

OPEN FUND FOR ORGANISATIONS: SUSTAINING CREATIVE DEVELOPMENT

Application Form



Awarding funds from
THE NATIONAL LOTTERY®



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Advice and Information

Please read the [Guidance for Open Fund for Organisations: Sustaining Creative Development](#) before making an application. In addition, we encourage you to also read the Frequently Asked Questions. These can be accessed on the [Creative Scotland website](#).

Alternative Formats, Languages and Access Support

Creative Scotland is committed to offering clear and accessible application processes and programmes that are open to everyone. On request this information is available in alternative formats including translations. We offer access support to disabled applicants, tailored to individual requests. Support includes Sign Language Interpreters for meetings and scribing support for dyslexic applicants. Officers can offer advice to new applicants and support them to make an application. The Equalities Team can offer additional one-to-one support to applicants with access requirements. Please note we will accept applications and supporting materials which are written in English, Gaelic or Scots.

If you have any general enquiries about the application process, Guidance or Application Form, please contact our Enquiries Service. You can do this by email, through our website or social media.

Email: enquiries@creativescotland.com

Web: Fill out a form on [our website](#)

Twitter: Send us a tweet [@creativescots](#)

We aim to respond to all enquiries very promptly. If you want us to call you back, give us your number and we'll arrange to come back you as soon as possible.

If you are a deaf BSL user, you can access our services with the Contact Scotland-BSL programme. Go to www.contactscotland-bsl.org/public for more information.

In order for us to be able to process your application, you need to complete ALL sections of this application. Please be advised, your application will be considered incomplete and will not be assessed if you do not provide an answer for each of the questions. If you consider that you have answered a question elsewhere in your application, please clearly tell us where.

Please note that word count limits are a maximum. We encourage you to only give us the information that is most relevant to your proposed activity and we understand that this will mean many applications do not use this maximum word limit.

For applications requesting over £15,001, you will be required to answer the following additional questions: 3.1b, 3.3b and 3.4b

Section A: Key Information

| | |
|--|-----|
| <p>Please confirm that you have read the Guidance for Open Fund for Organisations: Sustaining Creative Development and Open Fund FAQs before completing this application form? (<i>Delete as appropriate</i>)</p> <p><i>Please note that you must answer this question for your application to proceed</i></p> | Yes |
| <p>Do you object to receiving National Lottery funding for religious and any other reasons? (<i>Delete as appropriate</i>)</p> | No |
| <p>Do you hold a UK Bank account in the name of the lead applicant? <i>Please note that we will only ask you for your banking details if you're successfully awarded funding – not before. For audit purposes and compliance we require all applicants to hold a UK Bank Account.</i></p> | Yes |
| <p>Is this a re-application to the Creative Scotland Open Fund: Sustaining Creative Development? (<i>Delete as appropriate</i>)</p> | No |
| <p>If yes, please provide the logging reference for the original application. <i>Please briefly outline below how you have addressed any feedback relating to your previous application?</i></p> | CS- |
| | |

| | |
|--|-----|
| Please confirm that you have read and understood Creative Scotland's Funding Privacy Notice before completing this application form? | Yes |
| | |
| Please confirm that you have read and understood Creative Scotland's Lottery Terms and Conditions before completing this application form? | Yes |
| | |

Section B: Contact Details

Please note that all correspondence will be made by email with the named lead contact only. Please ensure this information is correct and the lead contact is fully aware of the details in the application.

Please also note that organisations are required to provide additional supporting materials. Please see Supporting Materials Checklist for details

| PART 1: ALL APPLICANTS <u>MUST</u> COMPLETE THIS SECTION | |
|---|--|
| Name of Organisation | Island Life Productions |
| Lead Contact Name and Position (if appropriate) | Fin Ross Russell, Co-Founder |
| Address | 4/5 Boroughloch Square |
| Postcode | EH8 9NJ |
| Telephone Number | 07804910311 |
| Email Address | fin@islandlifeproductions.com |
| Web Address | Islandlifeproductions.com |
| Are you a registered company? (<i>Delete as appropriate</i>) | Yes |
| If you are a registered company, please provide your Registered Office address and Company Number | SC 645594 |
| Are you a registered charity? (<i>Delete as appropriate</i>) | No |
| If you are a registered charity, please provide your Registration Number | |
| Are you the lead organisation for a consortia, group of organisations or artists' group applying together? (<i>Delete as appropriate</i>) | Yes |
| If you are the lead organisation for a consortia, group of organisations or artists' group. Please list your partner organisations | SEALL (Skye), Shetland Arts, Taigh Chearsabagh (North Uist), |

| | | |
|---|--|---|
| Trading Name of Organisation | Island Life Productions | |
| Full Legal Name of Organisation (if different from above) | Island Life Productions CIC | |
| <p>What legal type of organisation are you? (<i>You should only choose one. Please type an X in the relevant box in the right hand column</i>)</p> <p>We need this information so we can determine if you are eligible to apply for the Open Fund for Organisations: Sustaining Creative Development.</p> <p>We also need the information so we can monitor our decision making and report to Scottish Government and the UK National Lottery on the types of organisations we fund.</p> | Company Limited by Guarantee | |
| | Company Limited by Shares | |
| | Scottish Charitable Incorporated Organisation (SCIO) | |
| | Community Interest Company (CIC) | X |
| | Local Authority | |
| | Cultural and Leisure Trust | |
| | Public Sector Agency | |
| | Trust or Foundation | |
| | Unincorporated Association | |
| | Other – Please Specify below | |

Section C: Project Summary

Please note: word count limits are detailed throughout this section against each of the questions. If, during our initial review or at assessment commencement, we note the word count is excessively over the guidance provided we will contact the applicant to advise that the application answers will need to be revised in order to comply with the published information.

