powerstock Common's landowner, Rob Brunt - www.dorsetwildlifetrust.org.uk and the Kingcombe Centre

- Sustrans - Peter Henshaw/Katy Hallet - <http://www.sustrans.org.uk>

- Natural England, Sean Cooch

with input from

- Area of Outstanding Natural Beauty - Tom Munro
- Dorset Ecology - Bronwen Bruce

Describe the aims of the activity and how you will achieve them.

The aim of 'Road for the Future' is to contribute to and enrich the process of the Trailway becoming a reality and to produce some excellent art projects which will enrich the critical discourse around contemporary art in this location. The project includes temporary art events such as workshops, scheduled events and happenings which engage the local community, encouraging participation and involvement as the project evolves. A temporary designed structure and several models for an active educational resource will be realised. I aim to establish the precedent of high quality live art in a public rural location that is not venue based. Grizedale Arts in Northern England and more locally Foreground and Rural Recreation (see links) are all examples of the level of art work I will aspire to in a rural context.

How this activity fits in with your current work and its future development.

My current work is developing within a new context, from urban to rural and from commissions to self initiated projects. I aim to evolve a more sustainable practice which does not involve so much travelling, as well as operating at a national as well as local level. I am attempting to conjoin my work with my activism as a citizen and educator, as I was doing when working locally in Vauxhall South London through Vauxhall Pleasure (see my website). Under my current mentorship with ArtSway Associates I am developing strategies for distributing artefacts via the internet, as well as archiving my past body of work. Previous curatorial work eg. Shave International Artists Workshops has enriched my discourse and professional development, established a context for my work. I have been working in the South/West at Plymouth and ArtSway and this project will initiate my practice and presence in this area. I aim to work in this location for the long term.

I have been awarded funding to do Research and Development for this project by the Dorset Heritage and Design Forum (a theme group of the Dorset Strategic Partnership – a partnership of all local authorities in Dorset), an award called Wide Open Space ("There is no doubt that art projects in the public realm can engage with social, political and economic aspirations to interpret and create meaningful places as well as to create new spaces of public dialogue"). This Award has enabled my work so far and will consolidate the project for further fundraising. My conversations with arts officer Cleo Evans and Jude Allen, and curators locally (Julie Penfold PVA, Alex Murdin Wide Open Space, Mark Segal ArtSway, Paula Orrell PAC) have encouraged me to develop this pioneering rural art project. With the Cultural Olympiad there is a focus on Dorset and a desire for quality contemporary art in the region. Sustrans are commissioning work of a similar nature on other parts of the National Cycle Network ("Prospectives' centres on collaborative projects concerned with sustainable travel, public space and the environment, wellbeing and climate change").

How the activity is likely to affect the people who experience it, or how it will affect the arts more widely.

The project will engage with the art world nationally and locally as well as a diverse local community including rural teenagers, older generation Dorset Wildlife Trust members, school children, mountain bikers and activist groups such as Transition Town, Renewal Energy Group, Dorset Cycling Network. The affect will be to enthuse the public who become engaged with the issues at stake, such as sustainability, peak oil and reducing car use/carbon emissions, inspire associated local political lobbyists regarding related issues of sustainable transport. People will become aware of a much wider definition of contemporary art practice as social and relationship focused and the inherent cross disciplinary nature of such work. Contribute to the art debate about contemporary art in the landscape, how to exhibit an expanded process based practice, and how to curate in specific remote sites, how art relates to tourism/economy and to regeneration. The creative process encourages people to participate and bring their own ideas and knowledge to the project. Connecting and linking with similar projects abroad via the internet will raise consciousness of potential creative strategies of improving local conditions.

How I will involve other artists or people with other skills.

My work is process based and dialogic, I employ narrative structures to places and situations and an integral element here is to bring together a group of collaborators, stakeholders and advisors in creating the artworks and working with a collective approach. Research will be consultative and about engaging with people using the site, exploring social uses as well as wildlife's place within rural location. By inviting the group of collaborators to work with me and the context and timeline I have traced out and by supporting individual documentation the project will mirror a 'commons' approach to making things happen. Collaborative processes - meetings, use of internet, presentations and discussions will be interwoven throughout the time period of the project. Each collaborator will manage their own work and part of their fee will be earmarked for regular meetings as a group of collaborators. My self and the project manager will co-ordinate.

