

Introduction

Developing Your Creative Practice

Developing Your Creative Practice offers awards from £2,000 to £10,000 to support development opportunities for individual artists and creative practitioners based in England.

The application form asks you a series of questions about different parts of your project including quality, management and finance. This gives us information about you, the development work you want to do and your budget. We will use the information you give us in your application form to decide whether we will offer you a grant.

The next two screens are autofilled with information you have already provided. If you need to make any amendments to this information, you will need to go back to the Applicants section and edit your applicant profile.

Throughout the application portal, any items marked * must be completed. All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Please read the Guidance for applicants before making your application

Applicant: Sophie Chapman

54573695

Project: 'Our bodies are the only space we have' A 6 month self directed research and development plan: Sophie Chapman & Kerri Jefferis.

DYCP-00121065

Applicant details

Applicant name: Sophie Chapman

Applicant number: 54573695

Applicant type: Individual

What name is your bank account registered in? Sophie Chapman

Main art form: Visual arts

Are you based within the European Union? Yes

Applicant: Sophie Chapman

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Project: 'Our bodies are the only space we have' A 6 month self directed research and development plan: Sophie Chapman & Kerri Jefferis.

DYCP-00121065

Address information

Address name or number: LEWISHAM ART HOUSE,140

Street: Lewisham Way

Locality:

Town / city: LONDON

Postcode: SE14 6PD

Main contact number: 07702813747

Mobile:

Email address: contact@sophiechapman.com
(Organisation email address
if applicant is an organisation)

Website address: <https://www.kerrijefferis.com/navigate>

Fax number:

Activity Dates

Please enter the start and end dates for your activity.

You must allow enough time to plan your activity and for us to process your application.

We can not fund any goods or services that you have bought, ordered or contracted before we can make a decision on your application.

Activity start date: 23/07/2018

Activity end date: 31/01/2019

How did you hear about Developing Your Creative Practice?

How did you hear about Developing Your Creative Practice? From a briefing about Arts Council funding

Activity focus

What do you want to focus on? If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.

Tick as many as you feel are relevant to your project:

- international travel to explore other practice or work with mentors, research and development
- time to explore practice and take risks,
- professional development activities, experiment with new collaborators, creating new work,
- building new networks for future development/presentation of work

Your work

Your work

Tell us about yourself and your creative practice

You can use up to 1800 characters to answer this

Our practice is emergent & interdisciplinary, formulated in performance & intervention. As feminist-dada punks, our practice advocates for others; is unbound, queer & unfinished. Drawn to scores, scripts & choreography, we create social improvisations & situate our work in the everyday. The artwork is in the math & aftermath: the roleplay, props or prompts which foreground poetics & play. Radical politics through subtle gestures. We've recently exhibited at Wysing Art Centre, Gasworks & TOMA Project Space.

Since 2015 we've crafted & hosted multiple participatory projects, both inside & outside institutions. In 2016/17 as Graduate Studio Award holders at Lewisham Arthouse we performed at Bodynite (Tate Exchange), were residents on The White Pube & facilitated Behavioural Training for Astronauts for Earthlings at Supernormal Festival & The Palace (Poland). The year culminated with the solo exhibition/events programme What Happened Between? & us joining LAH Cooperative.

In 2017 following Fuck it, Lets Make a Band (Antiuniversity workshop with 30+ participants in Finsbury Park) we formed molejoy. A durational sonic stunt & collective attempt to test the band as a micro-community. Starting with no instrumental knowledge we have since played at Sound is Sound is Sound: Charles Hayward, Shoreditch House: Louise O'Kelly (Block Universe)/Fato Üstek (DRAF) & Twenty One (Focal Point Gallery).

Our practice has coalesced alongside full time roles. Sophie founded The White House, Dagenham (Create London 2016) and is the Whitstable Biennale Learning Curator. Kerri is Associate Researcher for REBEL, Recognising Experience-Based Education & Learning (UAL). Last year we contributed to Teaching for People who Prefer not to Teach & were keynote speakers at the European Forum for Fine Art.