| | |
|---|-------------------------------------|
| Project Title | Island Fling Research & Development |
| Please summarise your project. If you are successful in receiving funding, we may use this information in any publicity we produce about your project (200 words maximum) | |
| <p>'Island Fling Research and Development' is a research and development period to craft a more organised plan for a project working with Scottish Islands-based emerging musicians entitled 'The Island Fling'. Island Life Productions is teaming up with SEALL, Taigh Chearsabagh and Shetland Arts to give a platform to the incredible range of musical talent who are under-represented as a result of their geographic isolation to the rest of the country. We will organise informal showcase nights to give artists an initial boost to their profile before compiling the best work into a compilation album designed to showcase the music scene within the communities of our partners. We will use the showcase events as an opportunity to speak to artists and discuss our plans for the project whilst being open to adapting them in order to better fit their needs and requirements. This might potentially include partnerships with festivals, radio stations, music promoters and venues on the mainland. We will measure the success of this stage of the project based on the number of artists who engage with the showcase nights and the extent to which their feedback informs our plans for the main project.</p> | |
| <p>How much funding are you applying to Creative Scotland for? (Please ensure this matches the figure you have requested in your Budget Summary in Section E)</p> | £ 7060 |
| <p>When will your project start? Please provide your answer in dd/mm/yy format.</p> <p>Your start date must be after the date you will hear the outcome of your application, and we strongly advise allowing an additional 5 weeks from this date. This is to ensure time to complete and exchange funding contracts, and for the first payment of the award to be made.</p> <p>If your application request is between £1,000 and £15,000 you will hear the outcome in 8 weeks from the date we receive your application and consider it complete. Please note: an application seeking under £15K received on or after 11 November will hear the outcome in 10 weeks to support the Christmas break.</p> <p>If your application request is between £15,001 and £100,000 you will hear the outcome in 12 weeks from the date we receive your application and consider it complete. Please note: an application seeking over £15K received on or after 14 October will hear the outcome in 14 weeks to support the Christmas break.</p> | 14/12/22 |

| | | | |
|---|--|-------------------------------------|--|
| When do you expect your project to end? Please provide your answer in dd/mm/yy format. | 30/04/23 | | |
| Where will your project take place? Please tell us as much information as you can about where your project will take place. We will expect you to fill out at least one of these boxes, but please complete as many as are applicable. | Post Codes: IV52 9BW, HS6 5AA, ZE1 0WQ | | |
| | Local Authority areas: Highlands, Na h-Eileanan, Shetland Islands, | | |
| | Outside Scotland: N/A | | |
| <p>What art form(s) or specialist area(s) would you use to categorise your application? Please type an X in the box to the right of the artform/area. If you are selecting more than one, please type XX in the box to the right of your main artform/area.</p> <p>We need this information so we can ensure that your application is assessed by a Creative Scotland Officer with relevant expertise.</p> <p>We also need the information so we can monitor our decision making and report to the Scottish Government and the National Lottery on the range and type of activities we fund.</p> | | | |
| Multi-art form | | Creative Learning | |
| Crafts | | Children and Young People | |
| Dance | | Place and Communities | |
| Design | | Traditional Arts | |
| Digital | | Gaelic Language | |
| Literature | | Gaelic Culture | |
| Music | X | Scots | |
| Theatre | | Arts and Health/Wellbeing | |
| Visual Arts | | Equalities, Diversity and Inclusion | |
| Other (please specify) | | | |

Section D: Project Detail

We will use your answers in this section to assess your application against the criteria set out in the [Guidance for Open Fund for Organisations: Sustaining Creative Development](#).

1. Creative and/or artistic strength of the project or activity idea, or its contribution to supporting creativity in others:

In this section please tell us the following about your project or activity. We have provided prompts from the guidance to help you with this. These prompts are only a guide and you are not required to specifically answer each prompt if they do not relate to your proposed activity.

1a.

- What do you want to do - what is your project or your activity?
- What is the artistic and / or creative idea for your project or your activity?
- What will it involve? What will you do and how will you deliver it?
- Why do you wish to do it now?

600 words maximum for applications applying up to £15,000
900 words maximum for applications applying over £15,001

We want to undertake a research and development period for a project we're looking to put together entitled 'The Island Fling'. 'The Island Fling' is a project that will support emerging musicians based in the Scottish Islands through a compilation album and other associated opportunities that showcase the diversity of artists, styles and genres throughout these unique regions.

In order to develop the project, we'd like to secure some funding to allow Island Life Productions founder Fin Ross Russell to visit the local communities of our project partners in North Uist (Taigh Chearsabagh), Shetland (Shetland Arts) and Skye (SEALL) during the first two weeks of April. Fin will schedule his visit around an showcase night that will be organised in collaboration with the local partners as part of the project. These showcase nights represent an opportunity for ourselves and our partners to meet as many artists as possible, giving them a paid opportunity to perform to a local audience, showcasing their music and discussing the status of their careers so we that we can best fit the project to their needs and requirements. In doing so, we will tailor the final project to give the artists at its heart the biggest possible boost to their careers, increasing the project's effectiveness whilst maintaining a dialogue between ourselves, our partners and the musicians we work with.

Island Life Productions have been looking to branch out into the music industry ever since the organisation was legally established. We pride ourselves on being an arts organisation who have never limited ourselves to a single artform, working in digital arts, theatre, filmmaking and dance in recent years. We maintain a strong relationship with a number of musicians across Scotland however and have been seeking out an opportunity to organise a music-based project which best represents the values of Island Life Productions (emerging

artists, high quality, innovative). The project was born out of conversations between Fin and several representatives of the theatre industry who highlighted the strong music scene that exists in the Islands regions (particularly Shetland & Orkney and particularly amongst early-career musicians). This led to Fin getting in touch with several Islands-based organisations who confirmed this whilst also acknowledging that the biggest challenge the artists face is building their careers on the mainland. Despite Island Life Productions being an Edinburgh-based organisation, our status as an emerging arts company in the Central Belt make us the perfect partners for Islands-based music organisations who can offer pathways and opportunities as part of the project which would not usually be available.

After the negative impact of COVID-19 on the Scottish Music sector, it is vital for emerging musicians that they not only get opportunities to showcase their work live but that it's linked to a piece of work that has a legacy, is available to a large range of people beyond their immediate networks and that allows them to be paid for their talents. Whilst this is a reality across Scotland, we believe running this project in Islands areas that are creatively underrepresented in comparison to the rest of the country. has the potential to make the most positive impact for ourselves, our partners, our artists and the local sector.

1b.

- What do you plan to achieve by doing it?
- How will it contribute to your own development or the development of others?
- How will this activity build on your organisation's previous work?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

The first thing that this stage of the project will achieve is the establishment of an initial connection between Island Life Productions, our project partners and our project musicians. Although we are Edinburgh-based, the story of Island Life Productions is intrinsically linked to founder Fin Ross Russell's life growing up on various islands (Hong Kong, Sri Lanka, Bali and Great Britain). The company has a natural link to Island communities and the experience of growing up on an island. Whilst Fin's experiences aren't necessarily comparable to living in the communities we want to work with on this project, we have a huge appetite to build further link with these communities as a result of our unique identity and the potential of emerging artists in these regions to feel connected to that through their work.