I will work with the Architecture Association on a wild kitchen prototype as a temporary feature of the Trailway at Powerstock Common. This will create a space for people to gather and also function as a wild kitchen, an innovative take on the traditional picnic. A wild kitchen is a space set up for anyone to enter and use for food preparation, there are benches, shelves, fireplace, sink, long life ingredients, utensils, crockery etc... It is a community and travellers resource. This Architecture Associations design and build will aim to attract high profile attention. It will explore a unique mix of ingredients - ecological materials, aesthetics in relation to nature, specific users needs. As a prototype it aims to generate discussion and ideas and encourage participation with a view to a future permanent structure. We will develop proposals for the students to create any permanent features along the Trailway such as gates, seats and signage. The Architecture Association are opening a new full time MA course at Hooke Park, a forest in the vicinity, which focuses on rural and ecological architecture and experiential teaching. I will work with a specific member of staff and group of Foundation students to create the wild kitchen as a site specific project. Students will have input from their teacher, MA student mentors, and myself in order to research the social and cultural context. The designs will be presented to the public and experts as a competition or series of proposals before being taken forward.

The artists and practitioners who are visiting to make work will also be invited to present their work and research to the at the Architecture Association school at Hooke Park, to an audience made up of local stakeholders, the MA student body and interested locals thereby generating a critical discourse and knowledge base around the projects, which will evolve throughout the period. These seminars will be documented and made visible on the project website. They form part of an ongoing evaluation.

Pilot Publishing are invited to bring Energy Café, to occupy Powerstock Common for a period in October. During this time they will run a wild food event with Treewise eg. a site built clay pizza oven. Under auspices of 'Energy College' they will coordinate a lecture/discussion on site inviting academic input to the context from a philosophical ecologist. We will make a symbolic journey along part of the Trailway using heavy horses to pull the Café. Pilot Publishing propose the Café as a resource to be used by other educators and artists at local schools during term time, parked on the nearest part of Trailway or in playgrounds. They will work in relation to Treewise on site and as Energy College with an onsite performance lecture e.g. an ecologist discussing conservation from a critical perspective.

On site at Powerstock Common there is a railworker's hut now occupied by the rare Lesser Horseshoe Bat, and local teenagers. I propose to record the existing graffiti in the hut, the only social record of human inhabitation on the site and, when it is closed to the public for bat;s sake, Dorset Wildlife Trust are keen to work with me in designing bat roosts (miniature wooden service stations) within the roofspace along with some sort of viewing device or window at the hut. I have invited Magnificent Revolution to develop an renewable-technology driven fixture for the 'bat hut' which allows people to watch the bats online. In this case the camera will be a webcam powered by a solar panel and the video monitor watched by visitors will be pedal powered. The monitor will be located on site within a nearby shepherds hut belonging to the Dorset Wildlife Trust for the event. After the event the video and pedal power set up will be located at the nearby visitor centre at Kingcombe as a permanent feature.

PVA MediaLab will be invited to collaborate with the production of the digital video and an intergenerational workshop/project with a film maker (e.g. Anna Lucas) and local young people and older members of the Dorset Wildlife Trust around issues of wildlife and differing attitudes to nature. The film will be screened using Magnificent Revolution's pedal power on the Trailway (under the bridge on the Common) and at a local venue. The video projector is powered by a number of cyclists in a semi circle, who become part of the audience.

Treewise will create workshops relating to the natural world of the Trailway with children and families. They will also lead edible planting design on certain parts of the route manifesting the idea of the Trailway as a 'food highway'. These plantings will link with naturally occurring food such as strawberries and hazelnuts to parts of the route running through town or villages, functioning as natural signage.

How the activity will develop your skills or those of the artists taking part.

This project will help me identify collaborations in the area that will be lasting and evolve into further work. I am utilizing my existing pool of contacts and experience of working as an artist abroad. These artists will bring a critical context for my and other artists work here in West Dorset. My collaboration with the Architecture Association at Hooke Park will be highly beneficial for my work as an artist and educator in this locality and my work's emphasis on context research in relation to architectural process. For Pilot Publishing to work within the project will be important for me as our work has cross-fertilised over a period of 15 years as we have collaborated in the past exploring and discussing our art practices in relation to politics and activism. I see it as a chance to learn from their and Magnificent Revolution's theoretical and practical knowledge regarding alternative energy and to bring their spirit and enthusiasm into this context. I also think they will benefit from the local community

here and will be able to 'road test' Energy Café.

In inviting artists to come from elsewhere and work with the project, including an internationally acclaimed artist, I will be able to enrich their work by introductions to locally based people such as gardeners, activists and makers, who although not calling themselves artists are highly creative and can help with knowledge and issues of the area. This will lead to new collaborations. An example is the local "Lectures on Everything" series potentially working with Energy College.

How I will explore new ideas and concepts in this activity.

