

Constitution, Europe, External Affairs and Culture Committee
Thursday 30 May 2024
14th Meeting, 2024 (Session 6)

Creative Scotland funding for Rein

1. The Committee wrote to Creative Scotland on [25 March 2024](#), noting the public concerns around the funding award to the project Rein, and highlighting that while it would not be appropriate for the Committee to be involved in individual funding decisions, there is nevertheless a legitimate public interest in how public money is spent. The Committee also set out its view that, in the interests of accountability and transparency, consideration should be given to publishing the original funding application.
2. A response was received by Iain Munro, Chief Executive of Creative Scotland on [16 April 2024](#) (attached at **Annexe A**).
3. The project was awarded £23,210 in August 2022 at its research and development phase, and then £84,555 in January 2024 through the Open Fund for Individuals following an application, assessment, and panel decision process. Of the total award, £76,196 was withdrawn.
4. The Committee received an update from Creative Scotland on 22 May 2024 (attached at **Annexe B**, alongside the application documents).
5. At this meeting, the Committee will take evidence from Iain Munro, Chief Executive and Robert Wilson, Chair of the Board of Creative Scotland, on the information previously provided in the letter of 16 April, and the contents of the letter and application materials shared on 22 May.

Clerks to the Committee
May 2024



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Convener of the Constitution, Europe, External Affairs and
Culture Committee
Clare Adamson MSP
Company
The Scottish Parliament
Edinburgh
EH99 1SP

16 April 2024

Dear Clare

Thank you for your letter dated 25 March 2024 regarding the funding previously provided to Rein, through our Open Fund for Individuals. As the fund name suggests, this award was made to the individual applicant leading the project, rather than to an organisation or to the project team.

I note the specific questions that you ask in your letter, and I provide a reply to those below. Before that, however, I would like to offer a bit of wider context to this award and the background in which it was made.

Art and artists operate at both the centre of our society and on the fringes, entertaining and inspiring us but also pushing boundaries and challenging us in ways that may make us uncomfortable.

Creative Scotland seeks to fund a broad range of cultural and creative work, across a wide spectrum of creative practice and for a diverse range of audiences, from that which can be seen as mainstream, to work which is far more challenging, provocative, and may risk controversy. Themes of sex and sexuality have been seen in art throughout history and continue to be visible in contemporary life.

It is an important part of our role that the work we support is representative of all parts of Scottish society, including those who are more marginalised. This is consistent with our legal responsibility to, amongst other things, promote equality, diversity, and inclusion.

It is not Creative Scotland's role to censor work, nor be the arbiters of cultural taste, however Creative Scotland does have important responsibilities to the public for the appropriate use of public funding, responsibilities we take extremely seriously. Whilst not everyone will agree with, or like, all the decisions Creative Scotland makes, I hope the Committee agrees that artistic freedom is to be encouraged and supported.

It is worth recognising that Scotland has a long history and solid reputation as a producer and presenter of radical and experimental performance, and there has been a return and growth of this status in recent years with increasing international recognition of contemporary performance and live art from Scotland.

It is within this context that we supported the Rein project through its R&D phase in 2022/23, and subsequently awarded further funding earlier this year to support the realisation of the project, with a view to it being premiered in 2025.

Rein was originally supported in the knowledge it would be a challenging, creatively ambitious piece of experimental performance art, with a clear storytelling narrative, strong sexual themes and simulated sexual performance, and would speak to a particular audience rather than the mainstream.

The track record of the lead applicant, and the production team, was (and is) a strong one, having worked with a broad range of established and respected cultural organisations both in Scotland and elsewhere. The explicit representation of certain aspects of Queer culture and sexuality in Rein had been carefully considered in the approved application and the team was understood to be sensitively addressing the nature of the content.

However, as became clear in March 2024 when the project team developed new content for their website and publicised that as part of a call-out for participants, one new and significant difference emerged which took the project into unacceptable territory. That was the intention to include real sex, as opposed to performance depicting simulated sex, in the work.

This represented a significant change to the approved project, moving it from 'performance' into actuality, and into a space that was, in Creative Scotland's view, inappropriate for public funding.

As such, following internal review and discussion, including taking legal advice, we made the decision to withdraw funding from the project on the grounds of breach of contract by the applicant. Following discussion with the applicant and the project team, we issued the following statement across our channels, which explained our decision:

Following a review of the application, assessment, and contractual agreement regarding the project Rein, Creative Scotland has made the decision to withdraw support for this project and will be seeking recovery of funding paid in respect of this award to date.

What has emerged in the latest phase of the project represents a breach of the conditions of funding award, as the nature of the project has changed. The central role that 'non-simulated' (i.e real) sex acts now play in the project, marks a significant change to the nature of the work presented in the original application which was assessed for funding. This significant change to the nature of the work has been evidenced in the most recent announcement on the project's website, without the agreement of Creative Scotland.

Creative Scotland makes in the region of 2,000 funding awards each year. We support artists and projects across all art-forms, some of which are challenging in content, and push creative and social boundaries.

However, Creative Scotland has important responsibilities to the public for the appropriate use of public funding, and, as recipients of that public funding, award recipients also have legal responsibilities as reflected in their funding contract.

Background:

The project was awarded £84,555 through the Open Fund for Individuals on 29 January 2024 following an application, assessment, and panel decision process.

Creative Scotland's contract for the Open Fund states that:

- No changes may be made to a project without Creative Scotland's prior written permission;*
- Award recipients must start, complete and carry out the project as set out in their application. If the project is varied or the timeline does not meet the dates set out in the application, or as agreed between Creative Scotland and the award recipient in writing, Creative Scotland reserves the right to withdraw the offer of funding, and;*

- *Should an award recipient wish to issue a press release or make any public announcements regarding their or Creative Scotland's involvement in the project, the award recipient must seek Creative Scotland's prior written approval.*

With the above in mind, I move on to address your specific questions.

As regards the funding we have awarded to the applicant for this project, I can confirm that the R&D phase of the project was awarded £23,210 in August 2022. We have no reason to seek to reclaim this award as the work was completed as set out in the approved application.

An award of £84,555 was then made at the end of January 2024 for the delivery phase of the project and it is this award that has been withdrawn.

As is the case for all Open Fund for Individual awards, an initial payment of 90% of the award was made upon receipt of the signed contract, in this case, equating to £76,100. The applicant had incurred contractually legitimate costs of £8,359, mainly to sub-contracted freelancers, by the time Creative Scotland informed them that the funding was being withdrawn. In the interests of protecting the, often precarious, income of these sub-contracted freelancers, on this occasion, we are not recovering fees already paid to third parties, meaning that we have recovered £67,741 from the applicant.

Combined with the 10% of the award which had not yet been paid, this means that £76,196 of the total award has now been withdrawn. This represents 90% of the original award.

As regards your second question, all criteria we adopt in assessing applications for funding are published and available on our website, for anyone to read. This is the case for all our different main routes to funding support:

- Open Funding: [Open Funding | Creative Scotland](#)
- Multi-Year Funding: [Multi-Year Funding | Creative Scotland](#)
- Targeted Funding: [Targeted Funding | Creative Scotland](#)
- Funds delivered on our behalf by Partners: [Funding Delivered by Partners | Creative Scotland](#)

The application in question was made to our Open Fund for Individuals, the full guidance and criteria for which can be found here: [Open Fund for Individuals | Creative Scotland](#).

It's important to be clear that the applicant in question applied through the proper channels, the application was assessed according to our published criteria, and was awarded funding according to our published guidance and processes. The decision to withdraw funding was necessary due to the changes made by the applicant in the manifestation of the work.

As regards your encouragement that we publish the application materials associated with the project, we intend to do so, but not until we have completed a thorough review of these materials to remove any personal information, any business confidential information, or any information that, if publicly disclosed, could pose a threat to an individual. We will also be taking legal advice on what we issue, prior to doing so to ensure that we comply with our legal obligations, including those under applicable data protection legislation.

The Committee should be aware that since the project became a focus of mainstream and social media, individuals involved have received threats and abuse, both online and in person. There has also been highly discriminatory comment directed at individuals, organisations and groups linked to the project, as well as at Creative Scotland staff.

This is, in our view, not acceptable, and we will be seeking legal advice before we take any further action, including making further application information available.

We need to consider the safety and well-being of those involved and ensure that any further information released does not put people at risk. I hope the Committee will appreciate the necessity of this approach.