Beyond the initial connection with the local areas involved in the project, it's important to us to talk to the musicians themselves in order to build an understanding of the type of support that would be most valuable to them. When we envisioned the project as a compilation album, we did so on the basis that the vast majority of people consume music by listening to it and that having an album which framed the project not only allowed the best opportunity for people engaging with the final product but would also showcase the largest number of artists in the most effective way. However, we acknowledge that our understanding of the sector is based on conversations with musicians rather than personal experience of any of the immediate team. We want this project to best suit the needs of the people it's serving, giving them as much opportunity as possible to increase their profile especially beyond their local communities. This research and development period in advance of the project itself is so vital because of the current gap in understanding between us and the musicians we want to work with. By talking to the Islands-based musicians themselves, we can hear their feedback regarding being part of a compilation album, understand their perspective regarding other potential partnerships such as festivals, radio and Central Belt venues and ask them about their experience of the local sector so that we can work with our partners to put opportunities in place that will give the project a valuable legacy to the local music scene. This would be a valuable opportunity in collaboration with any rural music scene across the country but we believe it has the potential to make the biggest impact within these under-represented Islands Communities.

Finally, this project would mark part of our return to in-person activity following years avoiding it as a result of the COVID-19 pandemic. As a company who launched as a fully established Community Interest Company in August 2020, the vast majority of our existence has been under the shadow of Coronavirus. We have responded to it by arranging a number of digital arts projects but with the removal of restrictions, we are looking to return to our original vision to produce exciting live artistic experiences. This project marks the perfect opportunity to do this by collaborating to arrange three showcase nights for emerging artists in North Uist, Shetland and Skye and supporting the Scottish music sector through the unique lens of these rural Islands communities.

1c.

- What are the artistic and /or creative skills and experience you have that will help you deliver the project or activity?
- Who you will be working with and what are their skills and experience?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

Island Life Productions represents an incredible network of emerging artists based around the world. Between us we have a wide array of skillsets that compliment each others towards mutual gain and higher quality products. We believe that in a sector that is increasingly competitive that we can achieve more for each other if we work together as use our skills on projects where we can best showcase each other's work. Although the Island Life Productions team don't have personal knowledge of the music sector, we have a number of musicians in our network whose advice, perspective and opinions have already helped to shape the outline of this project and will continue to be a vital source of knowledge throughout both this research and development period and the project itself.

We have produced a number of projects since becoming legally established including The Big Summer of Funding Applications, the '66 Prize, 'Welcome Back', 'The Blindfold', 'Welcome to the Quids Inn' and 'Passport People'. These projects have spanned the production of a social media campaign, project vlogs, an online competition, a series of dance videos made across the UK, a choose-your-own audio adventure, a fiction podcasts, five seasons of a non-fiction podcast. We have successfully produced this wide range of creative output by regularly communicating with our artists, seeking the advice of more knowledgeable companies and taking informed risks based on our knowledge of the sector and how to best support emerging artists from the relevant field. Everybody who worked on these projects was paid for their contribution.

This project wouldn't be possible however without the support of our partner organisations who have kindly agreed to use their networks, knowledge and resources to collaborate with us to increase the profiles of their local music scenes and the emerging artists who define them.

SEALL is one of Scotland's leading rural performing arts promoters. Based on the Isle of Skye, they bring the magic of performance in music, theatre, dance, literature, comedy and children's shows to remote rural venues across the Isles of Skye and Raasay. Since 1996, they have hosted over 2,000 performances via our year-round annual programme, the Fèis an Eilein (Skye Festival) in July and the Festival of Small Halls in November. Through our work, they celebrate Scotland's performing arts and their Island culture with their audiences.

Shetland Arts place the arts at the heart of Shetland, to educate, promote, support and develop the practice and enjoyment of the arts by all. They run Mareel and the Garrison Theatre in Lerwick and Bonhoga Gallery in Weisdale, and promote a year round programme of music, craft, theatre, literature, visual arts, dance and film events.

Taigh Chearsabhaigh Museum and Arts Centre champion heritage, visual arts and the Gaelic language and culture on the isle of North Uist. In their galleries and award-winning museum they offer a stimulating and dynamic programme of cultural events throughout the year for their local community and the island's many visitors. They present contemporary visual arts and heritage exhibitions, poetry and literary and traditional music events, as well as small festivals and conferences. They provide their community with an essential service by housing the local post office. Their cafe is a busy hub for people to meet in and socialise. They also host and support the University of the Highland/Lewis Castle College visual arts degree courses.

These three partners will work with us to host showcase nights in their spaces.

1d.

- What is your approach to equalities, diversity and inclusion within this project or activity?
- What is your approach to environmental sustainability within this project or activity?

300 words maximum for applications applying up to £15,000

600 words maximum for applications applying over £15,001

Equalities, diversity and inclusion are a major priority for us on all of our projects. As a company who was founded by a person of colour, we acknowledge the systemic inequalities at the heart of the arts sector and do everything we can internally and externally to advocate for equal opportunities for all artists regardless of their background, experience level or professional journey. The success of this research and development period hinges on our ability to engage with as diverse a range of artists as possible not only in terms of the genre and style of their music but also in terms of their background and ensuring it is representative of the communities this project seeks to represent. For more information, please consult our Equalities, Diversity and Inclusion Policy which you can find attached to this application

It's a special privilege that in engaging with the rural Island communities that we are working with during this project that we're not only collaborating with an awesome range of people and organisations but doing so in some of the world's most naturally stunning landscapes. In showcasing these Island communities, it is vital that we not only protect the identity and integrity of its music sector but that we can do the same for the land itself, minimising environmental damage as much as possible over the course of this project. For more information on our approach to environmental sustainability, please consult our Environmental Policy which you can find attached to this application.

2. Strength of the project's impact on your work and benefit for others, now and into the future

In this section please tell us the following about your project or activity. We have provided prompts from the guidance to help you with this. These prompts are only a guide and you are not required to specifically answer each prompt if they do not relate to your proposed activity.