Your development

Your development

Tell us about the developmental opportunity you want to undertake, what you hope to get out of it, and how you will go about it.

You can use up to 1500 characters to answer this

We've designed a 6 month development plan to take our practice to the next stage.

Awarded a full time residency at Scottish Sculpture Workshop, during August we will utilise their expert technical support & facilities to develop & make new performance props. Enabling valuable dialogue with peers working across expanded spatial practice & experimentation with sustainable materials & sculptural processes.

During December, METAL Southend has selected us for a time & space residency - to further our research into embodied politics in dialogue with The Other MA. The site will provide us focused rehearsal time with our collaborators Serena Morgan (STOMP), Zulieka Lebow (The Common) & Kyla Harris (The Other Screen). Women who are queer, of colour, disabled, living with invisible illness & have diverging relationships to our bodies. Using the new props, we will test out & film choreography in civic locations; utilising TOMA's post production suite to experiment with the footage.

Between residencies we will take time for mentoring, reflection, editing & showcasing work in progress. Research will include; LADA archive, Women's Library (Glasgow) & a trip to Landmark Bergen Kunsthall (invited by Eva Rowson) continuing conversations on hosting & feminist infrastructures. Additional events throughout at Bloc Projects, East Street Arts & Islington Mill will provide further dialogue with other practitioners.

By January we will create a new website to better communicate our collaborative work.

Why is this important for your practice at this point, and how will this help create future opportunities?

You can use up to 1500 characters to answer this

We are at a pivotal moment in our practice. We are being offered significant opportunities for development & invitations from aligned organisations. We have left full time employment to focus on our collaboration. Resources to support time away from other commitments, to travel & focus on research, experimentation & making will provide the step change we need.

On top of our work for institutions, we have spent 5+ years building & sustaining many artist-led networks. Creating participatory & pedagogical structures for others, with little to no funding or sufficient time to reflect. We are now being offered substantial opportunities to develop our practice, but need financial security to do so. Our experience clearly demonstrates our capability, as well as our commitment, rigour & ambition. We are adept at managing budgets, planning multifaceted outputs & collaborating with people with consideration.

Our aim is to develop a sustainable model for our work: to explore new processes, up-skill, test new technologies & refine our level of execution. To develop a new body of work, make connections to peers & debates outside of London & create a coherent web profile. This grant will enable us to work with & learn from multiple practitioners & organisations across the UK & abroad, increasing our visibility, connections to broader audiences, to better contextualise & articulate our work. Fundamentally redefining our practice & providing a grounding to launch our career for the long term.

Your work - attachments

We'd like to see an example of your work to give us a sense of your practice.

This could be a video, a sound clip, some images, or anything you think demonstrates your work. You can either provide a web link or attach a document.

We also need one supporting document, written by someone other than you that supports the quality of your practice. This can be a review, external views of your work or a letter of support from an organisation or partner you have worked with.

See our Guidance for applicants for more detail on what we expect to see here.

You can use the links below to upload your documents, or link. We need:

- one document to demonstrate your work (either as a web link or an attachment) and;**
- one supporting document (an attachment)**

Your document can be up to 10MB, and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files.

Web link:

Document Type	Required?	Document description	Attachment type	Date attached
Click to add attachment...	No	Sophie Chapman & ...	Your work	15/05/2018
Click to add attachment...	No	Supporting Docume...	Supporting document	15/05/2018

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Attachment Details

Document description: Sophie Chapman & Kerri Jefferis_ Selected Works ACE DYCP 2018

Attachment type: Your work

Attachment Details

Document description: Supporting Document - letter of support Shiri Shalmy

Attachment type: Supporting document

Finance

The Finance section will ask you to complete a budget for your activity. Please read the expenditure section of the guidance carefully before you begin.