One final point I want to make is that the issues in this case have arisen as a consequence of material changes being made to the nature of the project, as set out above. However, we are nonetheless conducting a review of our handling of this application, its journey through our Open Fund for Individuals process, what we can learn from that and any changes we may need to make as a result.

Examples of pre-award changes could include additional risk-based prompts for assessors and decision-making panels, an escalation process, and an additional review stage, post-panel before any decision is issued to applicants.

In terms of post-award protections, we may consider options for standard conditionality to be applied to higher risk awards, for example relating to monitoring updates and additional reporting/clearance requirements. It is also likely that we will recommend a reduced level of maximum award for funds being awarded to individuals, given the additional governance protections organisational structures offer once awards are made.

In the meantime, we have introduced a temporary additional assurance stage for this Fund to allow for a further check on all applications that are deemed successful at the final Panel stage. This is to identify projects where there may need to be closer working with the successful applicant as they implement their work, specific conditions included within the funding contract, or additional risks identified and mitigated.

We have added a maximum of four weeks to the existing timescales for the Open Fund for Individuals to allow for this, however, for the majority of applicants, any delay will be minimal. Since making this change, three quarters of applicants have received their decision within the existing timescales with the remainder receiving their decisions within a few days.

I acknowledge the lengthy nature of this response to what may, at first, seem like two quite straightforward questions. However, I feel it necessary that the Committee understands the context as well as specific points.



Iain Munro
Chief Executive.



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Convener of the Constitution, Europe, External Affairs and Culture Committee
Clare Adamson MSP
Company
The Scottish Parliament
Edinburgh
EH99 1SP

22 May 2024

Dear Clare

Further to my letter dated 16 April 2024 ([ceeac-convenor-response-16.04.24.docx \(live.com\)](#)) I am writing to provide a short update.

We have now issued our responses to 23 Freedom of Information (FOI) requests that we had received regarding the project 'Rein', from which we recently withdrew funding for the reasons detailed in my previous letter.

Those FOI responses include the application materials that the Committee has requested sight of.

I attach the files relating to the application that we have released, which include the redactions we have applied in accordance with the appropriate legal exemptions.

You will see that the application which led to the award being made through our Open Fund for Individuals did not contain any references to real or 'non-simulated' sex. It is worth noting that the application references a number of specialist roles and safeguards as part of the project, for example, the use of Intimacy Co-ordinators. This is expected practice in projects that involve sexual content in their performance. To reiterate, the application would not have been accepted had it been clear that real sex was part of the project.

It is also important to note that the artist did not contest the reasons for withdrawal of the grant and has repaid the funding, as reported in my last letter to the Committee.

Given recent media reporting and public commentary, I therefore do not agree that I have misled anyone.

This is a rare and highly unusual set of circumstances and I fully appreciate the public interest and concern being expressed. This is why we have been undertaking a Review of our processes to strengthen the scrutiny of all applications, particularly identifying those which may involve controversial or provocative content.

Actions we have taken include the immediate implementation of an interim assurance process on our Open Fund for Individuals from 15 March. This includes an additional risk review stage, undertaken by the Senior Leadership Team, for all Open Fund for Individual (OFFI) awards prior to any final decisions being communicated. This continues to be in operation for all OFFI awards whilst we conclude the Review and is proving effective in providing additional assurance over decisions.

For example, the additional assurance measures include potential conditions of grant, or additional monitoring and reporting requirements. For the majority of applicants, we are able to keep to the published timescales for decision making. For the small number of applications which require additional due diligence, the process is concluding within a few days beyond published timescales.

To move beyond this interim process, I am clear that the learning from our Review must be applied as soon as possible. Actions that can be taken as a result of the lessons learned are being scoped and will be permanently implemented from June. A Task and Finish group has been established to implement a number of these improvements to the Open Fund processes, which will further strengthen the decision making and controls for these funds.

Once our internal Governance on the Review has concluded in June, I will write with further details of the outcomes and the permanent changes we are making. I will be happy to answer any questions the Committee may have at any time.

Yours sincerely



Iain Munro
Chief Executive

Leonie Gasson
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

26 January 2024

Reference number: CS-OFI-25025-D409/LPI002907

Dear Leonie Gasson

Thank you for your application to Creative Scotland through the Open Fund for Individuals. We are delighted to offer the funding as set out below.

Details of Award

Recipient	Leonie Gasson
Contact email Address	[REDACTED]
Amount of Award	£ 84,555.00 (EIGHTY-FOUR THOUSAND FIVE HUNDRED FIFTY-FIVE POUNDS STERLING) This is the sum offered based on the assessment of your application and the decision made by the panel. This may be less than the amount you requested.
Permitted Use	You must use the Award for REIN Development to support a period of research, development and/or delivery of creative activity for up to 24 months. It can support an individual's time where this is related to specific creative outcomes.
Assessment	Your application was assessed by our [REDACTED] team. Your main point of contact for your project will be: [REDACTED] Please keep them updated on the progress of your project and invite them to attend key events – including to see work in progress and the final project outcomes.
Monitoring	Please note that for this Funding offer to apply, you must start, complete and carry out the Project as set out in your Application. If the Project is varied or the timeline does not meet the dates set out in your Application, <u>or as agreed between us in writing</u> , we reserve the right to withdraw the offer of Funding You will be required to provide an End of Project Monitoring Report (https://www.creativescotland.com/resources/our-publications/funding-documents/project-monitoring) on or before 11 October 2024 (30 working days after end date).
Subsidy Control	This Award is awarded as an exempted subsidy under Article 3.2(4) of the EU-UK Trade and Cooperation Agreement. There is a ceiling of 325,000 Special Drawing Rights (SDR conversion rates can fluctuate in value A conversion table can be found here <a 487="" 509="" 952="" 966"="" data-label="Page-Footer" href="https://fx-</td> </tr> </table> </div> <div data-bbox=">10

	<p>rate.net/SDR/GBP/ for subsidies provided to any one economic actor under this Article over a 3-year period. Any Article 3.2(4) subsidies (or similar aid, including “de minimis” aid granted prior to 31 December 2020 under Commission Regulation (EU) No 1407/2013) awarded to the Awardee will be relevant if the Awardee wishes to apply, or has applied, for any Article 3.2(4) subsidies. The Awardee must retain this Agreement for 3 years from the date of this Agreement and produce it on any request by the UK public authorities. (The Awardee may need to keep this Agreement for longer than three years for other purposes).</p>
Terms and Conditions	<p>The offer is subject to the general terms and conditions available at https://www.creativescotland.com/funding/apply/tandc</p> <p>The funding privacy notice relating to your Funding can be found at https://www.creativescotland.com/privacy-policy</p> <p>The Organisation must acknowledge the Funding publicly in line with the requirements set out in our Accreditation Guidelines at http://www.creativescotland.com/resources/our-publications/funding-documents/logos/creative-scotland</p> <p>The Organisation hereby acknowledges their responsibility to adhere to Government Guidelines in relation to COVID 19 and applicable Health and Safety legislation in carrying out the Project</p>
Special conditions	N/A

Payment of your Award

Payment and instalments	<p>As specified (below) the Award will be paid to you in instalments by electronic bank transfer to the bank account details (subject to verification) provided in your application within 5 working days of fulfilment of the required condition of payment (below). In the event CS do not approve your additional information and budget we retain the right to recover all funds.</p>	
INSTALMENTS	AMOUNT	CONDITION OF PAYMENT
First Instalment	£ 76,100.00 (90%)	On receipt and acceptance of this Funding Agreement by Creative Scotland, verification of bank account details and fulfilment of any Special Conditions (above).
Final Instalment	£ 8,455.00 (10%)	On receipt and approval of end of project monitoring report on or before 11 October 2024 (30 working days after end date).

Contact us

If you have any questions, please get in touch with us legal@creativescotland.com

How to accept

You may accept this offer by:

- (1) electronically signing this Offer where indicated below

CEEAC/S6/24/14/1

If we do not receive your acceptance within 20 working days of the date of this offer, then this offer will expire.

Acceptance

It is important that you read and understand the terms and conditions that will apply to the Funding before accepting this Offer. If there is any term that you do not understand or do not wish to agree to, then please ask for further information.

By accepting this offer, I hereby agree to and accept the terms and conditions set out in this Offer and the General Terms and Conditions, which will apply to my agreement with Creative Scotland in relation to my Funding:

Yours faithfully

Authorised signatory for Creative Scotland

Authorised signatory for Applicant

Leonie Gasson accepts the offer of grant on the terms set out above.