2a.

- What impact will this project have on the way that your organisation works now or in the future?
- How else will you benefit from your project or activity, now or in the future?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

Island Life Productions has been a largely digital organisation since our launch in August 2020. This was as a result of the COVID-19 pandemic which prevented all in-person activity from taking place. Although we adapted to this well by producing a series of exciting digital arts projects, giving opportunities to a number of emerging artists at a crucial time for the sector, we have always envisioned ourselves as a company who produces exciting in-person artistic experiences. Though the decrease in restrictions has allowed us to begin planning in-person activity once more, this has been a gradual process that has made it difficult to make solid plans for the future. We believe that now is the time to begin making those plans however and being restricted to our immediate locale has increased our appetite to build partnerships and connections with arts organisations in different parts of the country. In identifying the Scottish Islands regions as an area of focus, we are excited about building partnerships that overcome geographic isolation to offer opportunities for increased collaboration across artforms. We foresee a huge potential to organise tours, exhibitions, concerts, residencies and artistic development programmes in collaboration with the partners we intend to work with on this project. This will not only benefit our organisation through its impact on local communities but will also increase the scope of what we as a company can achieve and what opportunities we can offer to the artists we work with.

Island Life Productions is proud to be an organisation that works across artforms having recently produced short film, dance and digital arts projects with photography, theatre and feature film projects currently on the horizon. Given the number of musicians in our immediate network, we always had plans to produce a music project but we were keen to identify the right one with the right circumstances to reflect our brand identity. This project is the perfect fit for us at this time in partnership with these companies and this Research and Development period is the perfect intermediate step to allow us to produce the main project to the best of our abilities. This means serving our collaborating artists and organisations in the most bespoke manner possible to recognise their journeys up to this point, acknowledge their present circumstances and build the foundations to

dramatically expand the profile and opportunities available to artists in these local music scenes.

Although the benefits of this won't become clear until the project itself, our potential to connect with festivals, radio stations and promoters as a result of running this project, bringing Island Life Productions into the music scene with a project unlike anything currently being run with a unique, underrepresented group of communities is huge. We envision our position in the Scottish music industry as being a dynamic and innovative company who make music by adopting a musician-focused approach that looks out for the wellbeing and fair treatment of our artists just as much as ensuring the high quality of their music. We believe that by maintaining this reputation, looking for innovative new means of sharing music and connecting musicians to other artists who work in different media, we can work to transform the opportunities available to emerging artists in Scotland. This in turn will attract new partners and artists to our work increasing the potential of the work we create in-house.

2b.

- Who else will benefit from your project or activity and how, now or in the future?
- How will your project or activity allow you to strengthen the reach and/or public benefit of your work, now and into the future?
- If your project includes public presentation, engagement or participatory work (including digitally), how will this happen and how do you plan to reach people?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

When initially discussing the project with our partner organisations, we learned about the limits that sometimes exist for emerging artists in their local communities as a result of the Islands' geographic isolation from the mainland and opportunities associated to towns and cities that were either too far or too expensive to be easily accessible for those artists. In discussing the potential solutions to overcome this barrier, our offering as a Central Belt-based company connected into arts networks on the mainland was especially appealing as we could connect emerging artists in their communities to our local networks and in so doing, increase the opportunities available to them. In turn, collaborations between us and our partner organisations represent a vital link between their respective local music scenes and professionals, networks and companies on the Scottish mainland.

This link also benefits the way that our brand lands with communities, artists and organisations across Scotland. By establishing our identity as an Edinburgh-based organisation who are outward-facing, looking to engage with the rest of the country and support emerging artists in areas with less opportunities than their Central Belt counterparts, we are demonstrating that we are proactive towards reaching the type of artists whose career we can most positively impact. In the case of our partner organisations on this project, we see a huge potential for our future collaborations to span beyond music and become a route for emerging artists of all artforms from their respective communities to build their profile on the mainland with the mentorship and support of the Island Life Productions team. This connection also flows the other way with audiences in the short term getting to experience a night of music performed by local artists and in the long term being able to experience work from an exciting range of Island Life Productions artists who would travel from the mainland to their communities. In making a success of the partnerships we look to establish with these organisations through this project, we strengthen our reputation and provide an example to organisations in other parts of the country of our ability to work with them to provide exciting new opportunities for us, them and emerging artists in their local community.

We intend for as much of this Research and Development period as possible to take place in-person. COVID-19 restrictions have complicated in-person artistic activity with the impact on live music being especially negative. Despite the geographical barriers that exist between us and the communities we're working with on this project, we believe that building in-person connections between us, our local partners and the musicians we work with will strengthen the mutual trust and belief in the project. Ourselves and our partners will manage this by programming our local showcase nights to include time before and after the show to be able to speak to all the performing artists, building the personal relationships that we share with the artists. This in turn will increase the quality of every aspect of our collaboration and ensure that we receive honest feedback that can better inform our facilitation of the project itself. The only stage of the project we'll run online will be the initial planning and final reflection meetings between us and our partner organisations in order to make the most effective use of time and money.

2c.

- How will this project or activity promote equality and diversity?

- How will you make this project or activity accessible and inclusive?
- How will you consider environmental sustainability and the climate crisis in your plans to reach people?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

Part of the reason that we structured our proposed project around a compilation album is because they are designed to offer a number of musical styles around a specific topic. The best compilation albums include a wide-ranging group of songs that fall under the proposed theme whilst offering a plethora of choice. 'The Island Fling' should be an album that showcases Scottish Islands-based musicians whilst including something for everybody both in terms of the music itself but also in terms of the representation of artists present on the track-list. As a company run by a person of colour, the Island Life Productions team is conscious of the importance of seeing role models in order to believe it is something you can achieve and we intend to do everything in our power to attract as diverse a range of potential role models as possible.

In the context of this Research and Development period, that means we will work with our partners to target artists from minority backgrounds for inclusion in both the showcase nights and in the final track-list for the album itself. This specifically means speaking to both local and national organisations representing various minority groups in order to discuss how best to reach artists in our target regions. Whilst the level of diversity of the project will ultimately relate to the artists who choose to engage, we will create as open and inclusive a project environment as possible including regular check-ins and a structure for raising complaints in a constructive, protective manner.

