



Grants for the arts

Application Type

Application Type

Are you applying as an individual or as an organisation?

An organisation

Personal access costs

Please tell us whether your budget includes personal access costs. If you are Deaf or disabled there may be extra costs relating to your own access needs that you will need to pay to help you manage your activity. (For example, payment for a sign language interpreter to help you manage your activity.)

Will you be requesting funding for personal access costs?

No

Organisation details

What is the name of your organisation?

Frieze Publishing Ltd

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

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

What is your full address?

We will use this address if we need to write to you about your application. As you are applying as an organisation, this should be your main trading address. Please provide the full, correct postcode as we need it to process your application.

Enter your postcode only and press 'Search' then choose your address from the options given.

Full postcode	<input type="text" value="E2 7EU"/>
Address name or number	<input type="text" value="1"/>
Street	<input type="text" value="Montclare Street"/>
Locality	<input type="text"/>
Town / city	<input type="text" value="LONDON"/>
County	<input type="text"/>
Non-UK address or address not found	<input type="checkbox"/>
Organisation's telephone number, including area code	<input type="text" value="+44 (0)20 3372 6111"/>
Please give any other contact details.	
Organisation's email address	<input type="text" value="admin@frieze.com"/>
Website address	<input type="text" value="www.frieze.com"/>
Textphone	<input type="text" value="Section 40(2)"/>
Fax number	<input type="text"/>
Please select the option that most closely describes your organisation:	<input type="text" value="Media organisation"/>
Select one of the options below to describe your organisation's status:	<input type="text" value="Company limited by guarantee"/>
Select the category that most closely describes your organisation.	<input type="text" value="Professional organisation"/>
Are you a registered charity?	<input type="text" value="No"/>

Main contact details

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

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

First name	Anna
Middle name	
Last name	Starling
Position	Publisher

Phone number, including area code	Section 40(2)
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Mobile number	Section 40(2)
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Email address	Section 40(2)
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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

Advice you have received

Have you received any advice from the Arts Council?

Yes

Have you received any advice from local authority staff?

No

Have you received advice from other sources?

No

Advice from Arts Council England

If you have received any advice from us, please tell us about it here.
(Please tick all that apply)

Website

☒ Application pack

☐ Information sheets

Direct contact

☐ Went to a seminar or a workshop

☒ Met a member of staff

Name of the member of staff (if known)

Lucy Sollitt

Phone

- ☐ Spoke to a member of the Enquiries team over the phone
- ☐ Spoke to a staff member in an area office over the phone

Written contact

- ☐ By post or email

Other

- ☐ Advice from a member of staff in an area office

Basic details

Project information

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

frieze video - Art writing for the screen

(No more than 50 characters)

Please give us a concise description of the activity you are asking us to support (no more than 100 words). Refer to the [How to apply guidance here](#).

Frieze Publishing will commission 3 essays about a current topic in contemporary art, intended to be published in print (in frieze magazine and online), and refashioned for the format of a 5-8 minute video short. We aim to explore how art criticism can translate into the medium of video in an experimental and insightful fashion without falling into the journalistic narratives of mainstream television production, and in doing so open up video as a medium to a wider constituency of writers.

Amount requested

Please tell us how much you are requesting.

£15,000

Activity dates

When will your activity start and end?

Please enter the start and end date of your activity. You must allow enough time for planning your activity and for us to process your application. We can not fund any goods or services that you have bought, ordered or contracted before we can make a decision on your application.

We need six weeks to process applications for £15,000 or under.

Please give a start date for your activity that will give you enough time to complete all the main stages of the activity that you are asking us to support. For example, if your activity requires marketing, you should include enough time here to do this. If you do not give us enough time before your activity starts, we may not be able to process your application.

Activity start date

01/05/2015

Activity end date

01/05/2016

Has your organisation / have you already submitted an application to Grants for the arts on which we have not yet told you our decision?

No

Artistic quality

In this section we want you to tell us about you and your artistic work, some more detail about the activity you would like to do, and how this activity will help you or your organisation develop. We also ask about any other artists you may be working with, what their role is, and why you have chosen to work with them.