Funding Application (Assessors' Summary)	
REIN Development	
Application Number CS-OFI-25025-D409	
Company Leonie Gasson	Main Contact Leonie Gasson
Main Art Form Theatre	
Funding Officer [REDACTED]	Assessing Officer [REDACTED]

<p>Assessor's Summary Comment: This is a robustly planned and creatively ambitious proposal from a diverse led creative team seeking support to develop a new large-scale sustainable and internationally touring multi-artform work. It centres queer and dyke characters and subcultures with links to rural Scottish landscapes and is a bold and experimental proposition of work. Scotland has a long history and solid reputation as a producer and presenter of radical and experimental performance, and there has been a return and growth of this status in recent years with increasing recognition in the international market of contemporary performance and live art. The project is underpinned with support from a highly experienced creative team and includes early interest from credible long-term partners, and the detail and robustness of approach to access, inclusion and wellbeing is a highlight of the proposal. The plans around management and finances have been robustly considered and improved upon in this reapplication fully addressing points raised in the previous application. It is recommended for support.</p>
<p>Please provide a comment on whether this application meets one or more of our Priorities, as outlined in the current Guidance for Applicants to the Open Fund for Individuals?</p> <p>It strongly meets EDI as a diverse led team, and noting the themes of the work. It meets Environmental Sustainability in its plans to develop an eco friendly design and set.</p>
<p>Assessors Conditions</p>

<p>Recommended Funding Amount</p> <p>£82,755.00</p>
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Assessor Recommendation
Recommended for Funding

Specialism Lead Comment
Between 01 November 2023 and 31 January 2024, most of Creative Scotland’s Specialist Teams will be prioritising their work around assessing Multi-Year Funding Programme applications. During this time, it has been agreed that no Open Fund applications requesting over £20,000 will have an accompanying Specialism Lead comment.

Feedback to applicant if reduced amount awarded
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Feedback to applicant if Not Fundable:

Applicant Feedback Not Recommended

If it is a reapplication:
In your opinion, has the applicant addressed the previous Feedback?
Yes
Please comment on how previous feedback has or has not been addressed
There were very few weaknesses in the previous application and it was considered to be of high quality. Areas identified for development or more detail has been fully addressed in this reapplication with the applicant providing more detail by providing:
<ol style="list-style-type: none">1. We have provided further articulation of the creative elements of the project.2. We supplied a very detailed budget and added a more detailed breakdown of it in the online form to further illuminate how the budget will facilitate the creative vision.3. We have added [REDACTED]4. We have specified a number of legal consultants we have been in contact with, which we will use on this project

Creative and/or artistic strength of the project or activity idea
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Assessment against criteria

As this is a reapplication with several elements remaining as was described in the previous application, elements of the previous assessment in this section have been pulled across where relevant.

This is an application that seeks support to develop a new large-scale sustainable and internationally touring multi-artform show that will be a filmed performance with a cast of nine, with the intention of creating an immersive space and experience for audiences interested in queer led and experimental performance. As the applicant describes, it "sits in a theatre context but straddles dance, digital arts and visual arts" which gives it wide appeal. It is an ambitious project with a team who are both early and early-mid career, and CVs point to established track records and projects within their combined portfolio. At its heart the project is care and access focused, and diverse led.

In terms of the creative narrative and vision, the work is described as "telling the fantastical and epic tale of a different subcultures of dykes living and fucking in the rural Scottish highlands, that will use no spoken language, involve movement choreography and sex choreography to explore playful power dynamics, kinks and aftercare - challenging the binaries of what is seen as 'natural' and 'unnatural', what is 'wild' and what is 'behaved'." It is a bold and experimental proposition of work that historically may only have been possible within the realms of small scale and underfunded experimental art spaces. Scotland has long had a strong reputation as a producer and presenter of radical and experimental performance, and there has been a return and growth of this status in recent years with increasing recognition in the international market of contemporary performance and live art, however it struggles at times to keep pace with international peers as a result of increasingly competitive funding environments and limitations in technical spaces for creating work of scale. Support for creatively ambitious and larger scale works are increasingly important in this context, and this proposal as described likely holds appeal for niche audiences in Scotland and a wider market overseas.

A weakness identified in the previous application (which was otherwise considered to be very strong) was some lack of detail over the outdoor shooting location and precise design of the set. This has very much been remedied in this reapplication, making for an altogether strong and robust proposal. The applicant describes this as "Using a neurodivergent dramaturgy and multi-sensory approach to set design, audiences will walk into an accessible immersive installation filled with soil, sand and water and industrial metal walkways. Featuring a bold scentscape and 3 huge screens emerging from piles of earth. Spatialised audio and moving image will transform the space, enveloping audiences in a new fantasy world, set in the hardest reaches of the Scottish highlands" and the plans involve shooting in a rural location in May 24. The mood board provided gives a sense of the overall visual ambition and themes to be explored (as described, 3 key scenes – The Daddies, The Princesses, The Dopplebangers – terms and phrases commonly understood within the queer community pertaining to relationships, attractions, partner preferences) and offers an opportunity to share creative interpretation of queer subcultures to those who will be wholly familiar and audiences to whom these will be entirely new. The assessor has seen a short work in progress video resulting from the initial research and development, of which the technical quality appeared to be very good and the thematic content clear. It's positive to note the creative team includes dance artist and choreographer [REDACTED]. The support of experienced practitioners in mentoring roles [REDACTED]) gives further confidence to the proposal and offers a strong developmental opportunity to the creative team, and is of particular interest in regards developing an ecologically sustainable set design. This expertise is also likely to be critical when considering how the work will develop to be easily tour ready with consideration of freight and design, particularly for potential international touring avenues.

<p>A critical component of this proposal is the consideration of access and care, given the plans for sex choreography and scenes. More discussion on this from a risk management and safeguarding aspect has been included under management and risk. In terms of creative considerations, the use of nudity and to an extent sex scenes and choreography is not uncommon within the history of live and performance art (and corners of visual art) and themes relating to trauma or sexuality are often found in this space, however these have not always been approached with adequate care and process. What this proposal outlines well is an understanding of the need to embed best practice through project infrastructure and policy. What is exciting is the potential for a sex positive approach to these themes (although not explicitly stated by the applicant), and storytelling from queer and diverse perspectives. The applicant's commitment to leading a diverse team is embedded and described through the existing team and planned recruitment processes.</p>
<p>Have the criteria been met</p> <p>Yes</p>
<p>If 'In Part': do you consider the application to be developmental and / or can any weaknesses be addressed with clear, achievable conditions?</p>
<p>Please detail conditions, if applicable</p>
<p>Please detail recommendations, if applicable</p>

<p>Strength of the impact of this project or activity on the applicant's work and benefits to others</p> <p>Assessment against criteria</p> <p>As this is a reapplication with several elements remaining as was described in the previous application, elements of the previous assessment in this section have been pulled across where relevant. This proposal will build on the applicant's work to date and specifically a previous initial early phase of research and development (supported by Creative Scotland) in 2022. It will also allow for an expansion of creative ideas and techniques which is likely to include some testing of new ideas, particularly in regard the sustainability and access conscious set design and touring package. It will also enable a deepening of care and access centred ways of working which establishes clear space for a [REDACTED] and diverse led creative project and this holds strong potential to inform and share this way of working with peers and the wider industry, through the planned workshops and practice sharings. It is likely to further the ongoing professional development of the team in a number of ways. Firstly, it offers employment opportunities to a large cast and technical team on an ambitious multi-stage project that spans artforms and disciplines. It will prioritise artists based in Scotland, and those who are queer, disabled and/or neurodiverse. It offers a strong opportunity to strengthen industry links and establish new ones. Some members of the team are early-mid career and this would provide an excellent opportunity to work on a larger, longer term and complex production, supported by an infrastructure of highly experienced industry contacts (e.g. [REDACTED]). The application now also</p>
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includes a CV for [REDACTED] which is positive. Overall the combined calibre and experience of the named team is excellent.

A strength of this proposal are the plans to share findings with peers and deliver workshops [REDACTED] [REDACTED] Whilst this project is exploring a particularly intimate way of working that involves sex choreography and scenes, the importance of and need for robust practices and procedures around intimacy, consent and access across all aspects of performance involving close contact is being recognised more and more within the industry, particularly in light of recent evidence and research looking at sexual harassment in the workplace for freelance workers (e.g. FST's latest publication).