It's similarly important to us that the audience at our showcase nights feel they can access and feel included within the project. That's why we're delighted to be working with partner organisations who are already an important hub of their local communities, ensuring that we are bringing the project to a location in which the audience can feel most comfortable. All three venues are wheelchair accessible and we will provide a relaxed area separate from the main hall within each venue where audience members can remove themselves to should they feel overwhelmed. Additionally, we will be in regular contact with our partner organisations, our artists and our audiences to ensure that all their accessibility needs for the showcase nights are heard and arranged in advance of the event itself, taking a flexible attitude towards learning and adapting.

As part of the project, we also want to ensure that we minimise any environmental damage that our activities might cause. All marketing for the project will take place digitally with an effort to not print any materials including documents, tickets, flyers or lists of ticket holders. We will also take notes from all meetings on online devices such as laptops, tablets or phones in order to reduce paper usage. Any materials used at the events such as plates or cups will be recyclable. Fin will travel by public transport to all the events, making use of existing bus, train and ferry connections to travel to the Islands. We will encourage all of our project artists and audience members to do the same but as these communities are very rural and unreliable public transport networks, we will encourage ride-sharing when necessary in order to

reduce the number of cars emitting Co2. We will calculate the total carbon footprint of all travel from the Research and Development period once all the Showcase nights are completed using claimexpenses.com and will identify a means of offsetting the carbon usage in a manner aligned with the project.

3. Strength of plans to achieve the project or activity including financial planning

3.1. Project management

In this section please tell us the following about your project or activity. We have provided prompts from the guidance to help you with this. These prompts are only a guide and you are not required to specifically answer each prompt if they do not relate to your proposed activity.

3.1a All applications

- How will you manage the project or activity?
- Who will manage the project or activity?
- What skills and experience do you have to manage projects of this type and scale?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

Island Life Productions will manage the main activity of the project. This means that we will be responsible for managing our collaboration with each of our stakeholders and linking them together to share ideas, compare notes and ask questions at appropriate moments. This is a process that we all also expand to include the artists once they agree to be part of the showcase nights in order to ensure they feel connected to the wider vision for the project. We will hold regular meetings in the lead up to the events in order to ensure all parties are on track to deliver the event with Island Life Productions providing additional support to tackle any concerns or issues that arise.

We will collaborate with each partner organisation to arrange the showcase nights, with ourselves providing the wider vision for the project and the venues providing the knowhow of hosting events within their spaces.

We will be responsible for all external communication around the project with the exception of the showcase nights which we will plan in collaboration with our partner organisations who have a much clearer knowledge and expertise regarding their audience. The partner organisations will be responsible for getting in contact with local musicians in order to inform them about the event and encourage them to be a part of it.

Island Life Productions have produced a number of projects including The Big Summer of Funding Applications, the '66 Prize, 'Welcome Back', 'The Blindfold', 'Welcome to the Quids Inn' and 'Passport People'. These projects have spanned the production of a social media campaign, project vlogs, an online competition, a series of dance videos made across the UK, a choose-your-own audio adventure, a fiction podcasts, five seasons of a non-fiction podcast. We have managed online and in-person projects, local and remote projects, artists with a range of different experience levels and all of them during the COVID-19 pandemic in which health and wellbeing was an additional concern. We always adapt to the circumstances, we always ask for assistance from our network when needed and we prioritise regular communication with all project stakeholders to ensure that the quality of our artistic process is just as high as the quality of our artistic product.

SEALL are regular hosts of arts events. Their musical showcase events have included their annual Fèis an Eilein every July and their Festival of Small Halls every November their recent An Tinne series of concerts as well as concerts by Shooglentify, Charlie McKerron, Ross Ainslie, Innes Watson among many others.

Shetland Arts are regular hosts of arts events. Their musical showcase events have included their annual Folk Frenzy (returning in 2023 after a four-year absence), their monthly Young Musicians sessions designed to support early career artists, the Shetland legs of the Tae Sup Wi' A Fifer Club night as well as concerts by Heal & Harrow, Aly Bain, Phil Cunningham and the Rachel Baiman trio among many others.

Taigh Cheasabagh are regular hosts of art events. Their musical showcase events have included their regular Taigh Ciùil series of live music nights which has recently seen concerts by Eabhal, Padruig Morrison, Chloe Steele and Sheena as well as events with musician in residence Duncan MacLeod.

3.1b Applications from £15,001 to £100,000 only

Please do not fill in this box if you are applying for less than £15,001

- How will those responsible for managing the project or activity make decisions and who they will report to?
- How will partnerships (if applicable) be managed and how will they contribute to the delivery of the project?

900 words maximum

3.1c All Applications

- What are the timelines and milestones for the project or activity and how will you ensure you meet these?
- What planning have you done so far to inform delivery and management of your project or activity?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

DECEMBER 2022

-Initial Project Planning Meeting: We will meet with our partner organisations to formally welcome everybody to the project and begin the organisation of the Showcase night in each location.

JANUARY 2023

-Initial Contact with Minority Organisations: We will get in touch with organisations representing a range of minorities to find minority musicians in North Uist, Shetland & Skye who would be interested in engaging with the project

-Initial Call Out to Musicians: Local partners begin to contact emerging musicians through word of mouth conversations and posts on relevant online groups.

FEBRUARY 2023

-Project Visual Identity Finalised: We will finalise the graphic design imagery for the events with our graphic designer Scott Farrquhar and publish it in order to build excitement and interest around the three local evenings.

-Second Project Planning Meeting: An opportunity for the partner organisations to reflect on their initial challenges and support each other towards finding solutions.

-Contact Established with Musicians: We will get in touch with any musicians who have signed up in order to discuss the wider vision for the project and ensure that any access needs they have for the evening are implemented.

MARCH 2023

-Ticket Reservations Open: Audiences are initially invited to reserve spaces at the Showcase nights.

-Weekly Project Planning Meetings: An opportunity to ensure that the events are on track to run smoothly and for Island Life Productions to find targeted opportunities to support the on-the-ground activity of each partner organisation.

APRIL 2023

-Showcase Nights: Fin will travel to North Uist, Shetland and Skye for the three events. Fin will arrive early in order to help with set-up and be available to meet with artists, partner organisation representatives and local community members to discuss the project before and after the events themselves.

-Reflection Meeting: After the events, we will meet with the partner organisations one final time to discuss the events, the state of play for the wider project and next steps for achieving it.