See the Artistic Quality section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

Please provide a brief summary of your organisation's recent relevant artistic work, experience and achievements. (250 words)

Frieze Publishing has been encouraging and developing writing about contemporary art for almost 25 years and the magazine works to maintain the highest standard of art writing and design possible, encouraging young writers as well as more established names. The company has also demonstrated its ability to embrace developments in digital publishing and new models of communicating about art with the publication of two ebooks, and a critically-acclaimed magazine app that was launched in 2012, a long-running blog, and frieze video, that since May 2012 has produced over 35 films. We have had some success in building digital audiences with 1.2 million unique viewers per year to website and over 1000 app subscribers. The magazine and app are now self-funding. We have also had success in embracing social media, building our digital audiences to over 165k Twitter followers, 27k Instagram followers and 68k Facebook fans. With the enormous growth of online video content and viewing across all areas we feel it is crucial for the future of the magazine and of critical thinking about art in general, to build on the existing video work done by our in-house staff, encourage the development of new skills amongst our writers and share lessons we've learnt with the broader art community.

What is your proposed artistic activity, and what do you want to achieve by doing it? (250 words)

We will commission 3 of our freelance writers to produce a project across frieze magazine and video about current issues within contemporary art. The project will exist in print, and be translated into moving image. The writer will be encouraged to stretch the video beyond a simply produced artist interview or event report. Given the differences in length, tone, and language required for writing in print and writing for the screen, we aim to help art writers with no prior experience in factual screenwriting develop an innovative visual language for art criticism in video. The writers will work with our partner production company Pundersons Gardens and will receive structured guidance from our editorial staff, who will share their production experience and knowledge of writing criticism for the screen to help workshop each writer's project.

The majority of frieze videos are currently artist studio visits or event reports, which can be shot and edited quickly. This project will mark a significant departure for frieze video; it will be far more ambitious in its use of source material and will be resourced to enable shooting in multiple locations. It is also part of a very conscious decision on frieze's part to share its expertise beyond its staff editorial team, helping to develop skills within the art writing community and promote discourse around how contemporary art is consumed and discussed in increasingly diverse media. This means expanding the production budget and also paying freelance writers to be involved in the project.

Why is this activity important for your artistic development? (250 words)

As online video content increasingly becomes more central to news reportage and criticism, there is an opportunity for art publishers to develop new formats and expand audiences beyond their niche readership. We want to broaden the scope of video we are currently producing by making films that communicate more complex ideas, experimenting with editing techniques, archival or found footage, and sound and image relationships that draw on the history of the film essay. We want to produce video that stretches journalistic norms to develop an innovative model of visual criticism for the world of new media.

We would like the opportunity to provide new skills to our pool of external writers. We would approach our network of over 100 freelancers to solicit proposals that would be discussed by the editorial team and production partner to select the final projects. The writers would work closely with an assigned editor to develop the project, and work with Pundersons Gardens during the process of shooting and editing. As frieze video becomes a self-funding model through income from MCNs, sponsorship and video advertising we would hope to be able to work more frequently with these and other writers on further commissions. Examples of writers we might work with include Morgan Falconer, Charlie Fox, Ellen Wachter, Chris Fite-Wassilak, Eleanor Nairne, Anna Searle Jones, Nick Warner, and Matthew McLean. Many of these writers are involved in other publications, arts organisations or teach in colleges so the sharing of skills will infiltrate their other activities.

Who's involved

Artists

Please list the main additional artists involved in your activity using the table, up to a maximum of 10 artists. Do not include yourself if you are the main artist. If you are working with any individuals or organisations who are helping to deliver or manage your activity, please tell us about them in the Management section of the application form.

See the Artistic Quality section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

Click 'Add name' to begin.

Artists

Artist's name	Role in activity	Confirmed or expected	Artist's website

Please outline how each artist will contribute to the activity, and give a brief description of their work. (250 words)

Artists may be included in the films in a variety of ways, for instance, through interviews, filming their works in studios or galleries, using footage from videos or performances, and so on. However, without knowing the exact subjects our writers will choose, we cannot be more precise at this stage.

People who benefit from your activity

In this section we want you to tell us about who will engage with your activity. We are asking you to estimate the numbers resulting from this activity based on what you think you will achieve. On the next page you will have a chance to tell us more about the audiences and/or participants, who they are and how you will reach them.

See the Public Engagement section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

In the boxes below, please give an estimate of the number of people you estimate will benefit from 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 benefiting from this activity:

Artists	9
Participants	20
Audience (live)	150
Audience (broadcast, online, in writing)	75000
Total	75179

Numbers benefiting from your activities over the last 12 months:

Artists	480
Participants	80
Audience (live)	1500
Audience (broadcast, online, in writing)	1200000
Total	1202060

Results of your activity

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 new products or commissions

3

Period of employment for artists (in days)

Number of performance or exhibition days

1

Number of sessions for education, training or participation.