Key things to remember about budgets:

- We need to be able to see how you have worked your figures out, so please break them down clearly.

- Your budget should be for the total cost of the activity you are applying to do.

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Amount requested

Please tell us the total amount you are requesting from us, including any personal access costs (£): £10,000

How much of this request is for your personal access costs (£): £90

*If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.

Expenditure

Please enter all the expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line

To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	72.11%	£7,211
Overheads	8.30%	£830
Assets - materials, equipment and instruments	17.93%	£1,793
Other	0.76%	£76
Personal access costs	0.90%	£90
Expenditure total (cash)		£10,000

Total income (for information): £10,000

Expenditure	Description	Amount
Artistic and creative costs	Scottish Sculpture Workshop: cost of 2 people for August (4 weeks) ...	£840
Assets - materials, equipment and instruments	Scottish Sculpture Workshop: Material Costs, based on their costing...	£300
Assets - materials, equipment and instruments	Scottish Sculpture Workshop: Hosting & cooking peer exchange meal w...	£120
Artistic and creative costs	Scottish Sculpture Workshop: Dedicated One-On-One Technician Time £...	£30
Overheads	Scottish Sculpture Workshop: Car hire for 1 week car hire to travel...	£200

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Artistic and creative costs	Scottish Sculpture Workshop: Sophie Chapman 1 month residency fee (...)	£1,250
Artistic and creative costs	Scottish Sculpture Workshop: Kerri Jefferis 1 month residency fee (...)	£1,250
Artistic and creative costs	METAL: Collaborator fee for Kyla Harris: 3x half day sessions at £1...	£347
Artistic and creative costs	METAL: Collaborator fee for Zuleika Lebow 3x half day sessions at £...	£347
Artistic and creative costs	METAL: Collaborator fee for Serena Morgan 3x half day sessions at £...	£347
Assets - materials, equipment and instruments	METAL: Material costs for workshops/rehearsals with collaborators ...	£100
Assets - materials, equipment and instruments	METAL: Hosting & cooking peer exchange meal with TOMA, METAL staff,...	£100
Overheads	METAL: 4 return tickets from London to Southend £10 each through Tr...	£40
Personal access costs	METAL: Petrol for Kyla Harris & her personal assistant driving whee...	£90
Artistic and creative costs	METAL: Sophie Chapman 1 month residency fee (calculated using Artis...	£1,250
Artistic and creative costs	METAL: Kerri Jefferis 1 month residency fee (calculated using Artis...	£1,250
Overheads	Outside residencies: Research trip to Kunsthall Bergen (1 week in N...	£200
Overheads	Outside residencies: Train fair for additional trips to organisatio...	£240
Overheads	Outside residencies: Accommodation 1 week travel up to Scotland sto...	£150
Artistic and creative costs	Outside residencies: Expert mentoring 3x 2 hour crits £100 each (Ca...	£300
Assets - materials, equipment and instruments	Outside residencies: New Dedicated Website, design consultation & p...	£1,033
Assets - materials, equipment and instruments	Sharing practice dinner with long term mentors/peers: Rosalie Schwe...	£80
Assets - materials, equipment and instruments	Sharing practice dinner & crit with Arthouse members: Raju Rage, Da...	£60
Other	Contingency	£76

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Scottish Sculpture Workshop: cost of 2 people for August (4 weeks) Summer Residency Programme: covers accommodation, admin & basic technical support

Amount (£): £840

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments

Description: Scottish Sculpture Workshop: Material Costs, based on their costings for time & materials: to experiment with ceramics, kiln firing, wood workshop & metal foundry. Plus workshop sundries: dust masks, tools etc.