I am interested in exploring ideas that are confrontational and provocative in relation to the countryside as well as activities that are more subtly about transforming people through education about sustainability. The conversations that collaboration breeds becomes a vehicle for forming experimental and exciting new ideas. For myself as an artist working primarily in the public realm it will be my first project in this rural area of West Dorset and is groundbreaking for my work in a non urban context. I will focus my energies as an artist/curator, bringing some acclaimed artists and discourse into this area which can only be enriched by more high quality contemporary art. I will be inputting my ideas with the artists I invite and in a sense am exploring my own ideas in collaboration with others throughout the project, as well as creating an open structure.

By bringing together disparate local organisations from areas such as digital art, nature conservation, cycle activism I hope to forge relationships that will have a good legacy for myself and the area. I am currently supported by the ArtSway Associates scheme developing a series of mentoring conversations with art professionals, including curator Paula Orrell at Plymouth Arts Centre, in the South West over the next year.

How the activity relates to best practice in this area

The project makes clear connections with organisations and individuals in the locality who work with expertise and ambition in their specific areas, e.g. Treewise, the Architecture Association and PVAMedia Lab. Education in the broadest sense is central to the organisations involved. My practice is underpinned by experiential approaches to learning, and my involvement with autonomous pedagogic structures. I am inviting these organisations to collaborate with me in this project. By involving stakeholders and existing organisations I hope the project will complement and inspire the work already being done in the area. This part of west Dorset is noted for the absence of any contemporary art venue with visual arts curatorial input. Performing arts are well represented. The audience locally are used to travelling to diverse venues for arts provision. The Olympics at Weymouth and Portland will draw significant projects to the area over the next few years, mainly along the coast, and this project quite literally links the rural countryside with the coast, as well as introducing important related concepts like sustainable transport and recreation.

Through researching work that addresses art in relation to landscape I have come across a debate that is particularly rural. This debate is around aesthetics of both landscape and art, territorial power, the politics of access, which although an urban issue as well is emphasised so differently in the countryside. My time living rurally has drawn my attention to issues of living off the land and affordable housing, and to the rural transport issue. I find that attitudes to the pristine countryside are changing, I have become interested in the dissenters and mavericks within Ecology, Environmentalism and Conservation. And in regard to contemporary art practice the debate continues - Rural Recreation ("Are there rural subjects and spaces out there that allow for a more critical reflection on landscape as a cultural construction? Can the rural be taken apart and put back together by a new generation of politically and socially engaged artists?") and Art in the Protected Landscape ("Now, more than ever, we need artists to help us reconnect with the landscape. They are natural partners for those working in protected landscapes wanting to promote, record and protect their beauty for generations to come"). . . These intellectual and political positions form an underpinning for discourse around 'Road for the Future'.

In the context of curatorial practice in remote locations particularly the Falmouth Convention with Tate St Ives regarding the Biennale Manifesta I hope to position 'Road for the Future' projects as distinct from the Romantic visual aesthetic considerations of placing art within a landscape, (and the grand artist on the grand tour) and explore art practices that are interwoven with the place, place as community rather than vista or landmark, a dedication to the local, social, relational, and process based. These issues are to some extent explored more locally by Sherborne House Arts in Dorset, and I aim to meet and contribute ideas within their discourse.

How the public engage with your work

2. How the public engage with my work

Details about the people the activity will reach

The project will reach all the collaborators teams and people involved as detailed in 'making it happen' and the 'audiences' or 'users' of these organisations from Treewise's forty five local families to the Architecture Association's Hooke Park students and the membership of the Dorset Wildlife Trust.

An invited art audience from a national art network will be invited to 2 key public events, where transport will be provided from the nearest rail station.

The projects which will be sited at the central point of the Trailway magnify the issue of nature's accessibility from towns. Who this 'middle of nowhere' / 'nature reserve' is actually for. The fact it can be cycled to and cuts through a private farming landscape is quite unique. The Trailway is a unique access point to nature as well as to public art activities for elderly on electric disability vehicles and wheelchair users.

Events will also be marketed locally to younger car-less and disadvantaged people in connected towns. Work with the Dorset Wildlife Trust and PVA media Lab will reach the Dorset Wildlife Trust membership many of whom are older people, and the families focus will encourage buggies and small children into nature.

Particular links will be made with Transition Town and Sustrans groups in Bridport – aiming to articulate project's issues through public discourse, gain volunteers, run 'green wheels' cycling events and reaching audiences.

The links with schools on the Trailway, Powerstock, Loders, Maiden Newton, Colfox, will reach at least 200 children. They will be invited to engage in the project through playground based workshops with Pilot Publishing's 'Energy Café', with Magificent Revolutions pedal power workshops and as families in holiday time on site with Treewise activities.

How you will reach people and details of your press and marketing activities.