Any outward facing activity at this stage is industry focused. In broad terms, the applicant describes that this work is for queer and women audiences with an interest in experimental performance and the development of a communication strategy at this stage is likely to be critical in supporting potential future showcasing. They have plans to initially consult with [REDACTED] who is highly experienced and the named partners at this stage offer a useful indication of the type of audiences this work would appeal to, for which there is definitely a market, and one which could span contemporary and experimental performance as well as potentially gallery and film spaces. The project is diverse led and aims to reach diverse audiences.

Have the criteria been met

Yes

If 'In Part': do you consider the application to be developmental and / or can any weaknesses be addressed with clear, achievable conditions?

Please detail conditions, if applicable

Please detail recommendations, if applicable

Strength of plans to achieve the project or activity – Project Management

Assessor to select from one of three options

Low

<p>Coordinator role evidence appropriate training [REDACTED] [REDACTED] [REDACTED] The Head of Access and Care is named in the attached Access and Care document, as [REDACTED] [REDACTED] For REIN, they are [REDACTED] [REDACTED] [REDACTED] Furthermore, the application details plans to work with access consultants on the set design, and with specialist legal advice to ensure compliance with relevant laws around sexual activity in this context. This is also picked up in the risk assessment. The applicant has also specifically addressed feedback from their previous application around detailing of legal expertise. They note "Consultancy with a specialist external legal firm [REDACTED] [REDACTED], will ensure compliance to all relevant laws around sexual activity in this context". This additional information strengthens the proposal. Based on criteria outlined in the Fund guidance and application form, the assessor is satisfied that the application has demonstrated appropriate skill and planning, has addressed all relevant criteria well, and is likely to be effectively managed.</p>
<p>Please detail conditions, if applicable</p>
<p>Please detail recommendations, if applicable</p>

<p>Strength of plans to achieve the project or activity – Financial Management</p>
<p>Assessor to select from one of three options</p> <p>Low</p>
<p>Comment</p> <p>As this is a reapplication with several elements remaining as was described in the previous application, elements of the previous assessment in this section have been pulled across where relevant.</p> <p>The budget is thorough and highly detailed and commentary below pulls out areas of particular note. It offers helpful and thorough breakdown of costs across key project strands and offers evidence of best practice budgeting and management including clear breakdown of fees and reference to industry rates where applicable [REDACTED]</p>

[REDACTED]

The applicant has provided clear rationale of their approach to pay structures, which operates on a two-tier system and leans towards day rates rather than weekly rates. Given the multi-artform spanning nature of this work, and the schedule at points of the proposal this is clear and well-argued although the rationale for day rather than weekly rates for consecutive periods such as rehearsals is less clear, however it's not considered that this approach presents risk. The creative producer is named, and will be responsible for elements including project administration which covers financial tasks such as cash flow, budgeting, risk assessments, insurance etc. They have developed a solid portfolio of relevant experience over a relatively short time period, and has recent experiencing of managing publicly funded projects to a scale similar to the proposed. The precision of supporting documents provided with the application also points to the likelihood of robust and well managed financial processes being undertaken. The risk assessment considers well financial risks and offers appropriate mitigation.

Good and detailed consideration has also been given in the approach to budgeting for access, inclusion and safeguarding with clearly laid out costs. This is of particular importance here given the profile and needs of several team members, and the nature of the proposal and themes that will be explored. [REDACTED]

[REDACTED]

[REDACTED]. Given the themes and nature of the proposed activity these costs are considered appropriate and likely support positive wellbeing and access experiences for those working on this project. The dedicated role of Head of Access & Care (continued from the earlier research phase) is likely to be critical in holding these strands throughout the body of the project and ensuring team wellbeing and care is suitably provided for.

Based on criteria outlined in the Fund guidance and application form, the assessor is satisfied that the application has demonstrated appropriate skill and planning, has addressed all relevant criteria well, and is likely to be effectively managed.

Please detail conditions, if applicable

Please detail recommendations, if applicable

Do you want to request any specialist comments from other Teams?

No
If Yes, select which Team you want to request the comment from
Please explain briefly why you have requested a comment and/or which aspects of the application you want a comment on
Other Team Response

Application

Reference Number

CS-OFI-25025-D409

Organisation

Leonie Gasson

Contact

Leonie Gasson

Funding Level

The Open Fund for Individuals has three funding levels - please select the appropriate funding level for your application here

I am applying for between £20,001 and £100,000 (not including personal access costs*)

Is this a re-application?

Yes

What was the reference number of your previous application?

CS-OFI-20716-127B

Briefly outline below how you have addressed the feedback on your previous application

1. We have provided further articulation of the creative elements of the project.
2. We supplied a very detailed budget and added a more detailed breakdown of it in the online form to further illuminate how the budget will facilitate the creative vision.
3. [REDACTED]
4. We have specified a number of legal consultants we have been in contact with, which we will use on this project

A few things in the previous application were time-bound and with the shifted timeline are no longer included.

- [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Your Creative Practice

How would you describe your role in the arts and creative industries?

Theatre and multi-artform director making work from a queer neurodivergent perspective and methodology.

Creative Practice Statement

Your Project - Summary

What is the title of your project or activity?

REIN Development

Brief summary of your project or activity

REIN is a boundary pushing multi-artform installation that tells the story of fantastical dyke subcultures living & fucking in rural Scotland. It centres marginalised Scottish artists & will showcase pioneering Scottish creativity at an international scale, premiering at Take Me Somewhere Festival 2025. This experimental project uses movement & erotic choreography, incorporates a neurodivergent dramaturgy & a multi-sensory approach to set design. The principles of boundaries & consent are integrated into the project from initial conception through to audience experience. In this project we will work with 9 cast members & a core creative team of 14 to collaboratively develop:
 Movement, costume, sound & light languages for 3 scenes
 5 minute trailer to attract co-commissioning partners
 Partnerships & fundraising strategy for presentations of REIN
 Communication strategy with audiences
 Undergo substantial professional development through international expertise, & share it with the sector.

When will your project or activity start?

01/03/2024 00:00

When will your project or activity end?

01/09/2024 00:00

Where does your project or activity take place?

Postcode	Local Authority	Outside of Scotland
	Glasgow City	
	City of Edinburgh	
	Highland	
		Camden, London

Your Project - Main Art Form

What is your main art form or area of creative activity?

Theatre

If "Other", please specify.

As a theatre director my work is rooted in live collective audience experiences. This project was conceived as a way of creating a large scale work with a big cast that can tour sustainably, using digital tools in an immersive set design to facilitate this. For us it sits in a theatre context but straddles dance, digital arts and visual arts.

Your Project - Other Art Forms

What other art forms or areas of creative activity does your project involve?

Dance; Digital; Visual Arts; Equalities, Diversity, and Inclusion; Interdisciplinary Performance

If "Other", please specify.

Your Project - Proposal

Tell us in detail about what you want to do and how you plan to do it.

We are applying to further develop REIN, a new large-scale sustainable and internationally touring multi-artform show. This will be a high quality, bold and experimental work that centres and develops the careers of marginalised Scottish artists, and will showcase pioneering Scottish creativity on an international scale. This essential development phase supports the REIN team through a radically accessible process in order to undergo essential creative development with the full team, and develop producing strategies and partnerships to make the full realisation of the work possible within our timeline, premiering the work at Take Me Somewhere (TMS) '25.

The work tells the fantastical and epic tale of a different subcultures of dykes living and fucking in the rural Scottish highlands. The work uses no spoken language, it uses movement choreography and sex choreography to explore playful power dynamics, kinks and aftercare - challenging the binaries of what is seen as 'natural' and 'unnatural', what is 'wild' and what is 'behaved'.

Using a neurodivergent dramaturgy and multi-sensory approach to set design, audiences will walk into an accessible immersive installation filled with soil, sand and water and industrial metal walkways. Featuring a bold scentscape and 3 huge screens emerging from piles of earth. Spatialised audio and moving image will transform the space, enveloping audiences in a new fantasy world, set in the hardest reaches of the Scottish highlands where leather clad Daddies rhythmically spank the trees, sheer tulle draped Princesses playfully with each other in a loch and nude Doppelbangers roll around in the mud, clamouring for attention. First the audience meet Xe, a nude performer on horseback who rides across an expansive glen to meet them. Xe acts as their chaperone through this world, escorting them through different locations - woodlands then a loch then a bog to introduce them to different groups, as tension and excitement builds to the work's

climax - a sex party in Daddy's Cave where all the groups come together and the rhythms of fisting blend with the rhythms of parties, and choreographed dance routines melt into intimate kisses. Then dawn will break as we emerge from the cave into a calm open field where 'bunnies' frolic, providing a soft and calm ending to the experience.