This timeline has been agreed in principle between ourselves and our partner organisations

3.1d All applications

- What is your approach to equalities, diversity and inclusion in your project management plans?
- What is your approach to environmental sustainability in your project management plans?

300 words maximum for applications applying up to £15,000

600 words maximum for applications applying over £15,001

As a company who envisions itself as being at the vanguard of a new way of creating arts projects, ensuring that our projects are both inclusive and environmentally sustainable is at the heart of the way we manage our projects and the decisions that we make.

We start our Equalities, Diversity and Inclusion work by acknowledging that it is our responsibility to actively seek out artists from different backgrounds in order to ensure that they recognise our project as a safe space which they can feel a part of. That's why we are committing to targeting local and national organisations who represent a range of minority communities in the hope of being able to attract as diverse a range of musicians to the project as possible. This applies to our audience as well with our partner organisations working to ensure that their venues are as accessible as possible to those who attend the events. All of this is underlined by our EDI policy which forms a vital part of our company's identity and working practice.

Our work on Environmental Sustainability begins with our planning meetings taking place online with the only travel on the project being focused around the Showcase nights. All our project notes and marketing will be digital in order to reduce our print-based emissions. Any carbon emissions caused by travel during the project will be calculated using [claimexpenses.com](https://www.claimexpenses.com) and be offset in a manner aligned with the project. All of this is underlined by our environmental policy which forms a vital part of our company's identity and working practice.

3.2. Risk

Please note that you must fill in and provide a Risk Form with your application. There are different Risk forms for applications up to £15,000 and for applications between £15,001 and £100,000. Please fill in only one Risk form, depending on the amount applied for.

In this section please tell us the following about your project or activity. We have provided prompts from the guidance to help you with this.

- How will you assess and address risk in your project or activity?

300 words maximum for applications applying up to £15,000

600 words maximum for applications applying over £15,001

We are in regular communication with our partner organisations regarding all potential risks associated with the project. This includes the existing risk assessments for each of their venues and basic health and safety risks such as trip hazards or electrocution to wider issues such as COVID restrictions and extreme weather. In our planning meetings, we will continue to review the level that each of our potential risks poses and adapt it accordingly whilst looking out for risks we have not included in our initial assessment and adding them when necessary. For more information, please consult our risk form provided with the application.

3.3. Monitoring and evaluation

In this section please tell us the following about your project or activity. We have provided prompts from the guidance to help you with this.

3.3a All applications

- How will you know you have achieved what you have set out to do?
- How will you share the findings of your project with others, where appropriate?

600 words maximum for applications applying up to £15,000

900 words maximum for applications applying over £15,001

-We will measure the number of people who engaged with the project including ourselves, our partner organisations, artists and audience members.

-We will reflect on the information we received from the development period in terms of learning from the partner organisations, artists and audience members about how we can run the main project in a manner that most effectively creates the biggest increase in profile for our participating artists.

-We will ask participating audience members and musicians to fill out a digital feedback form in order to objectively gauge their enjoyment of the event and their thoughts on how to proceed with the main project.

-We will talk to our partner organisations in our post-events reflection meeting in order to receive more detailed feedback from them as to the learnings from this development period and how it can inform the main project.

We will put all of this information into a report detailing all of the information above as well as any additional thoughts and observations from those who contributed to the process. This report will be an objective presentation of the facts and direct feedback surrounding the development period and will be made publicly available so that anybody can access the findings including our plan for proceeding with the main project should we choose to do so.

3.3.b Applications from £15,001 to £100,000 only

Please do not fill in this box if you are applying for less than £15,001

- How will you monitor and evaluate the success and impact of your project?
- Will you collect and use feedback through the life of the project and if so, how will you do that?
 - How you will take the learnings from this into your future work?

600 words maximum

3.4 Financial management

In this section please tell us the following about your project or activity. We have provided prompts from the guidance to help you with this.

3.4a All applications

- How will you manage public funds and any other funds needed for this project or activity?
- Who will be responsible for financial management of this project or activity?
- What are their skills and experience at doing that?

Maximum 600 words for applications applying up to £15,000

Maximum 900 words for applications applying over £15,001

We recognise receiving public funds is a significant responsibility and privilege. Whilst the circumstances and plans around a project may change with the circumstances, on every project we set out a plan for how to manage our spending and try not to deviate from that plan unless necessary and we can get the express permission of the project's funders.

We will manage any funds given to us associated with this development period through the Island Life Productions Company Bank Account. The main company representative in charge of managing the finances and ensuring that all payments linked to the project go through will be founder Finlay Ross Russell. He will be supported by the Island Life Productions Board of Directors (Melanie Toutakova, Chris Grady, Allegra Nespli and Betina Van Meter) with special support from Board Chairman Phillip Carter. Both Finlay and Philip have direct access to the company bank account through the Starling Bank App on their phones. Should any money be spent through the company account, both will receive a notification informing them of the transaction. All other members of the Board of Directors are shown copies of the company finances at every quarterly board meeting. This system has been put in place to ensure accountability for every financial decision that takes place at Island Life Productions. This means that regardless of the source of funding, there is transparency across the Board of Directors around company finances both around specific projects and in the day-to-day running of the organisation.

Finlay Ross Russell has been managing the company finances since the legal establishment of the organisation in 2019. In that time, he has managed the receipts of funds into the organisation from a range of different sources including his own personal funds, other companies, private donors, private trusts & foundations and public funding. He additionally set up a Patreon-based subscription service specifically designed to bring a regular stream of income into the organisation in exchange for bonus creative content. He has delivered every Island Life Productions project on time and within budget.

Philip is Chairman of the Island Life Productions board, and whilst he will not be making any individual spending decisions associated with the project, he is responsible for ensuring that the company manages its finances responsibly and in the best interests of its stakeholders, and providing oversight, advice and guidance. Philip brings relevant experience from his role at HSBC Asset Management, where he has been employed for over 7 years as an Investment Specialist. HSBC Asset Management invests money on behalf of third-party investors, including institutional and private investors, and as such, Philip has experience in ensuring that investment decisions are made in the best interests of those who entrust HSBC to invest their money, and is certified by HSBC and registered with the Financial Conduct Authority. In addition to this, Philip's role involves setting financial plans for his business line, including the spending plans and ensuring the business is in budget. Finally, Philip brings specific experience of working with smaller companies as he is currently part of the Venture Capital business at HSBC Asset Management, which specifically invests in early stage companies.