Marketing will be planned through discussion with the collaborators group, local authority- community, leisure and tourism officers. It will be done in a creative way, that integrates with the project's aims, e.g. making use of village and town noticeboards, local papers, local bus. The communication process is part of the art process, ongoing documentation of process and events will be made public and announced with emailing. The art projects will be documented and advertised on the Trailway's and my own website.

I will work with partners marketing which ranges from national to local, Sustrans have a national profile, Dorset Wildlife Trust have a huge regional membership, Architecture Association's is specific to architecture and international and PVA's national, digital media focus and well connected with arts network locally. Area of Outstanding Natural Beauty and Dorset Wildlife Trust will help market the projects for potential participants as well as audience, using their existing systems. The arts officer from the County Council offered to help with marketing and audience data. A publicist for national and local marketing such as Simon Steven will be employed at relevant points for the 2 key public events. In addition the project will also be disseminated nationally as part of the Wide Open Space portfolio of projects and the ArtSway Associates Scheme.

Details of how you have involved the public and partners (for example, local authorities) in planning your activity and how you will make the most of those partnerships to extend the reach of the activity.

The Trailway will provide commuters, schoolgoers, families and tourists with a 10 mile safe, flat cycleway, the only one in the area. By making links between the coast and national rail network (Weymouth<Maiden Newton>Bristol) it will help fill an existing need for sustainable modes of transport, providing a traffic-free route for commuters and school children, in an area with limited public transport. (Sustrans links to schools - 'Getting more children to walk and cycle to school is a key Government objective'). It would encourage sustainable tourism, as well as linking two major routes in the National Cycle Network. The creation of the path fits with National, Regional and Local transport policy to encourage walking and cycling, specifically with the transport strategy for the Jurassic Coast World Heritage Site, policy C2, to 'provide new multi-use paths,' and 'investigate redundant transport corridors'.

From conversations with County Council arts officer Cleo Evans and support from Cultural Development Officer for Dorset Mike Hoskins this project supports the Dorset County arts policy ('to promote the arts as an agent of development and change for both individuals and communities;'). Sustrans art strategy actively encourages working with artists as beneficial ways of upgrading public space, engaging local communities and raising awareness of sustainable transport. By working collectively the project will create connections between diverse

local and international institutions, e.g. PVA and the Architecture Association with the KC and Dorset Wildlife Trust which will strengthen local cultural identity and furthers The Arts Council Turning Point goals ("setting up regional strategy groups, with representatives from our regularly funded organisations, visual artists and others; these groups will give visual arts organisations a voice, share their knowledge and help them work better together."

As collaboration is so important to the work I have presented the projects to several members of the County Council in a meeting with Alex Murdin, - where the projects were discussed, feedback was shared etc including Cleo Evans the arts officer, an County industrial archeologist, county transport planning and Sustrans. I have also met with Natural England site officer, the Wildlife Trust and Dorset Ecology to initiate terms of using the site for the projects. I have organised a meeting with Sustrans, The Architecture Association at Hooke Park, Pilot Publishing, Treewise, to meet and talk collaboratively. Each individual collaborator mentioned in the proposal I have met and spoken with to discuss and outline ideas.

How you have considered access and diversity

Regarding audiences - Laying on access to the site is crucial and problematic, hence these projects hope to inspire the development of a sustainable transport bike route. At present there is a rural bus service that stops several hundred metres from the site's car park so public transport will be potential, something that is rather unusual for a remote rural location. The car park itself is limited and the project will incorporate the local bus service or mini bus hire from local towns and rail station when relevant. Audiences will be encouraged to arrive by cycle or on foot where possible. Once there the site can be reached by disability vehicle, on foot, by bike, approx 500 metres within the Common. Audiences will be invited from relevant nearish urban centres, eg Plymouth, Bristol, Bath, Exeter, Bournemouth aswell as locally.

And regarding artists, they will be able to travel by rail and cycle, and can have periodic use of a car-share while staying to do research. The site is 15 minutes walk from the accommodation.

Details of any innovative (new) approaches to engaging the public in this activity.

This project is innovative (new) regarding engaging with many publics in various ways - because it is being initiated by an artist who is also local and not an institution it has a particular open identity and there is a purposefully slow time frame. The process is primarily about engaging people and the many layers of audience or public in different ways become participants, from the landowner involved in planning, to the local Council, to the visiting urban art audience. Already 'Road for the Future' has become a part of peoples lives locally and has embedded the potential of contemporary art, sown the seeds, in unexpected places. Due to my practice as an artist there is a transparency of approach which enables this to happen where others are already feeling a strong part of the projects making. I have worked in the socially engaged art field for many years where working with people is core to the making of the work. I have explored critical discussion and debate about the practice evolving as the project unfolds, asking the question of when does the art happen as much as how successful it might be as an 'end product'. The question that comes up during many critical discussions surrounding participation and public engagement - to do with parachuting artists into a place for a short term engagement - is directly explored with the project.

