

## ARTS COUNCIL APPLICATION DRAFT

IT IS IMPORTANT FOR I SEE RED. TO RECEIVE FUNDING. IT'S A PROJECT THAT COUNTS WITH THE HARD WORK OF 6 PEOPLE WHO, LIKE MOST ARTISTS, STRUGGLE TO GET BY AND HAVE OFFERED THEIR SERVICES FOR FREE. I WOULD LIKE THEIR EFFORTS TO BE RECOGNISED BY ACKNOWLEDGING THEM AS THE PROFESSIONALS THAT THEY ARE. HAVING THE CHANCE TO APPLY FOR A FUNDING OPPORTUNITY FROM THE ARTS COUNCIL IS NOT TO BE IGNORED.

THE AMOUNT APPLYING FOR: £10 000

### THE PROJECT

(Max. 300 characters)

*I SEE RED.* welcomes cinema and Theatre existing side by side, a film playing alongside a live performance that will immerse its viewers in a disturbing yet playful manner.

*I SEE RED.* Seeks funding to further develop the ideas that long to be materialised. But, most importantly, it seeks funding to pay the artist involved, who deserve recognition for their hard work.

### WHAT THE FUNDING IS FOR?

(Max. 800 characters)

Using both live performance and video footage, *I SEE RED.* seeks to reach fellow artists and art enthusiasts alike. It's a cry of love to all art forms. It's about transporting the imaginary to the palpable world. The theatrical act as an aesthetic experience.

At the moment, *I SEE RED.* is finishing its early stages of development. The online promotional immersive experience has been created (and can be visited at <https://www.silvestrecorreia.com/i-see-red>). The focus right now is the gathering and editing of video and audio material to use in the performance. The funding would be to further develop ideas that, without it, would be impossible to achieve. This particularly refers to set and costume

design and, not to be minimised, to pay the artists involved, who are working hard to create the aspired finished product.

### **HOW MANY PEOPLE WILL EXPERIENCE YOUR PROJECT**

Creative practitioners (People taking part in the project to deliver creative activity): 6

Live audiences (Those who are present during the live presentation of a creative product): 150

Digital audiences (Those who experience a creative product designed to be witnessed digitally): 500

Streaming audiences (Those who experience a recording or broadcast of a live performance): 100

### **HOW HAVE YOU WORKED OUT THESE FIGURES?**

(Max. 800 characters)

The figures have been worked out in relation to my past experience and knowledge when presenting work. For example, one of the venues is a rather small venue in Portugal that holds up to 40 audience members and the other holds around 60. I am confident I SEE RED. will fill those spaces (as I have in the past). The one in the UK is larger but difficult to fill. Around 50 spectators are expected. There will be other venues and more spectators for the live performance but that is yet to be confirmed. Regarding the digital viewings, there will be a separate product, a short film, that can easily be sent to and shared through film festivals. The figure "500" is here indicated as a doable goal to reach.

The streaming audience has been worked out thinking of the ones who might wish to access the performance via a recording uploaded online. The show will be professionally filmed and edited, which will allow more people to watch what was created at a later date.

### **HOW WILL PEOPLE EXPERIENCE YOUR PROJECT?**

- X Live event
- X Digital experience
- X Streaming or Broadcasting

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### **TELL US MORE ABOUT THE MATCH FUNDING FOR YOUR PROJECT**

This show is currently in the process of gathering financial aid from various sources, those being the Art's Council and, from Portugal, Gestão dos Direitos dos Artistas (GDA) in April 2023 and Fundação Calouste Gulbenkian in February 2024. The grants offered by these Portuguese institutions are between 5 000 to 10 000 euros each, depending on how they evaluate the project during the application process.

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### **HOW HAVE YOU WORKED OUT THE COSTS OF THE ARTISTIC SPENDING INCLUDED IN YOUR BUDGET?**

For artistic spending, I've separated the personnel costs from the material costs. Personnel wise, *I SEE RED*. consists of a team of 6 people. It counts with a theatre/cinema director, video editor and live performer (myself), a writer (for the film that will be playing alongside the performance), a musician (who has composed the soundtrack) and 3 actresses who will take lead via film.

The show will officially count with 3 weeks of filming with the 3 actresses who live abroad and will require travel to the UK. The amount to be spent on this is predicted to be around 800-1000 pounds. Not to be minimised, the actresses, even though they have offered to work for free, should be paid for their time and not only their travels. The amount to be decided depending on the financial aid gathered in total. To be decided as well are the fees for the writer and composer, also dependent on the amount

received. I, the director, will only get paid after my team does for I see them as priority over myself.