3.4.b Applications from £15,001 to £100,000 only

Please do not fill in this box if you are applying for less than £15,001

- How will you monitor spending on this project or activity?

300 words maximum

3.4.c All applications

- How have you calculated costs for your project or activity?

300 words maximum for applications applying up to £15,000

600 words maximum for applications applying over £15,001

Please note that you must fill in a project or activity budget on a separate sheet and provide this with the application form.

Your project or activity budget should:

- be clearly presented and appropriate for the size, scale and type of project
- show areas that are specific to the artform or specialist area that the project relates to
- have sufficient resources to ensure all aspects of the project will be delivered effectively
- demonstrate that Industry Standard rates of pay have been applied or considered
- include costs of making your project or activity accessible and inclusive
- show any income from other sources
- tell us whether income from other sources has been confirmed

- Fin's fee was calculated using the Independent Theatre Council and BECTU's rate for Freelance Producers
- The Musician fees were quoted directly by the Musicians' Union for our project circumstances based on their Casual Stage Rates
- The Space Rental costs were quoted directly by the project's Partner Organisations and is in-kind support.
- The Equipment costs were quoted directly by the project's Partner Organisations and is in-kind support.
- Fin's travel costs were calculated using the LNER booking system for train costs, the Citylink booking system for bus costs, the CalMac booking system for the Lochmaddy ferry and the Northlink booking system for the Lerwick ferry. The Lerwick ferry is inclusive of a peak-time rate and is inclusive of a sleeping pod.
- Fin's accommodation costs were calculated using quotes from Lochmaddy House Hotel, Islesburgh House Hostel (via booking.com) and Portree Independent Hostel.
- Scott's fee was calculated using the Scottish Artists Union rates of pay for new graduate artists.
- The online marketing costs were calculated based on our spend on projects with similar marketing requirements.
- The carbon offset costs were calculated using claimexpenses.com to estimate the project's carbon emissions and then one month of My Carbon Plan's monthly rate to offset the total emissions.
- The contingency was calculated as 5% of the overall budget representing the low-risk nature of the project.

Please provide estimated numbers of audiences, participants and artists involved in this project or activity (if relevant):

Numbers: please be specific about the numbers and how you have reached them

| | |
|--|--|
| Total number of performances or days of exhibition: | 3 |
| Numbers of people you propose to reach with the project: | |
| Artists (people who are paid to have creative roles in your project/activity) | 61 |
| How have you reached this estimate? (30 words maximum) | Three showcase events with an estimated 6 bands per evening with an average of 3 members per band plus 2 representatives across each partner organisation and Fin Ross Russell |
| Participants (people who will take part in your project/activity and are unpaid) | 0 |
| How have you reached this estimate? (30 words maximum) | |
| Readers/Viewers/Listeners (Delete as appropriate) (excluding digital audiences) | 0 |
| How have you reached this estimate? (30 words maximum) | N/A |
| Live Audiences | 90 |
| How have you reached this estimate? (30 words maximum) | Estimated 30 audience members per event across 3 Showcase events. |
| Online/Digital Audiences | 0 |
| How have you reached this estimate? (30 words maximum) | N/A |
| Total | 151 |

Section E: Budget

Please note we **do** require you to supply us with a separate budget to help us to assess the financial management of your project.

In addition to your budget, we also ask you to provide us with a breakdown of the costs associated with your project by completing the following three tables:

- **Budget Summary Table**
- **Project Income Table**
- **Project Cost Table**

Note - All costs you use should be in full pounds only

We would ask that you pay particularly close attention to the costs you allocate for paying the people involved in delivering your project. Creative Scotland is committed, through any activities we support, to ensure that artists are paid appropriately for their time and effort. We therefore expect applications to reference relevant industry standards on rates of remuneration. For more information see our [Rates of Pay guidance](#).

Before completing this section we strongly recommend you read the **Help with Budgets** Appendix in the Application Guidance.

Budget summary table:

| | |
|---|--------|
| What is the total budget of the project? | £ 8115 |
| What is the funding you require from Creative Scotland ? | £ 7060 |
| How much guaranteed co-funding is in place? (cash and in-kind) | £ 1055 |

Project cost table:

Complete the table below to outline the costs for your project with a short description.

| | |
|--|----|
| Are you VAT registered? (Delete as appropriate) | |
| If you answer YES and you are registered for VAT, any figures you put in the table below must not include any VAT that you can claim back. | No |
| If you are VAT registered please provide us with your VAT number | |

| Cost heading | Total Cost £ | Description and calculations (please provide details of what this cost relates to and how you've reached this figure) |
|---|-------------------------------|---|
| Artistic/Creative costs (including all referenced industry standards) (include fees and wages of all the creative people involved in the activity) | £6050 | Fin Ross Russell (ILP Producer – 1 day per week equivalent from January 2023) = 17 days = £4250 Musician Fees – £100*approximately 6 artists*3 Showcase nights = £1800 |
| Professional/Organisational development costs (include costs of training, skills or prof development activity/programmes. Also any organisational development costs, for example to make your organisation more sustainable.) | £5 | Carbon Offset Costs - £5 |
| Equipment/Asset costs (include costs relating to the purchase or rental of materials/equipment. Also include any small-scale capital costs) | £1050 | Space rental (In-Kind) - £750 Equipment rental (In-Kind) - £300 |
| Marketing/Audience Development costs (include design/print costs of promo materials, costs for direct mailing, distribution, web or digital marketing, photography, consultancy fees.) | £170 | Scott Farquhar Fee (Graphic Designer) – £110 Online Marketing - £60 |
| Overhead costs (include project overheads not included above. For example, travel costs, research and development, accommodation and subsistence.) | £450 | NORTH UIST Train – 60.25 return Bus – 16.80 return Ferry – 13.70 return Lochmaddy Hotel - 65 (1 night) SHETLAND Train – 39 return Ferry – 108 return Isleburgh House Hostel – 42 (1 night) SKYE Train – 60.25 return Bus – 14.50 return Portree Independent Hostel – 26 (1 night) |
| Access costs | 0 | N/A |

| | | |
|--|--------------|---|
| (non-artistic costs to make your activity accessible to a wide range of people; for example captioning, 'relaxed' performances for people with autism, etc.) | | |
| Other costs (please detail) (for example, a contingency of 5-10%, as a safety measure for unforeseen costs.) | £390 | Contingency (5%) (Based on total project budget of £7725) |
| Total Project Cost – BOX A | £8115 | |

Project income table:

If you have other funding (in place or pending) to support the project, then please tell us about this below. Ensure the totals in your Project Costs table match the totals in the Project Income table below (i.e. the totals in BOX A and BOX B are the same). Please also include any amounts you are contributing to the project yourself.