I am concerned with the site specificity in recognising the knowledge and existing resources, and the grass roots experience of that place. My research and planning process has engaged a large number of people already partly because the art making process is connected with local issues and future developments of the area.

Making it happen

How far you have got with your planning.

I have been involved with this site and the ideas for projects for about twelve months and have been developing ideas and planning collaboratively for most of this time. I have confirmed most of the artists and collaborators involvement, gathered relevant advisors for the first 'collaborators' meetings, of which we have had 2 (see rest of proposal for a list of the collaborators and advisors). I have been actively involved in working with Sustrans and have participated in monthly meetings with local Sustrans representative and the Trailway benefactor. These meetings have involved a huge range of people from engineers and planning applications, the British Horse Society, local Councillors, cycling lobbyists. I have helped organise activities and for one particular fundraising event I invited Magnificent Revolution and Treewise to participate in the Sustrans Trailway 'Party on the path', Toller Porcorum village hall in January, close to Powerstock Common, whose workshops proved very popular and greatly enriched the event. In addition I have started conversations and made connections with the local schools, local family and food producing networks, cycle activists, farmers and naturalists. I have gathered names of potential local project managers, contacted higher education in Plymouth and Bournemouth regarding interns.

To date I have made extensive research of the actual geographic locality - walking the length of the old railway line, as well as looking at video and written local history and industrial archeology of the site. I have researched rural based art projects and cycleways, all of which have enabled me to constructively envision and plan these projects for 'Road for the Future'.

How you will manage the main stages of your activity and what each stage contains.

The approach I will take and those I commission/collaborate with will be one that is dependant and shaped by consultation and a socially engaged process throughout each stage of the project. I will facilitate connections, meetings and research process for all involved in producing work (artists and architects) with those stakeholders and users in the community. This open approach will be framed by a strong sense of directorial vision. It will create a balance that will enable people involved to feel ownership over the work, ensuring that the project will reach fruition and will be looked after with commitment as well as gain a diverse and growing audience.

The projects infrastructure will be comprised of a diverse range of people with whom I will work closely from the first stage right through the year. I will connect with the locality and develop further links as I gather a unique team to work with. 'Road for the Future' enables people to work together. My initial work to start this process will include:

- Formation of a 'collaborators group' that will consist of Myself, Sustrans, Dorset Wildlife Trust, Architecture Association, Treewise, PVA Media Lab and selected artists with site advisors e.g. Dorset Area of Outstanding Natural beauty and Natural England. We will retain communication throughout and meet at appropriate moments – approximately every month throughout the yearly process. We will collaborate in realising the art works and be kept informed and involved in the negotiating processes.
- Employment of a project manager; someone who is local and has excellent organizational and administrative skills. This person will be part time and will be asked to administrate finance, assist with fundraising, organize website documentation and help me to co-ordinate meeting people and events. The project manager will manage the 'contracts' outlining roles, responsibilities and schedule for activity with collaborators.
- Searching for skills and support within the Trailway supporters group, eg. for volunteering, flyer distribution, web and graphic design etc. There will be regular meetings with the local collaborators group whereby work will be organised amongst individuals taking specific roles.
- Consultation, research and documentation processes will begin immediately and proceed throughout the projects. All involved in the project will be invited to initiate personal research processes that will add to the 'Road to the future' documentation resource.
- Inviting Schools to take part. They will be contacted in good time in order to connect with their national curriculum and autumn schedules.

'Road for the Future' year schedule is as follows.

2010

August

- appoint project manager, agree artist's brief, market artists commission/invite artist
- initiate regular meetings with partners/collaborators and agree contractual letters.

- marketing project with a launch event on site at Powerstock Common in September with The Feral Choir (19/9/10)

September/October

- Magnificent Revolution to workshops within schools
- collaborators group meeting and public event event on site sept 19th

October/ November

Public events:

- Pilot Publishing and Magnificent Revolution on site with 'Energy Café', wild food event, pedal power workshops
 - bike events on Trailway with input from Transition Town and cycling groups
- and

- Treewise work with Dorset Wildlife Trust and Energy Cafe with families/children outside term time
- Architecture Association students start researching and designing wild kitchen prototype research with Dorset Wildlife Trust and Natural England. advisors re various Powerstock Common sites – signal box, bat roosts, signage.