The completed work will take the form of a 40-minute, 3-screen, multi-sensory installation into which audiences will be carefully guided by care-informed event staff. As the moving image installation plays, the liveness of the performance and communal audience experience will be highlighted through experimentation with the relationship between performer and camera to create a sense of intimacy and dynamism between the audience and performers. By working with a cinematographer with dance experience we will choreograph the camera's movement, treating it like an animal in the space the performers can beckon, push away and interact with.

The work is by and for [REDACTED] communities and will reach, and care for, queer and women audiences with an interest in experimental performance. Drawing on a long tradition of sexually explicit queer work from Ron Athey to Florentina Holzinger, and current queer internationally touring work - from Cade and MacAskill's Pinocchio to Eve Stainton's Dykeguist, this work will satiate audience's appetite for exciting queer work.

[REDACTED] Through our initial Creative Scotland funded R&D we designed ways of working, policies and resources to support the development of this work that recognises the multiple axis of discrimination currently at work and commonplace in the theatre sector, and works to mitigate and reduce them. Because of this, the work requires longer timelines, slower working and a more substantial access budget. We are taking a multi-phase approach to making the work, developing and utilising different partnerships for different phases. This phase builds those partnerships and the knowledge we need to plan the production phase.

This development phase will allow us to:

- Build partnerships with other presentation venues and develop a funding strategy
- Identify target audiences and a strategy for communicating the work to them
- Develop and distil the creative languages of the work (costume, sound, light, immersive set design, sex choreography)

We will do this through:

- A residency at The Work Room (TWR) where we will collaboratively explore 3 key scenes of the work (The Daddies, The Princesses, The Doppiebangers) with: a cast of 9 across the scenes; a costume designer; a sound designer to explore a musique concrete approach to the design; the Intimacy Team (IT) who between them have legal training, safeguarding experience, sex work experience, counselling training & intimacy coordination training and experience.
- A 1 day studio shoot & 1 day outdoor shoot on location with our expanded camera team (Director of Photography [REDACTED], local camera operator and editor [REDACTED], and brilliant local female Gaffer [REDACTED])
- Editing the footage into a 3 channel exploration of the 3 scenes, and setting up 3 big screens in the Platform theatre to view the work at scale to see how this will affect how we make and edit the work
- Create a 5 minute trailer to send to potential co-commissioners.

Work with Creative Producer [REDACTED] who will focus on taking the work from development to production phase

- Work with Line Producers [REDACTED] who will manage this development shoot and use that experience to budget and schedule a production shoot
- Art Director [REDACTED] will design a fully costed, ecologically sustainable immersive set design, supported by [REDACTED], and draft touring rider in order for [REDACTED] to have a clear ask for presentation venues
- Work with [REDACTED] to develop audience communication strategies
- Work with a location scout to identify location(s) for the final production

By the end of this development phase we will have clear asks for partners, knowing what support we will need for the production and tour. We will also have done a substantial amount of development with a large team and cast, including an outdoor shoot, building potential partner's confidence in the team.

To support this development we have confirmed mentorship from:

[REDACTED]
[REDACTED]

We have allocated 3 paid consultancy sessions for gathering additional expertise as needed.

We are committed to the professional development of our team and the sector, having identified the huge value of boundary and consent work for the creative industries. There is a substantial gap in the dissemination of these skills to, in particular, Scottish dance artists, leading to harmful working practices. Prior to rehearsals the whole team will receive bespoke training from internationally renowned consent educator [REDACTED] will build on our more generalised learnings from our initial R&D and through 3 workshops teach us best practice on:

- developing language and principles that acknowledges the power dynamics in race, gender identity and presentation, and sexuality that will be in the room
- how performers, IT and creative teams can navigate boundaries and consent when devising sex choreography (as opposed to acting out a prescribed sequence set out by the writer/director as is common in film)

We will then apply this to our project.

Choreographer [REDACTED] and I will then create a 3 hour workshop teaching how these principles can be applied more broadly to a movement practice. We will deliver this workshop to a group of dance artists at each of our partner venues [REDACTED]
[REDACTED]

In our initial R&D phase we created templates for Access & Care Riders and Intimacy Riders (see supporting docs). Our Head of Access and Care (HoAC) supported every member of the team and cast to create an Access & Care Rider. We developed the following principles to make our project inclusive to everyone on the team:

- Performers only work ½ day rehearsals
- 10 minute breaks every hour
- Quiet space is provided
- 10am - 6pm shoot days

In this next development phase the HoAC will adjust our plan based on the needs of the additional team members, provide safeguarding support, risk assess the project from an access perspective and work to find ways to accommodate changing needs as we work.

In our initial short R&D phase we had a 'no genital contact' rule. In this development phase we will work on a sex scene with genital contact with 3 of the cast, in addition to Intimacy Coordinator [REDACTED], the IT will include [REDACTED] - who has experience safeguarding in a sex work and pornography context so we can experiment with more explicit sexual content in the work. The IT will support the cast to create Intimacy Riders which will guide the parameters of the sexual content. They will then be in the room to provide invaluable support to the cast:

- Leading them through role-ing and de-rolling exercises
- Using the tools from workshops with V Vai
- Risk assessing the sexual content
- Pausing the action at any point
- Checking in with each performer individually at key points

An essential part of our A&C provision is external therapeutic support from Somatic Care Practitioner [REDACTED] (SCP) and Integrative Psychotherapist [REDACTED] (IP). Working with explicit sexual content is emotionally charged, and artists who have intersecting marginalised and oppressed identities experience high rates of trauma and mental health conditions. It is our duty of care to ensure trained and experienced professionals are in place to support the team and that we are taking a preventative, not reactive, approach. All team members will be offered a session with either SCP or IP.

Tell us about your approach to managing your project or activity

To manage the creation of this ambitious multi-artform work, we will bring on 2 producers - experts in different fields. CP [REDACTED] will focus on the presentation of the work, & [REDACTED] will focus on the process of filming. This approach allows knowledge sharing, upskilling these Scottish producers for future work in multi-artform production, whilst they provide support for each other.

CP, LP & Director Leonie Rae Gasson (LRG) will work closely together, using project management tool ASANA to keep track of tasks & deadlines.

CP will lead on:

Developing national & international co-commissioning partnerships
Developing a funding strategy for Autumn '25 presentations
Project administration (i.e timetabling, contracting, comms, cash flow, budgeting, risk assessments, insurance)
Rehearsal travel, accommodation and space bookings
(With HoAC) Considering the teams access needs and those of future audiences
Monitoring and evaluation

LP will:

Schedule, risk assess & manage all areas of the shoot (including budget in consultation with CP)
Book shoot travel, accom and space
Working with a location scout to confirm location with adequate nearby facilities eg. Inshriach House Estate/Upper Woodburn
Recruit shoot team, managing equipment hires

Support the CP in developing a presentation strategy for the production, making use of expertise in presenting moving-image in visual art contexts
Plan budget & schedule for final production shoot

This team structure makes use of artform specific knowledge to ensure efficiency & allowing us to draw on existing connections for equipment loans and hires. Applying the ethos of the production centering radical care and accessibility, we are committed to disrupting the perpetuation of inaccessible 12 hour tech days, 6 day shoot weeks, overuse of free labour and other working practices that are considered the 'norm' and lead to burnout.

Engaging people as audiences or participants

Will you be engaging with people as audiences or participants during your project?

Yes

Tell us about your approach to engaging people as audiences or participants

You must read the more details section before answering.

Our approach integrates access and care into all stages of the work, centring the experience of queer, disabled and neurodivergent artists and audiences. In this development phase we will

- engage with participants through our workshops with dance artists
- engage with the future audiences of REIN

And our team will engage in training.

There is a huge problem in the Scottish dance sector with a lack of skills and language around boundaries and consent. This makes movement workshops and processes inaccessible to many dance artists, particularly those who are disabled or chronically ill. This is something that [REDACTED] director LRG are passionate about addressing through our workshop.

We will reach dance artists [REDACTED]

To ensure the activity is accessible workshops are

- in wheelchair accessible venues
- Free to attend

Bursaries of 3 hours pay at SAU rates will be given to 3 disabled artists in each location to attend.

By having public facing activity with these venues we will also start talking to audiences for the work.