15

('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.)

People benefiting from your activity

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

All age ranges

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

Ethnicity of beneficiaries

- ☐ Asian or British Asian
- ☐ Black or British Black
- ☐ Chinese
- ☐ Other
- ☒ Not directed at any of these groups

Disability status of beneficiaries

Not disability specific

Social exclusion status of beneficiaries

Not specific to social exclusion

Public engagement

See the Public Engagement section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here](#).

Who will engage with this activity? Tell us about the target audiences or people taking part, and how they will engage with the activity. If the activity will not engage people immediately, eg some research and development activities, please tell us about who you anticipate will engage with your work in the longer term. (250 words)

We anticipate a the following audiences to be involved with the project:

- Readership of the magazine including 8k print and app subscribers. This is an international audience composed of artists, art world professionals, students, academics, collectors and other contemporary art enthusiasts.
- Visitors to our website and social media audience. This is a broad international audience with 40% of web traffic coming from the UK.
- Reaching beyond our established audiences to a broader arts audience that may not be familiar with frieze or used to engaging with art criticism but are active on social media and especially video distribution sites such as Vimeo and Youtube.
- A free public event audience that will be able to share the experience of the participants in the project and discuss how video is changing art writing and the opportunities therein. The event would be in collaboration with a one of London's public art galleries or at an easily accessible venue in central London and would be filmed and edited for dissemination online and in written format as an article or blog on frieze.com. Apart from the participants in the project the panel would include an expert on the role of video in contemporary art such as Caroline Heron from Video in Common, Dan Kidner or Basia Lewandowska Cummings, and someone who has been very involved in the art writing such as Brian Dillon who teaches critical writing at The Royal College of Art.

Please describe how you will reach your target audience or participants, in the short or long term, and give details of your proposed marketing activities where appropriate. (250 words)

- Print advertising and mention of the project in frieze magazine and frieze d/e plus exchange ads with other publications.
- Social media promotion and also could include clips of the videos and feedback projects from the participating writers.
- Dedicated enewsletter to the project to our recipient list of 50k.
- Event discussion, marketed through our existing print and digital channels – our own website, Vimeo and Youtube.
- Partner audiences. We already have a cinema collaborations to have regular screenings at the Nitehawk Arts Cinema in New York and Hackney Picturehouse, London and are working on other similar partnerships. We are also sharing content with galleries and museums when there is content overlap; for example our film about artist Richard Mosse will be used by Louisiana Modern Art Museum, Copenhagen when they exhibit his work next year (Feb – May 2015). We are also looking at collaborations with BBC Arts online to share content and film festival collaborations, such as BBC Arts Screen and other documentary festivals that include Arts Documentaries.

Financial background

In what year was your organisation formed?

1991

What is your organisation's company number? (if applicable)

2609458

What was your organisation's income in the last full financial year? If you are a new organisation, please estimate your income for the first year.

£2,132,674.00

Actual

Are you VAT registered?

Yes

What is your VAT registration number?

577222235

Income for your activity

The Finance section will ask you to complete a budget for your activity, and to answer some questions about how you will manage your budget. Please read the Finance section of the How to apply guidance carefully before you begin. [Click here.](#)

Key things to remember about Grants for the arts budgets

1. Your budget has to balance (your income needs to be the same as your expenditure)
2. We expect you to find at least 10% of the total cost of your activity from other sources
3. We need to be able to see how you have worked your figures out, so please break them down clearly
4. This should be for the total cost of the activity you are applying to do

It is important to remember that the spending (expenditure) and income for your activity should match.

Please use full pounds only and no pence (for example, '£1,167'). Please check your figures carefully. If you do not fill in this section correctly, we cannot process your application.

Amount you are requesting:

☐ Please tick this box if you are applying for 100% funding.

You should only enter cash income on this screen. Please enter any support in kind on the Support in kind screen, which is on a later page.