- Internationally acclaimed artist / research visit and start working process

December 2010/January 2011

- AA designs disseminated / discussion
- Representation of works in progress to public including Architecture Association designs, artist's proposals, schools outputs etc at appropriate venue
eg. Bridport Arts Centre/ Kingcombe Centre, The Architecture Association (tbc)
- Marketing for forthcoming summer events 'programme'
and PVAMediaLab digital Video project

March / April

- Treewise grafting onto hedgerow rootstock where route traverses village
- PVAMedia Lab film project begins

May / June

Public events on Powerstock Common

- Internationally acclaimed artist performance/event
- Energy Café drawn by horses on Powerstock Common and visits schools with associated workshops

July/August

- Architecture Association wild kitchen prototype is constructed on site at Powerstock Common
- Treewise workshops for families in holiday

September 2011

- Final public event on Powerstock Common with PVA Media Lab intergenerational digital video and Magnificent Revolution cycle powered cinema
- completion of project, final collaborators meeting, evaluation and report.

Your past experience of successfully managing a similar activity.

My relevant experience for such activity is seen in my organisational and curatorial work in Shave International Artists Workshops, 1991-1997 two week residency with 15 artists coming from all over the world to live and work together, this was successful and inspirational to Braziers which still continues and part of the Triangle Arts Trust. Major collaborations with other artists include with Ella Gibbs 99/00, an intervention in a New Forest village on Millenium Eve. A long term work with Neil Chapman was a year of performance research and a 220 page publication - Occasional Sights, a London guidebook to things which aren't always there (1000 copies now sold out) - commissioned by the Photographers' Gallery. I worked for a year with Grizedale Arts and 3 new media artists exploring issues around landscape, incomers, representation. For The Wedding Project 1998 with Tate Modern I worked with 2 curators and a regular meeting group of local stakeholders to create an event in Borough Market with a budget of £25k. My projects combine autobiographical material with the specific politics of a context e.g. the film Buddleia with Plymouth Arts Centre, a 16mm film work where I employed a film crew, actors, and sportspeople. Vauxhall Pleasure (2004-9) and Phil (2003) examine specific urban issues in depth, and were much informed by living extremely locally, one critiquing car culture and protest, the other looking at orchestral hierarchy and urban regeneration. Occasional Sights involved working with an administrator and curator along with 80 contributors/members of the public. With Team Build - half art project, half experimental conference format - myself and B+B curators organized a 2 days symposium at Baltic, Newcastle. For Vauxhall Pleasure we fundraised to Arts Council London successfully and then employed a production team LAND and a publicist to manage and market the project, as well as 30 classical singers. I have worked with a large number of curators, independent, educational, and institutional, as well as public bodies such as local Councils, Forestry Commission. I have involved a diverse range of individuals in my projects from ice cream mobilers, to pollution scientists, classical musicians, toddlers, and magicians.

The involvement of, and support from, any partners, including others providing funding.

I have described this to some extent above and much of the support is interlinked between partners. The Architects Association Director will input staff and students to the project in relation to the development of the Wild kitchen prototype on Powerstock Common. They will provide Timber in the form of roundwood thinnings and recycled wood in kind from Hooke Park, very close to the site. They will contribute their workshop facilities and design and making expertise. They will host the series of discussions with collaborators and students. Their high profile will contribute to that of the project in general, expanding audiences and encouraging critical debate.

Sustrans will continue to support the work through advice regarding cycle trail and funding and generally through dissemination of information to wider audience

The landowner Dorset Wildlife Trust will provide knowledge of site and wildlife to artists, links to relevant advice and KC. They will become involved in the planning of any workshops, and the design of any structures plus the process of consultation. Workshops will be jointly produced with the Dorset Wildlife Trust contributing marketing and onsite wildlife expertise.

Pilot Publishing – will bring their off grid kitchen resources– demonstrating and experimenting with small scale alternative energy use. They will organise a series of discussions, offering Energy Café as a creative platform for thinkers and specialists in the field of ecology, food production and related subjects.

Treewise and Magnificent Revolution - these organisations will be involved on several levels, they will run workshops with children as part of their project, whilst working on specific aspects of their current work. For example Magnificent Revolutions will develop and install a pedal powered video monitor during Road for a future.

Treewise will collaborate during any perennial planting of edible trees at the less rural parts of the trailway route, for example where it meets the road or villages and towns. Kim Squirrell has invaluable local knowledge of community arts projects and good contacts that she is willing to share.

PVA media Lab as well as collaborating over a new video will provide support with digital facilities, camera, sound and editing, and a facilitator for workshop with teenagers and older people.

Curator Alex Murdin of Dorset Design and Heritage Forum will input advice with further fundraising and overall direction of the project and has given the project a confirmed grant of £5000.