This audience development work will be supplemented by rigorous attention to how they will encounter the work in promotion and at the production.

In this development:
We will work with PR [REDACTED] to clearly identify audiences for the work and what language

we should be using in copy and press to attract them, whilst making the nature of the work clear. CP will research similar international touring works like Pinocchio and Dykeguist to see what audiences they engaged and how they supported them to attend challenging work. By reaching audiences already developed with these works we can build on existing audience engagement plans.

CP will build on conversations we had in our initial R&D phase with presentation partners TMS and TP about the audience experience. Eg. TP are keen to present the work at their London theatre and want to discuss how their Front of House team could be an integral part of the audience experience.

We will work with consultants [REDACTED] [REDACTED] to hear their approach to understanding their audience & promoting to them. We will also discuss what practices they have developed to help audiences feel safe whilst understanding the rules of what behaviour will and will not be tolerated in the space.

Accessibility of the final work to audiences will be addressed in this phase through: AD's work with the HoAC as well as 2 access consultants, so that the set design is accessible to as many people as possible.

Our timelines have been developed so that the final moving image content is finished 3 months before our first presentation of the completed work [REDACTED] [REDACTED] to allow sufficient time for the access needs of the audience to be considered and time for support measures like captions have enough time to be effectively delivered.

Our approach to our team's participation in training sessions by Boundaries + Consent Educator and Coach, Pro-Domme & Kink/BDSM educator [REDACTED]:

- Sessions will be on Zoom with captions to increase accessibility and so they are more flexible to freelancers schedules.
- Importantly the team will be paid for attending this training, and it is built into the development schedule. This way the training will be able to reach those who need it most (queer artists, disabled artists, those with a history of trauma and sexual violence) who would not be able to commit the time otherwise. By making this training part of their job role we acknowledge the importance of developing these skills and applying them to the process, making the project as a whole more accessible.

Our approach to safeguarding is rigorous knowing the experiences of mental ill-health, trauma and the hugely varied life and professional experiences of the team.

- The process and shoot will be risk assessed (RA) from a number of angles: by the CP & LP with support from all HoDs on all health and safety issues; by the IT who will RA all the sexual activity from a physical and emotional health perspective, as well as a legal perspective [REDACTED]

- Our Head of Access & Care will be the primary safeguarding officer and will establish clear referral processes to specialist support organisations for identified risks.
- Our SCP and IP will offer 1 to 1 support to all cast and crew to ensure anything that comes up in rehearsals has space to be explored with a trained professional.
- Consultancy with a specialist external legal firm [REDACTED] [REDACTED] will ensure compliance to all relevant laws around sexual activity in this context.
- Working from the principles of informed consent everyone joining the team will have a 1 on 1

with LRG and CP to ensure they are informed of the risks, are suitable to join the team, and ensure we have capacity to fully support their participation.

How will your project or activity contribute to your ability to engage with people as audiences or participants in the future?

Working with and/or employing other people

Does your project involve working with and/or employing other people?

Yes

Tell us about your approach to working with and/or employing other people

Our recruitment strategy is a combination of direct approach & open calls. We make direct approaches when the role requires extremely specific work experience and lived experience or in order to develop existing working relationships with collaborators. For example, our Consent Educator [REDACTED]

[REDACTED]

[REDACTED]. Open calls are an established method of find new voices and so our performers were all recruited through open call to auditions. (See TEAM tab on 'REIN Development' supporting doc for a list of all team members recruited, and roles still to be filled.)

In this development phase we will be recruiting additional cast and several team roles. In support of the ethos of the production, we will continue to prioritise queer, disabled and neurodivergent creatives and are aiming to address industry specific biases in roles in order to support and platform marginalised voices [REDACTED]

[REDACTED]

For all roles we are also prioritising Scotland-based folk. Where team members are not Scotland-based, in most part due to a knowledge gap in the Scottish sector, we are building in workshops and knowledge sharing opportunities both within the production team and as part of public events, to disseminate new expertise in Scotland.

Our open calls will be shared on public platforms such as Creative Scotland Opportunities and Art Jobs, through the networks of partner organisations [REDACTED] and the networks of mentors and consultants from our first R&D. All call outs will have BSL, audio and large print versions. Our auditions for performers are a multi-stage process in order to allow for conversations about the risks involved in the sexual aspect of the work, potential impacts on privacy and career opportunities, and to ensure performers know about the role of supporting team members such as the HoAC, IT, IP and SCP.

This project proactively applies a new model of project delivery designed to reduce financial inequality in the arts, replacing a model heavily reliant on free labour, overwork, and inaccessible

and exclusive working practices. Using our A&C structures and budget lines (15% of our budget is supporting accessibility) we will enable disabled people and people with children can participate in the project.

This project implements a new kind of pay structure developed for a multi-artform team and artwork, developed from looking at union rates from various industries and taking into account the funding landscape of the different industries (for example film budgets being substantially higher than arts budgets).

This is in order to dissolve the hierarchy present in many industries between different departments, and recognising that experience can come in many forms, whilst acknowledging that some roles hold more responsibility than others. As much as possible we are paying people by the day instead of a flat fee so that there are clear expectations on how much time is expected on the project and so creatives find it easier to boundary their work and not overwork.

In our initial R&D we dedicated time to building a team structure to support the ethos and principles of the production, with access and care at its core, and to give robust support to ground-breaking and (safe) risk-taking work that includes sexual content. These principles informed the creation of an Access & Care Team who will lead on creating a safe, caring, accessible working environment. See details below:

Head of Access & Care

Responsible for collecting and implementing Access & Care Riders from all team members (see template in supporting docs)

Working with the Producers, Director & Choreographer to integrate needs into rehearsal & shoot

Will plan access provisions for audiences in presentation

Check in with team during the process to allow for needs changing

Intimacy Team

Will collect Intimacy Riders from all cast and team (see template in supporting docs)

Work with director and choreographer to ensure devising accounts for both boundaries and things the cast are excited to try

Working 1 on 1 with the cast, director & choreographer to take the learnings from the training with and implement them in devising process

In rehearsals and shoot will lead on exercises so cast can verbally identify their boundaries and desires for devising sexual content, identify green/orange/red zones on their bodies, and will act as an advocate for them during the process, ensuring it is a consent & performer led process.

Work with the CP to ensure safeguarding and emergency protocols are in place and understood should issues arise.

Somatic Care Practitioner & Integrative Psychotherapist

Each member of the team will chose support from SCP or IP to ensure a trained and supportive space to process complex emotions that arise from making sexually explicit work.

The questions you have answered in this form will be used by the Assessing Officer to determine how your application meets our criteria, and if it is recommend for funding. Your application and its assessment will then go to a Funding Panel for decision, alongside all other applications at the time. We anticipate demand for the funding to be higher than we have budget available, in which case the panel will also take into consideration the extent to which applications particularly address one or more of our long-term strategic priorities. Creative Scotland's priorities are Equalities, Diversity and Inclusion; Sustainable Development; Fair Work; and International. For information on how we apply these priorities for this fund visit the guidance documents here.

If you consider that your project or activity particularly meets one or more of these priorities, please describe how below.

EDI:

This project provides employment & engagement opportunities for individuals who have previously had limited access to the arts and creative industries including queer, disabled, neurodivergent artists and those with sex work experience. To do this we have

- An Access & Care Team
- Over 15% our budget which is dedicated to varied and specific measures making this work accessible and inclusive

This activity will diversify the creative work available to audiences and participants by supporting the development of an ambitious, high quality queer arts experience telling queer stories by and for queer audiences.

The 6 hours of consent & boundary training for 27 team members and workshops for 36 participants will upskill the sector therefore impacting future work.

Our approach of integrating artist and audience access and care into a project from the early stages will result in the creation of a robust and shareable model & resources for use in future work and by other artists

Fair Work

This project will support a significant development in my creative practice, fostering new relationships with organisations in the UK and internationally. It will lay the groundwork for the whole team to create a work that will tour internationally at a scale we have never done before.

This supports the skill development of other Scottish artists-

- Filmmakers working in a new sector (dance, theatre)
- Sex workers working in a new sector (dance, theatre)

Upskilling other team members giving them the opportunity to work on a large scale touring work.

A huge challenge in the process so far has been the lack of freelance producers in Scotland with multi-artform international touring experience - this project addresses this.