For more information about completing the budget table, read the Finance section of the How to apply guidance. [Click here.](#)

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

Income from other sources

Income heading	Description	Expected or confirmed	Amount £
Earned income	Video advertising	Expected	£2,000
Local authority funding			
Other public funding			
Private income	Frieze Publishing contribution	Confirmed	£33,440
Income total			£50,440

Please describe your approach to raising as much money as you can from other sources. Identify which other sources of funding you have applied to, and the progress of any other applications you have made (including the date you will know the outcome). (250 words)

We are currently approaching funding for frieze video from a variety of approaches:
- We are currently seeking a sponsor to fund video although this is in the early stages. A sponsorship proposal is complete and we are having early stage conversations with brands. (Ongoing)
- We are building Youtube audience and subscribers in order to be able to monetize through direct advertising or as part of an MCN (Ongoing)
- During 2015 when we will have a more flexible range of advertising spaces online we want to do some initial trials of video advertising – making short films for galleries to promote particular exhibitions or events.

Expenditure for your activity

You should only enter cash expenditure on this screen. Please enter any support in kind on the Support in kind screen, which is on the following page.

If your budget includes personal access costs that you need to manage the activity, please enter them under the last budget heading. Further information can be found in the Finance section of the How to apply guidance. Click here.

Total income (for information) £50,440.00

For more information about completing the budget table, read the Finance section of the How to apply guidance. Click here.

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

Spending (expenditure) for your activity

Expenditure heading	Description	Amount £
Artistic spending	Writers fees for video work and editors time	£3,424
Making your performance accessible	Public event including venue, speakers and filming	£2,025
Developing your organisation and people		
Marketing and developing audiences	Promotion through print, social media and online channels	£12,528
Overheads	Project management, accountancy and office costs	£5,458
Assets - buildings, equipment, instruments and vehicles		
Other	Production costs including equipment, travel and specialist personal	£27,005
If you are disabled or Deaf, additional access or support cost you need to manage the activity		
Expenditure total		£50,440

Briefly tell us about your experience in managing budgets, and describe how you will manage the budget. (250 words)

As Publisher of Frieze Publishing I have been writing and monitoring budgets for over 15 years for the entire company. In close collaboration with our accounts team we would set up an initial budget and cost centre and monitor expenditure on a monthly basis. I will sign off all related expenses and invoices. All transactions and costs would be allocated to the project throughout the process and a finished account would be available for inspection.

Please describe how any fees, rates and purchases have been calculated. (250 words)

Any rates related to production have been sourced through quotation with the supplier. Rates of internal staff have been calculated according to a percentage of salaried time for the individuals involved.

Artistic spending includes fees for the freelance writers and editorial supervision time.

Making performance accessible includes costs for the public event including venue hire, video recording, speakers fees and a blog after the event.

Marketing and developing audiences includes staff time, advertising costs, design and promotional print costs.

Overheads covers management time, accountancy and related office costs.

The production costs for the films are grouped under other income and include pre-production management, day rates for director of photography, editor and sound recordist, camera and lens hire, editing suite hire, travel and other related expenses.

Support in kind

Support in kind

	Description	Expected or confirmed?	Amount £

For more information about support in kind, read the Support in kind section of the How to apply guidance. Click [here](#).

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

Please use this box to explain your support in kind in more detail, if necessary. (250 words)

Activity partners

In this section of the application form we want you to tell us how you will manage your activity. We will ask you to tell us about any other partners involved in the activity, where it will be taking place and how you will manage and evaluate the activity. We will ask you to complete a timeline of the key stages of your activity.

See the Management section of the How to apply guidance for more information on what we expect to see in your answers to these questions. Click [here](#).

Activity partners

If your activity involves working with other organisations or partners, please enter their details here.

Click the 'Add partner' button

Partners

Partner name	Main contact	Email address	Confirmed or expected	Role in activity
Pundersons Gardens	Marcus Werner Hed	Section 40(2)	Confirmed	To fulfil production and editing in liaison with frieze editorial staff and the freelance writer.

Please provide a brief summary of your and your partners' recent experience in managing similar types of activity. (250 words)

We have been making frieze videos since 2012 and have an established relationship with our production partner Pundersons Gardens. We have a clear communication of funds available and monitor the projects throughout the year. Pundersons Gardens have extensive experience working with artists including making films with Marcus Coates, Mark Leckey, Daria Martin and Emily Wardill, and have worked with arts organisations including The Serpentine, London, The Garage Center, Moscow and the Barbican, London. They are currently producing a documentary for BBC for broadcast in 2015, and are working on their second feature film.

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. Click [here](#).

Location details

Non-touring activity is activity that is happening in just one place, in a number of different places (but is not touring) or activity that is not taking place in any specific place, such as online work or a publishing project).

Will your activity happen in one or more specific places or venues?