Please note that if you have been funded by Creative Scotland through another funding route – either directly or through one of our funds delivered by partners – this ‘double funding’ cannot be used as co-funding for this project.

| Type of Funding | Name of Funder/ Source of Income | Cash or In-kind | Conditional, Guaranteed or Pending | Amount of Funding / Income £ |
|---|----------------------------------|-----------------|------------------------------------|------------------------------|
| Creative Scotland | Open Fund | Cash | Pending | £7060 |
| Local Authority | | | | |
| Enterprise Agencies | | | | |
| Broadcasters | | | | |
| Other Lottery Funders | | | | |
| Trusts & Foundations | | | | |
| Companies | Partner Organisations | In-Kind | Guaranteed | £1050 |
| Individuals & Fundraising | | | | |
| Own Resources (cash and / or in-kind, please specify) | Island Life Productions | Cash | Guaranteed | £5 |
| Earned Income (e.g. Box Office) | | | | |
| Other (please specify) | | | | |
| Total Project Income – Box B | | | | £8115 |

Supporting Materials

In this section we have listed the essential and optional information that you will need to supply in support of your application. Please do not send any other information as this will not be considered within the assessment process.

| Please detail the essential/supporting material submitted | Essential | Optional | Please tell us if this information has been attached to the application or where we can access it |
|---|-----------|----------|---|
| Project or activity budget | x | | |
| Risk form AND Covid-19 Risk form | x | | |
| CVs NB – Please refer to the Creative Scotland Funding Privacy Notice if providing personal information about an individual other than yourself. | | x | |
| Links to online examples of work or reviews We will accept up to 6 examples. Please do not submit more than this. | | x | |
| Evidence of any guaranteed or conditional cash partnership funding you have in place. This should include the value of support being offered. | x | | N/A |
| Evidence of other support such as significant | | x | |

| | | | |
|---|---------------------------------------|---|-----|
| support-in-kind from partner organisations, or other partnerships essential to your project delivery. | | | |
| Activity Plan | | x | N/A |
| Safeguarding policy | | x | |
| All applicant organisations (except Local Authorities) must provide a copy of founding legal documents (for example Articles of Association, Trust Deeds, or written constitution). Please provide these items even if you've previously submitted these items to us. | x | | |
| Your Equal Opportunities Policy. If you have an Equalities, Diversity and Inclusion Action Plan, please submit this too. | x | | |
| A copy of your most recent statutory year-end accounts. Please state whether these have been audited or checked by an independent examiner. | x (unless you are a new organisation) | | |

Section F: Statement of Acceptance

PLEASE STATE THE NAME OF THE PERSON WHO HAS COMPLETED THE FORM. THIS PERSON MUST BE AN AUTHORISED SIGNATORY OF THE ORGANISATION APPLYING, OR BE THE PERSON NAMED IN SECTION B, PART 1, OF THE CONTACT DETAILS.

I hereby confirm that the information in this application submission including the supporting documents is true and correct and I acknowledge that it is my responsibility to inform you immediately of any changes which could affect the interpretation or context of the application, and I confirm I will undertake to do this.

I acknowledge that the **terms and conditions** of this application and any other information supplied and discussed regarding this application, the assessment and decision making process, or in connection with this transaction as a whole ("the Confidential Information") is and shall remain strictly confidential. I confirm that I shall not disclose to any third party or make public the Confidential Information without Creative Scotland's prior written approval.

I acknowledge that Creative Scotland will endeavour to keep all information provided securely, but as a Public Authority in terms of the Freedom of Information (Scotland) Act 2002, may be required to disclose certain information under the Act. Where I stipulate at the time of providing information to Creative Scotland that I believe the information should be considered exempt from disclosure under that Act, and a request to Creative Scotland is subsequently made for disclosure of same or all of that information, Creative Scotland will endeavour to discuss such disclosure with me prior to making its decision. I do, however, accept and acknowledge that the ultimate decision on disclosure rests solely with Creative Scotland regardless of any prior statements or requests I have issued.

I confirm that all cash and in-kind contributions from the company or my own personal resources stated in the funding plan section of this application form are correct and that I have the authorisation to allocate the sums stated and I am responsible for ensuring that adequate resources will remain available to meet these requirements. In the event of any changes to the sums indicated I will provide a signed letter of confirmation.

I acknowledge that Creative Scotland is obliged to comply with Money Laundering Regulations 2007 and the Proceeds of Crime Act 2002 and I will, if requested, provide ID verification from any investor or myself, where appropriate, to meet compliance requirements.

I acknowledge that once Creative Scotland have confirmed the Offer of Funding in writing (via email) that Creative Scotland have the right to publicise their Offer of Funding on the Creative Scotland website and through other Creative Scotland information channels. I understand that Creative Scotland's Offer of Funding does not place Creative Scotland under any obligation to release funds until such time as all contractual negotiations are complete and Creative Scotland's Conditions Precedent have been met and their Funding Agreements signed off.

I confirm that I will not make any public statements (or allow others to do so on my behalf) regarding Creative Scotland's Offer of Funding until such time as Creative Scotland has authorised and approved the form and content of any public statement.

I confirm that I have the power to accept the award under the conditions set out in the

Creative Scotland Guidelines and in this Application Form.

I declare that I have read and understood the Creative Scotland Guidelines, this Application Form, Funding Privacy Notice and the Conditions of Funding of Creative Scotland.

I hereby confirm acceptance of the above Statement of Acceptance and all related documents. X

(PLEASE TICK THIS BOX TO CONFIRM ACCEPTANCE)

Fin Ross Russell.....
Name of Authorised Person

Founder, Island Life Productions.....
Position of Authorised Person

.....
Date

Please submit your completed application form to: openfundorganisation@creativescotland.com

Please now complete your [Equalities Monitoring Form](#) and email it along with your application form. Please note: the Equalities Monitoring Form is anonymous and will be processed separately from your application.