Sustainable Development

AD [redacted] will create a fully costed set design which allows us to tour sustainably, including having a modular design that is pack-down-able, developing a touring rider so as much as possible can be sourced locally to venues, using primarily reused materials and if not sustainable materials.

To support her in this we are working with industry leading expertise.

[redacted] will help [redacted] design what 'success' looks like for us,

pushing us to choose higher targets than the Theatre Green Book (for example 80% reused materials) and helping her practically achieve this. By the end of this development we will have an environmental strategy for the set design which we will apply in production and touring phases. They will explore how to integrate environmentally conscious approaches to design from the outset, whilst not sacrificing the artistic integrative of the multisensory accessible vision.

It is essential we do the R&D in Spring 2024 to support our funding strategy for the work which reduces our long term reliance on Creative Scotland Funding:

CP will lead on integrating organisations funding timelines into our 24/25 plans. [REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED] will meet with other organisations to get more partners for the project as well as find out what open calls we can apply for over the subsequent 1.5 years, integrating them into our timelines. We will also be supported by [REDACTED] to develop more international partnerships.

By working with a CP from the performance sector and a LP from artist moving image/visual art we will open up multiple avenues of presentation and models for funding.

We aim for our workshop to become an income stream for the development and touring of the work. We will collect feedback from participants to facilitate this and to be able to communicate clear value to potential bookers. Having spoken to [REDACTED] we know there is industry demand for workshops in this area.

With [REDACTED] experience we will explore additional income streams for the work through merchandise, for example creating prints or hats that audiences can buy as we tour the work.

International

This activity will develop the team's creative practice through international collaboration with [REDACTED] DoP, who has an extensive international career, and specialist training unavailable in Scotland by [REDACTED]. The work is designed to tour internationally.

Managing Public Funds

Tell us about your experience of and approach to managing public funds

CP [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

LP [REDACTED]
Will plan and manage the shoot aspect of this development.
[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

We will:

Establish a working budget accessible by both the LP & CP, updated any time a spend is made

Clearly demarcated budget tabs with the LP responsible for the Shoot tab, CP responsible for other tabs, with close communication.

A cashflow plan & financial risk assessment done on receipt of funding.

All receipts & invoices kept in a folder, organised by phase.

At the end of each phase CP & LP meet to ensure finances in order and adjust budget as necessary

All HoDs will need to have spends approved in advance by either the CP or the LP

All REIN funds will be held in a specific bank account used only for REIN. The account will be in LRG's name but only CP and LP will have cards to access the funding.

£5k contingency

[REDACTED]

Risks

How have you considered risks when planning your activity, particularly in relation to ongoing COVID-19 risks?

Key to our approach is that risk assessment is an ongoing part of the project and will be done by people with specialist expertise. The CP will manage the risk assessment of the work as a whole but individual departments will feed in their RAs - the IT, the LP, the HoAC, Gaffer & DoP, to ensure the project is Risk Assessed from many angles.

Key risks and mitigations for this project are:

Legal risks: Given the nature of the work, there are potential legal risks associated with depicting sexual acts and the use of nudity. We will ensure that we are compliant with all applicable laws and regulations regarding such content and will have adequate insurance coverage to protect us from any legal action. We will do this through external legal consultancy with [REDACTED]

[REDACTED]

H&S risks (physical and emotional): There is risk that a member of the team gets COVID or another illness. Our project has additional H&S risks due to the nature of the content and the use of movement choreography.

Mitigations: Our choreographer is experienced at working with dancers and non-dancers, there will be warm ups and cool downs. This is a key part of our approach to devising sexual content safely is to establish the clear framework of working in character (cast will create their own characters, role-ing and de-rolling exercises). Through work with [REDACTED] and support from our Access & Care Team we are providing adequate training and support to all team members to ensure that everyone involved in the project is aware of the risks and how to mitigate them. We have a

flexible and dynamic rehearsal process with several team members in each department meaning if an actor or team member becomes unwell there are others who can step in. We also are working ½ days with the performers to reduce the risk of illness from overworking. Where necessary, COVID and STI tests will be done by performers ahead of rehearsals with risk assessments done with the results. All work in rehearsals and the shoot will be risk assessed by the IT, Gaffer, DoP, CP & LP to ensure a 360 degree analysis of risks.

Financial risks: This is a large-scale performance project with a large team. There is a risk there will be unforeseen costs or we will lose our partnership support. There is a risk we will be unable to secure co-commissioning partners and future funding.

Mitigations: We have developed a very detailed budget and schedule to anticipate as much as possible. There is £5K contingency. We have several experienced partners who can support us if unforeseen problems emerge. CP and LP have extensive experience fundraising projects in both the visual arts and performance sectors. We have already identified funding opportunities with [REDACTED] and have started relationships with those organisations. CP will focus on developing these and others. Additionally it will allow us to start relationships with [REDACTED] which we hope will grow into long term significant partnerships. Due to the scale of the project it is essential we start these relationships as soon as possible so that there is time to establish support for '25 presentations, many organisations plan their delivery and finances many years in advance. This development phase will answer key questions that programmers have, eg. what kind of space is needed to present it, what is the set, what is the target audience, cast size & budget, allowing us to go to potential partners with a very clear ask and having done a substantial bit of work with a large cast and crew reducing the perceived risk of the project. [REDACTED] is an experienced key partner with experience delivering international co-productions.

Reputation risks: The work deals with sensitive and controversial topics that may be perceived negatively by some audiences. We face reputation risks if the work is not well received or attracts negative attention.

Mitigations: Our work with PR will include starting to develop a reputation management plan that addresses potential negative feedback and criticism. Open conversations with all project partners will put communication plans in place and establish what support they can give in case of press backlash. It is key to do this in this development phase (before tour announcement) to front foot any issues and reassure potential co-producing partners.

Logistics risks: The work is designed to tour internationally, which presents logistical challenges such as travel, visas, customs, and shipping equipment. We are planning on shooting outdoors in May in a rural location.

Mitigations: Art Director will work with [REDACTED] to plan, in the design phase, how the set can travel internationally. We are working with a location scout to find a location for this shoot, which we hope to be the same as our final shoot, that has suitable facilities nearby. LP has extensive experience of shooting rurally in Scotland and will lead on setting up the shoot. The shoot will be planned so it can go ahead in rain or sun. There is budget to bring in additional materials (gazebo, blankets etc.) for the team's comfort. We will be working a 10 - 6pm shoot day and will be working with a smaller team and cast to minimise discomfort.

Recruitment risks: We are unable to recruit performers and production team members.

Mitigations: We already have many confirmed. We saw demand from last auditions and have built networks and interest for the project through consultancy with different groups eg. Sex worker & dance communities. Partners will share call outs. Budget is allocated to bring in people from outside the central belt of Scotland if necessary.

Budget

What is the total budget of the project/activity? (not including personal access costs)

[Redacted]

How much money are you requesting from Creative Scotland?

£82,755.00

Do you require personal access costs?

Yes

What are the total personal access costs you are requesting?

£1,800.00

Provide a breakdown of these personal access costs.

[Redacted]

Does your budget include any equipment or small capital costs?

How have you selected the items in your budget?

How have you considered environmental sustainability when selecting the items in your budget?

Budget Income Table

Income Category	Source of Income	Type	Type Status	Amount	Details
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Creative Scotland (including personal access costs)		Cash	Pending	£84,555.00	Open Fund for Individuals
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Cash Subtotal

██████████

In-Kind Subtotal

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Income Total

██████████

Budget Expenditure Table

Expenditure Category	Amount	Details
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		[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

		[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

		[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

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[REDACTED]	[REDACTED]	[REDACTED]
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[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

Expenditure Total

[REDACTED]

Uploads

You can upload up to 3 examples of your creative practice here

Description

This visual story and moodboard visually guides the viewer through the structure of the work

- Meeting Xe at daybreak
- Meeting the Daddies in the woods
- Playing with the Dobblebangers in the mud
- The evening Princess scene in the loch
- The groups all coming together for a sex party in Daddy's cave
- The aftercare scene: the Bunnies frolic as day breaks the next morning

Password

REIN – Access & Care

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Need this document in another format?

If you would prefer to receive this document in another format, please let me [REDACTED] know.

Introduction

Hello, my name is [REDACTED]

Below is an explanation of this document and how it will inform your time working on REIN.

We want people who work with us to feel respected and supported to make work they are really proud of. For REIN, we have a team dedicated to access and care who will support you. Please see below more information about the team on page 2.