Amount (£): £300

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments

Description: Scottish Sculpture Workshop: Hosting & cooking peer exchange meal with community, other resident artists & invited curators from Glasgow: up to 12 people

Amount (£): £120

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Scottish Sculpture Workshop: Dedicated One-On-One Technician Time £25.81 per hr. x1 + VAT

Amount (£): £30

Expenditure details

Expenditure heading: Overheads

Description: Scottish Sculpture Workshop: Car hire for 1 week car hire to travel to Scotland for residency. Sophie has family discount with Enterprise cars they costed a deal making it cheaper than train tickets & allowing additional visits to organisations on the way. Plus van hire for 2 days on the way back to bring sculptures back to studio. Price on quote from Enterprise.

Amount (£): £200

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Scottish Sculpture Workshop: Sophie Chapman 1 month residency fee (calculated using Artist Union England guidelines for full time residency at £22k pa pro rata - taking into account shared practice)

Amount (£): £1,250

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Scottish Sculpture Workshop: Kerri Jefferis 1 month residency fee (calculated using Artist Union England guidelines at £22k pa pro rata - for full time residency taking into account shared practice)

Amount (£): £1,250

Expenditure details

Expenditure heading: Artistic and creative costs

Description: METAL: Collaborator fee for Kyla Harris: 3x half day sessions at £115.50 (based on Artist Union England guidelines for day rate artist with 3+ years experience consultation work)

Amount (£): £347

Expenditure details

Expenditure heading: Artistic and creative costs

Description: METAL: Collaborator fee for Zuleika Lebow 3x half day sessions at £115.50 (based on Artist Union England guidelines for day rate artist with 3+ years experience consultation work)

Amount (£): £347

Expenditure details

Expenditure heading: Artistic and creative costs

Description: METAL: Collaborator fee for Serena Morgan 3x half day sessions at £115.50 (based on Artist Union England guidelines for day rate artist with 3+ years experience consultation work)

Amount (£): £347

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments

Description: METAL: Material costs for workshops/rehearsals with collaborators planning out choreography (paper, pens, printing, refreshments)

Amount (£): £100

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments

Description: METAL: Hosting & cooking peer exchange meal with TOMA, METAL staff, & our collaborators (1x meals at £100 for up to 10 people)

Amount (£): £100

Expenditure details

Expenditure heading: Overheads

Description: METAL: 4 return tickets from London to Southend £10 each through Trainline with railcards (for Sophie, Kerri, Zuleika & Serena)

Amount (£): £40

Expenditure details

Expenditure heading: Personal access costs

Description: METAL: Petrol for Kyla Harris & her personal assistant driving wheelchair supported car from Brighton (based on costings from driver) Plus wheelchair accessible accommodation in Southend for them x3 days at £20 a night

Amount (£): £90

Expenditure details

Expenditure heading: Artistic and creative costs

Description: METAL: Sophie Chapman 1 month residency fee (calculated using Artist Union England guidelines at £22k pa pro rata - for full time residency taking into account shared practice)

Amount (£): £1,250

Expenditure details

Expenditure heading: Artistic and creative costs

Description: METAL: Kerri Jefferis 1 month residency fee (calculated using Artist Union England guidelines at £22k pa pro rata - for full time residency taking into account shared practice)

Amount (£): £1,250

Expenditure details

Expenditure heading: Overheads

Description: Outside residencies: Research trip to Kunsthall Bergen (1 week in November), 2x return flights based on Skyscanner cheapest available flights.

Amount (£): £200

Expenditure details

Expenditure heading: Overheads

Description: Outside residencies: Train fair for additional trips to organisations in Manchester, Leeds, Glasgow, Sheffield.