When it comes to material costs, right now we have 500 pounds reserved for the set and wardrobe. This doesn't allow for much and that's one of the reason why the Art's Council support would be heaven-sent. The visual aspect is very important in my work and I do hope to be able to develop it further than what is possible at this moment.

**HOW MUCH OF YOUR TOTAL BUDGET IS BEING SPENT ON INTERNATIONAL COSTS (TRAVEL, PER DIEMS)?** 1000 £

**WHAT EXPERIENCE DO YOU HAVE OF MANAGING A PROJECT BUDGET OF THIS SIZE?**

X I have managed a project budget of this size or larger

**WHO WILL BE WORKING WITH YOU TO DELIVER YOUR PROJECT?**

X I have managed projects like this before

**WHAT ARE THE MAIN RISKS AND CHALLENGES TO YOUR PROJECT MEETING ITS AIMS?**

**WHAT WILL YOU DO TO MANAGE THESE RISKS?**

When it comes to the challenges (accompanied by risks), the major would be the managing of a project from a distance. I, as the director, live in the UK as does some of my team but part does not. Also, this applies to communicating with Theatres as well. Not being able to be present in person for meetings can be avoided however through, of course, video calls but it's still challenging as it does not fully replace a face to face conversation, where

you can actually be inside the venue you'll be performing at and get familiar with the space and the whole staff.

**HOW WILL YOUR PROJECT CONTRIBUTE TO THE DELIVERY OF AT LEAST ONE OF OUR OUTCOMES, INCLUDING WHICH, IF ANY, OF THE OUTCOME COMPONENTS?**

X A Creative and Cultural Country - England's cultural sector is innovative, collaborative and international

**A CREATIVE AND CULTURAL COUNTRY: HOW WILL YOUR PROJECT CONTRIBUTE TO THIS OUTCOME?**

*I SEE RED.* thrives on diversity as it presents an outcome that comes from an individual who came to the United Kingdom in search for a better quality of life, an individual mesmerised by the diversity of cultural offer an opportunities the country has to offer. I am a 27 year old Portuguese trans man that, in 2019, decided to take the leap and aspire to be part of something other than what had been presented to him in his home country. In Portugal I have made a name for myself in my 8 years of professional activity, however, there was no space for me to grow as there aren't many opportunities to live as an artist. I don't reject where I came from, this project will be presented in Portuguese theatres as well. There will be an exchange between nations, culture-wise, which I find rather enriching.

I would also like to share that my work doesn't expose inequality. It's not about that. It exposes artistic freedom. All creative minds are valid. This is something I'm certain of and wish to convey for I believe it to be the key for innovation.

**TELL US WHO YOU WANT TO REACH WITH THIS PROJECT, HOW YOU HAVE IDENTIFIED THEM,  
AND HOW THEY HAVE BEEN INVOLVED IN THE PLANNING AND/OR CREATIVE PROCESS**

Using both live performance and film, *I SEE RED.* aims to reach all art enthusiasts. No matter their ethnicity, gender, sexual orientation... It's a cry of love to all art forms, being those Theatre, Cinema, Visual Arts, Performance Art, Music and even Dance.

The show will be presented in different venues and at different times to various kinds of spectators. And the gathered and edited footage will be available online later on.

The format is quite simple, meaning that the show is designed to easily tour (due to the set and there only being one live performer, which will prove to be an advantage when attempting to expand *I SEE RED.*'s audience). It's with this in mind that I have been compelled to create a separate piece that will be part of the show but that will also be an object of its own, that can tour on its own. I'm referring to a horror short film that will be shown in various venues (international included). Horror film festivals around the globe as well as experimental film festivals are on the horizon.

The audience, before becoming spectators, they have become participants in the creation of this piece. Specially the horror fans whose existence has served as an inspiration to further expand my own creative limits. It's a process of constant change, an exchange. I'm not only open to give but also receive.

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**TELL US HOW YOUR PROJECT ADDRESSES THE CREATIVE CASE FOR DIVERSITY**

I can't avoid stating that my background shouldn't define the work I produce. No matter my gender, sexual identity, ethnicity, etc. I hold the right to have a voice that speaks louder than that. However, the fact is I am indeed Portuguese and I am indeed transgender and I am indeed a gay man. This makes me automatically a minority and it is something unavoidable. I respond to the issue of inequality by having and working on my voice as an singular artist. With *I SEE RED.*, and all projects ahead of me, I wish to inspire others to believe in their own abilities and, not only that, I wish to make room for those abilities to be able to be performed and flourish.