As this is a start of a new process, and perhaps the first time we have worked together in this combination of people, we are asking everyone (performers and production team) to provide us with an access & care rider so we know explicitly what your needs and boundaries are in regards to working on REIN.

If you already have an access and care rider, feel free to send it to [REDACTED]. We welcome updates to your rider that might be specific to the REIN project, but do not require this.

Access & Care Team



We will be working together to ensure your time working on REIN is comfortable and supported so you can perform confidently, explore creatively, and have fun!

What is an Access & Care Rider?

An access and care rider lets people know your access needs, requirements and preferences when working together on a project (or in other contexts). The rider does not need to be static – human beings aren't, so why should this document? You can ask someone to refer back to it during a project if needed, as well as updating it as things shift and change for you.

Access & Care Riders (known as access riders, and access docs) have been commonly used by disabled artists and we are indebted to those communities for providing us with the idea and many great examples. For REIN, we ask for access and care riders from everyone we are working with as we believe that we can all benefit from transparent and open articulations of how we can be supported. In short, access and care riders do not just have to be for artists and creatives who identify as disabled, they are helpful tools for us all to work together successfully. We think it's really valuable for all of us to think about what support and care we need to do our best work, so we encourage you to be as open and honest about your needs as you feel comfortable and able to do.

How this information will be used and stored

The access information you provide will be shared with the REIN team to inform the production. If you would prefer this information to be shared with just [REDACTED] (or another person), then please let us know. This can also be changed at a later date.

This information will be stored securely on Google Drive, shared only with the REIN production team. This information will be stored for the duration of the project and deleted upon completion of your involvement in REIN.

How to provide this information

You are welcome to use the template, prompts, suggestions and examples below or provide this information in another way.

We appreciate that everyone has different requirements, methods and preferences for when it comes to communication, particularly communicating needs and boundaries! It's why we ask for Access & Care Riders. However, writing out such a document may not suit you, so below are some suggested formats you might want to use to communicate your needs and boundaries for this project:

- Voicenote
- Video
- Phone call
- Zoom meeting
- Drawings / diagrams

■■■■ can then write up this information into a format that can be used to communicate with the rest of the team.

Updating this information

We know that needs change and we may come across moments when one person's needs are the opposite of another's so we aim that an Access & Care Rider is the start of an ongoing conversation and welcome check-ins at any time. If useful, we can use the framework of 'An Access & Care Update' by phone, email or text to discuss things that come up while working on REIN.

If, at any point, you wish to update your rider, please get in touch with ■■■■.

Questions & Support

If you have any questions, would like to discuss this document further, or if I can be of any assistance with putting together an Access & Care Rider for yourself, please do not hesitate to be in touch: ■■■■

You can also speak to other members of the access and care team about your access needs and boundaries, particularly if you are working more directly with them on different parts of the REIN project. This information can then be passed onto ■■■■.

If you would prefer for ■■■■ to not be your main point of contact for access information, for whatever reason (no questions asked), please contact ■■■■

If you would prefer someone else to speak on your behalf regarding your access and care needs, please introduce them to [REDACTED] via your preferred communication platform.

If you already work with someone, as a personal assistant, interpreter or access worker of any kind, please feel free to introduce them to us, if appropriate to do so.

Access & Care Rider – Template, Prompts, Suggestions & Examples

The following template is a suggestion and series of prompts. Your rider might be 3 sentences long or 3 pages, whatever is most useful to you. Take what you want and need from the suggestions below and use them to make a rider that suits you.

Here are some categories that might be useful to you when shaping an access rider:

- Who can this information be shared with?
 - Who would you prefer for this information to be shared with? This can be the entire document or specific areas that are confidential / for certain team members only.
- General info about me
 - Is there anything you'd like us to know? (either health and wellbeing related or something that connects to your involvement in the project that is useful for us to know when creating a comfortable and safe working environment for you)
- Communication
 - Preferred name and pronouns
 - Preferred communication platform (phone, email, text, video call, etc.)
 - Boundaries for you around contact? Times of day, etc.
 - How long you are comfortable being on a video call
 - How last minute requests should be communicated
 - Do you need: closed captions, BSL, note taker, etc?
 - If something comes up for you unexpectedly, do you need time out? What is your preferred way to communicate this?
- Topics I find difficult / require a content note on
 - If something does come up, what do you need?
- Breaks
 - How often do you need breaks?
 - What does a break look like for you?
- Cancelling, Rescheduling & Plans Changing
 - If others need to cancel or reschedule what is the best way to do that? What timeframe would you be happy with?
 - If you need to cancel, what's the best way for you to do that?

- Physical access
 - Are there particular environments or spaces you prefer and why?
 - What do you need from spaces in order for them to be accessible for you?
 - This could include many things, including: sound, temperature, toilet facilities, rest facilities, seating, ramps, parking, lighting, etc.

Here are some prompts that might be useful to you when considering an access rider:

- I am at my best when...
- I struggle with...
- Awesome support for me looks like...
- You will know I need support when...
- The ways I like to communicate and connect are...
- I work best when...
- I like to process and participate by...
- Other things you need to know about me...

Here are some examples of access riders:

- <https://www.accessdocsforartists.com/guide-to-making-an-access-doc>
- <https://weareunlimited.org.uk/creating-your-own-access-rider/>
- <https://www.accessdocsforartists.com/examples>

We are hugely grateful for the labour of these disabled artists who have made these documents public and free to access.

REIN R&D Intimacy Rider - PERFORMER

[REDACTED]

[REDACTED]

I am so looking forward to our chat soon.

Below is your Intimacy Rider. I hope to use this as a guide to establish boundaries, language, physicality and also as a tool for reflection.

I wanted to share this with you ahead of our chat so you can have time to consider your responses and, if you wish, begin filling them out. I will lead you through a process of filling this out so if any of the Intimacy Rider is unclear or there's something you are not sure about there will be plenty of time for discussion and working through the different areas and questions :)

To best support you we would like to share your intimacy riders with a number of folk sharing the space:

[REDACTED]

Please let me know if there are any specifics you do not want shared.

Please complete your answers in a different colour.

Language & Body Mapping

My pronouns:

My gender identity:

Words to describe me which bring me gender euphoria:

Language I do not want used in reference to my identity (eg. guys, folks):

Refer to my chest/breasts as:

Refer to my genitalia as:

Words I love hearing to describe my body / body parts:

Words I do not want used during intimacy:

Anything else you want to share with us regarding language / body mapping:

Physical Boundaries

Where on your body do you love to be touched?

Where on someone else's body do you love touching?

Where on your body do you not consent to be touched?

Where on someone else's body do you not consent to touching?

Be specific as possible - for how long, type and quality of touch, with what / body part is doing the touching.

Nudity

This will be shot on a closed set - the protocols will be sent out prior to shoot.

Definitions

Partial Nudity: Exposure of parts of the body usually covered by clothing

Full Nudity: Exposure of parts of the body usually covered by underwear / swimsuit

What level of undress are you comfortable with?

How do you like to be covered in between takes? Robes/blankets?

How do you like to be kept warm? Hot water bottles/ blankets?

Is there anything else you need to feel comfortable in this level of undress?

Sexual Acts

Do you have any allergies (food/materials) ?

Sex Menu

HELL YESs – sexual acts you desire and love:

YESs – sexual acts you are comfortable with:

MAYBEs – sexual acts you are curious about:

Nos – sexual acts you will not do:

All the above can change at any point. If you are feeling uncomfortable:

SIGNAL (*mutually agreed private signal with me*)

SPACE (*how would you like to be taken out of the space*)

SOOTH (*what do you need to feel ok*)

Emergency contact / safe friend / emotional fluffer (someone you / we can call if you need additional support - they do not have to be part of the Production and can be different to your Access & Care contact):

Reflection

Following each rehearsal and shoot day and as often as you like, I invite you to take some time to reflect. Use each area of your Intimacy Rider as a guide and write down anything that surfaces for you.

Some prompt questions to help you:

Rehearsal Day 1 [insert date]

Gently touch each area of your body with your hand. What physical sensations surface? What emotional sensations surface?

What has changed for you today?

Has anything changed for you today in relation to the other performers?

What has felt easier than you expected?

What has felt more challenging than you had expected?

What support felt good for you today?

Is there anything you'd like to change to elevate the level of support?

Is there anything you'd like to see more of throughout the day?

Useful Things

Use this section to insert any great resources you've found which helps you get to know your body better. Here's something to get you started:

Consent Wizard - Mia Schachter
Consent Spectrum