Curator Mark Segal, Artsway's Associate Programme, provides mentoring and advice also with SW based art professionals throughout this period of support, and a confirmed grant of £2000 from the Associates Programme.

What risks you have identified to successfully completing the project, and how you will manage them.

The risks for successfully completing the project are mainly to do with timing, in that the process by Sustrans of creating the Trailway is fairly slow. I have focussed in this case on the site of Powerstock Common, rather than the Trailway as a whole, as this site is in the centre of the route, is already a public place of sorts, and the landowner is amenable and indeed enthusiastic about the projects. Therefore the project will not be hindered by a larger scale process outside of my control. Fundraising is a risk, in that I may not achieve my whole budget, but I feel I have taken wise advice from a variety of advisors and mentors and if I continue to work on fundraising in the meantime I will be in a more robust position to achieve the projects should some fundraising fail. Working with so many people and organisations is also somewhat risky, but by drawing up a memorandum of understanding (once funding is known) between myself and each collaborator I feel I will therefore share responsibilities and ownership, not taking on too much of the workload myself, and increase commitment to the projects.

What are the long-term implications of the activity on you and how this activity fits into your business plan.

'Road for the future' will enable my practice as artist/ curator to get established in this region, from the perspective of regional context and a national art context. As an artist I will be able to profoundly engage with global issues at a local level in a meaningful and lasting way, rather than when I am commissioned to work as a visitor to a place, where I am dissatisfied by a sense of fleeting engagement. If the projects succeed as aids to the creation of the entire Trailway I will have a sense of valuable legacy in a tangible form, as well as the usual intangible networks of relationships and new stories produced by my approach to practicing art.

'Road for the future' opens many channels of communication between individuals, partners and organisations, that will not only enrich and stimulate my practice beyond the project time frame, but also give others an invaluable resource; a network of people engaged in all aspects of envisioning nature, and arts in the rural context. The resource of a prototype wild kitchen that will be initiated on site with the AA will enable me to be personally involved regarding community use of the resource in the future.

Finance

4 Finance

Project Manager will assist with further fundraising, finance will be handled through lead artist's existing business bank account, all collaborators and employees will be paid in 3 parts.

INCOME

Local authority funding	West Dorset	Expected	£1,500		
Other public funding	ArtSway associates (Leverhulme Funding)			Confirmed	£2,000
Other public funding	Awards For All	Expected	£4,000		
Other public funding	Dorset County Council (Design and Heritage Forum)			Confirmed	£5,000
Other public funding	Heritage Lottery Fund	Your Heritage grant		Expected	£5,000
Private income	George Sartin local benefactor			Confirmed	£1,000
Income total			£33,500		
EXPENDITURE					
Artistic spending	Anna Best artist/curator fee (£200 x 20 days)		£4,000		
Artistic spending	Pilot Publishing artists fees	£200 per day x 15 days		£2,000	
Artistic spending	Magnificent Revolution fees	£200 per day x 5	£1,000		
Artistic spending	internationally acclaimed artist's project fee		£4,750		
Artistic spending	Treewise family workshops and planting fees		£1,000		
Artistic spending	PVA MediaLab project artist/s fees		£3,000		
Artistic spending	AA Hooke Park design and build fees of prototype wild kitchen			£5,000	
Artistic spending	project manager working part time with artist/curator		£3,000		
Artistic spending	artist/curator's research and development fee (£200 x 10 days)			£2,000	
Artistic spending	materials and costs for artist's projects		£1,500		
Making your performance accessible	Audience transport for remote events		£1,000		
Marketing and developing audiences	press, ads, website, design + print, distribution			£1,500	
Marketing and developing audiences	collective documentation with web uploading and evaluation/monitoring			£1,500	
Overheads	artist accomadation & transport whilst on location			£1,000	
Other	contingency costs		£1,000		
Other	insurance		£250		
Expenditure total			£33,500		
IN KIND SUPPORT					
AA Hooke Park materials and workshop facilities			Confirmed		£1,000
AA Hooke Park staff and technician			Confirmed		£1,000
Trailway Supporters and Sustrans Volunteers - Assistance			Confirmed		£1,000
Sustrans expertise		Confirmed		£600	
Dorset Wildlife Trust expertise, materials and marketing			Confirmed		£1,000
PVA MediaLab digital video facilities and technical support			Confirmed		£1,400
in kind total					£6,000

Evaluation

5 Evaluation

The process of making the art projects is regularly monitored through the collaborators meetings, which are monthly and which are also reported on using a word press site that will be accessible to collaborators to upload documentation, blogs, notes. The realm of digital technology will not be the only space inscribed and some of the material from each project will be made into an object/artefact with a local craftsman, eg. veneer and inscription on antique table.