No

Activity plan

To give us a clear understanding of how your project will be managed, we would like to know about your planning and preparation to date and to see an outline project plan for your proposed activity.

Planning to date

Please briefly identify the main stages of any planning and preparation activity completed to date. Please note this work should not be included in your budget, as we cannot fund any part of an activity that has already taken place.

See the Management section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here](#).

(100 words)

So far we have selected a production partner to work with us and have an established relationship. We have not as yet approached any of the writers for the project until we are sure we have the resources to move ahead with this project.

Activity plan

Please use the table below to identify the main stages of the activity from the start date onwards, and to show who will lead on each element of the activity. Add each activity in date order.

Activity plan

Start date	End date	Activity or task	Task lead
01/05/2015	31/05/2015	Solicit proposals from freelance writer pool	Publisher and Editors
01/06/2015	14/06/2015	Review proposals with partner production company	Publisher and Editors
01/07/2015	30/07/2015	Development phase video 1	Editors, freelance writer and partner production company
01/08/2015	31/08/2015	Production period video 1	Freelance writer and partner production company
01/09/2015	14/09/2015	Editing period video 1	Freelance writer and partner production company
01/10/2015		Promotion and release video 1	Publisher and Editors
01/10/2015	31/10/2015	Development phase video 2	Editors, freelance writer and partner production company
01/11/2015	30/11/2015	Production period video 2	Freelance writer and partner production company
01/12/2015	14/12/2015	Editing period video 2	Freelance writer and partner production company
05/01/2016		Promotion and release video 2	Publisher and editors
05/01/2016	30/01/2016	Development phase video 3	Editors, freelance writer and partner production company
01/02/2016	29/02/2016	Production period video 3	Freelance writer and partner production company
01/03/2016	14/03/2016	Editing period video 3	Freelance writer and partner production company
04/04/2016		Promotion and release video 3	Publisher and Editors
31/05/2016		Public event and discussion of the project	Publisher and Editors

Evaluation

Please briefly tell us how you plan to monitor the progress of your activity and to evaluate your achievements throughout the activity. If we give you a grant, we will ask you to evaluate your work and fill in an activity report form at the end of your activity.

See the Management section of the How to apply guidance for more information on what we expect to see in your answers to these questions. [Click here.](#)

Please briefly describe your plans to evaluate this activity. (100 words)

Evaluation will come through the assessment of:

- Statistical analysis – video plays, social media klout score, website traffic and magazine sales
- Feedback from those involved in the project, writers, artists and other cultural critics.
- Discourse generated by the project, blog responses, editorial coverage
- Network connectivity how the films are linked to and shared amongst partner organisation

Attachments

Grants for the arts - supporting information

Please note: this information refers to Grants for the arts applications only and does not apply to applications to the Artists' international development fund. If you are applying to the Artists' international development fund you should return to 'Application type' page using the menu on the left and make sure you have ticked the box against the statement "Please tick this box only if you are applying to the Artists' international development fund". You will then see information specific to the Artists' international development fund mandatory attachment when you return to this page.

The application form is designed to give us all the information we need to come to a decision on your application. Where appropriate, you can upload **one** supporting document as an attachment or supply **one** weblink to illustrate the quality of your work.

This attachment should only be used to give us a sense of your work. It should not be used to provide further information about your activity.

1. We can only accept one document or link
2. The document can be a maximum of five pages
3. The maximum file size you can upload is 10MB

We can accept the following formats:

1. PDF
2. Image file (jpg, png etc)
3. Microsoft Word
4. Microsoft PowerPoint
5. Web link (please note we will only view a single website page.)

Please do not upload links to folders or sites containing lots of documents - we will not be able to take these into account.

or

Description	Link to open / download	File Size (MB)
Frieze video	http://video.frieze.com/	
Total		

Declaration

National lottery

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

No

Data protection and freedom of information

Data protection and freedom of information

We are committed to being as open as possible. This includes being clear about how we 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.

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

We also have an information sheet about freedom of information. [Click here.](#)

You must read the Freedom of Information Act section of the How to apply guidance before you sign your application. [Click here.](#)

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

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

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

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

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

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

Do you agree with the above statements?

Yes

Name

ANNA STARLING

2. You have read and understood the Freedom of Information Act section of the How to apply guidance. Click [here](#). 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.

Do you meet our bank account requirements set out in our [Bank Details guidance](#)? Click [here](#).

Yes

- ☒ Tick this box if you consider that we should treat your application 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.