At appropriate moments, when work is tangibly progressing, the meetings will also give time to evaluation and feedback between all present, utilising cross fertilisation.

We are earmarking some of the budget for collaborators to dedicate time process material to be uploaded etc as the project sees co-authored collective documentation as an inherent principle rather than something done by one person at the end of the project.

Work in process is recorded by digital video, audio recording, photography and text, the act of which is in itself an evaluative one, i.e. editing, foregrounding, re thinking...

Participants and audience, indeed everyone who becomes involved at any level, from a workshop to a public event, will also be invited to give feedback about the events they experience or take part in, by way of a short and

simple paper to fill in on site or online feedback form - this will be collated with collaborators input and definitely not too onerous, but focussing on what issues they felt were raised by the work or of their experience.

The series of artists presentations and discussions at AA Hooke Park, the lecture on the Common with Energy Cafe and Lectures on Everything, will provide important discourse as the projects unfold.

Additionally I will continue to meet with stakeholders Sustrans and the local benefactor on a monthly basis in relation to the Trailway's progress.

Monitoring information

Monitoring and reporting 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.

This information will not be used to assess your application.

Ethnicity

Please tick the box that applies to your background:

White

British

Irish

Any other white background

Asian

Asian Bangladeshi

Asian Indian

Asian Pakistani

Any other Asian background

Black

Black African

Black Caribbean

Any other Black background

Chinese

Mixed

Asian and white

Black African and white

Black Caribbean and white

Chinese and white

Any other background from more than one ethnic group

Any other ethnic group (Please give details below.)

Prefer not to answer

Disability status

Do you consider yourself to be disabled?

No

Gender

Are you

Female

Supporting evidence

To assess your application we need to know about your work and future potential. There are a number of ways we can find this out, including:

using the information you give us in your application

seeing or experiencing your work at the time you produce it; or

seeing parts of your work if you asked us for advice before you applied

We hope you understand that it is not always possible for us to see or experience your work first-hand. You may want to include some supporting evidence with your application. This could include:

an evaluation of your work

other people's views on the quality of your work (for example audiences, people taking part, readers, critics or other artists)

links to other sources of information about your work such as a website

a small sample of images of your previous work or of work in progress

evidence of who takes part in and attends your activities and how you reach them; or

other proof of your past work.

Attachments and links

Description	Link to open / download	File Size (MB)
artist applicant's website documenting previous and current work	http://www.annabest.info	
The Architecture Association at Hooke Park, AA - Design + Make M.A.	http://www.aaschool.ac.uk/	
Curator Alex Murdin - Dorset Design and Heritage Forum	http://www.willisnewson.co.uk/about/alexmurdin.html	
Pilot Publishing project: Energy Cafe	http://energycafe.wordpress.com	
PVA MediaLab - a Bridport based digital media lab	http://www.pva.org.uk	
Treewise - local education/planting co-op	http://www.treewise.org.uk	
Magnificent Revolution - Pedal Power Initiative	http://www.magnificentrevolution.org	
Dorset Wildlife Trust	http://www.dorsetwildlifetrust.org.uk	
Sustrans - UK leading sustainable transport charity	http://www.sustrans.org.uk	
Grizedale Arts	http://www.grizedale.org	
Foreground	http://www.foregroundprojects.org.uk/	
Sherborne House Arts	http://www.sherbornehouse.org.uk	
Rural Recreation, grass roots campaigning body	http://www.ruralrecreation.org.uk	
Advocacy for Wild Land and nature	http://www.self-willed-land.org.uk	
Total		

Attachments

CV

Please attach your CV

CV.doc

A Curriculum Vitae (CV) will help us learn more about what you have done in the past. If you are an organisation, please include a CV for each main person involved in the activity, or more information about them.

National lottery

Do you, or does your organisation, object to receiving National Lottery funding for religious reasons?

No

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 Grants for the arts and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you, including our assessment of your application.

As a public organisation we have to follow the Data Protection Act 1998 and the Freedom of Information Act 2000. We have a data protection policy which is available from our website.

We also have an information sheet about freedom of information. You must read the 'How we treat your application under the Freedom of Information Act' section of 'How to apply' before you sign your application. This information is also available from our website.

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

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

To decide whether to give you a grant.

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.

To hold in our database and use for statistical purposes.

If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.

If we offer you a grant, you will support our work to campaign for the arts, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic excellence.

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

Do you agree with the above statement?

Yes

Name

ANNA BEST

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

Tick this box if you consider that we should treat your proposal as confidential information.

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

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

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

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

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

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

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