Amount (£): £240

Expenditure details

Expenditure heading: Overheads

Description: Outside residencies: Accommodation 1 week travel up to Scotland stopping in Glasgow + other locations. 1 week in Bergen (staying with Eva Rowson), 1 night each in Glasgow, Manchester, Leeds, Sheffield (Staying with artists/organisations as much as possible £150 is contingency)

Amount (£): £150

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Outside residencies: Expert mentoring 3x 2 hour crits £100 each (Calculated using Artist Union England Guidelines for artists with 5+ years experience for less than 4 hrs). TBC: Sonia Boyce, Cally Spooner, Emma Hart

Amount (£): £300

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments

Description: Outside residencies: New Dedicated Website, design consultation & production (£600), WIX premium plan x3 years (223.92), domain purchase (£8.99 .com +5 years), commission writing (2 writers x£100 each)

Amount (£): £1,033

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments
Description: Sharing practice dinner with long term mentors/peers: Rosalie Schweiker, They Are Here (Helen and Harun) and Bedfellows (Phoebe Davies, Jenny Moore & Chloe Cooper) 8 people total
Amount (£): £80

Expenditure details

Expenditure heading: Assets - materials, equipment and instruments
Description: Sharing practice dinner & crit with Arthouse members: Raju Rage, Daniella Valz Gen, Fanny Aboulker & Ruth Beale. 6 people total
Amount (£): £60

Expenditure details

Expenditure heading: Other
Description: Contingency
Amount (£): £76

Project plan

Use the tool below to outline how you will plan your development period, including key milestones.

To create the table click the 'Add new item' icon on the left of the screen to add an activity or key milestone. To add more, use the 'Save and add another' button.

Start date ▲	End date	Activity or task details
23/07/2018	27/07/2018	Final planning for first residency at SSW, finalising meetings with organisations on route.
23/07/2018	27/07/2018	Research in LADA research room & workshops at Siobhan Davies
23/07/2018	23/01/2019	Ongoing fundraising for development & finalising new body of work.
28/07/2018	03/08/2018	Driving up to Scotland stopping to visit organisations along the way.
28/07/2018	03/08/2018	2 days spent researching in the Women's Library Glasgow
28/07/2018	03/08/2018	1 day spent with curators of the Listening Library (Glasgow International 2018)
04/08/2018	11/08/2018	Week 1 at SSW: somatic writing sessions with residency peers & community
04/08/2018	11/08/2018	Week 1 at SSW: Critical reading of Sara Ahmed's Queer Phenomenology with the group
04/08/2018	11/08/2018	Week 1 at SSW: Taking group walks, mapping orientations of the body & rural landscape.
04/08/2018	11/08/2018	Week 1 at SSW: Planning workshop time, consulting technicians.
12/08/2018	18/08/2018	Week 2 at SSW: Producing sketches of sculptural props, reflecting on writing, trying out materials.
12/08/2018	18/08/2018	Week 2 at SSW: Playing & performing with maquettes for sculptures.
12/08/2018	18/08/2018	Week 2 at SSW: Dialogue with Sam Trotman on her career & practice.
12/08/2018	18/08/2018	Week 2 at SSW: Connecting to local spaces: Deveron Arts, music scene, trips to Aberdeen for gigs.
12/08/2018	18/08/2018	Week 2 at SSW: Tests & experiments in workshops, planning for fabrication.
19/08/2018	25/08/2018	Week 3 at SSW: Learning techniques in workshops & begin fabricating sculptures.
19/08/2018	25/08/2018	Week 3 at SSW: Crits with peers on residency of work in production.
19/08/2018	25/08/2018	Week 3 at SSW: Meal with residents, community & GI artists/curators Caitlin Merrit King & Nikki Kane
19/08/2018	25/08/2018	Week 3 at SSW: Working with technicians to finalise sculptural props.
26/08/2018	31/08/2018	Week 4 at SSW: Finishing new works, crits with peers.
26/08/2018	31/08/2018	Week 4 at SSW: Closing event with peers & community, connecting to other local spaces.
26/08/2018	31/08/2018	Week 4 at SSW: Molejoy gig in Aberdeen.
01/09/2018	30/09/2018	In studio: Reflect on work made at SSW & new peers/connections

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01/09/2018	30/09/2018	In studio: Meet with collaborators for the METAL residency to show them props fabricated in Scotland
01/09/2018	30/09/2018	In studio: 2 hr crit with mentor (Kerri's ex tutor) Sonia Boyce TBC.
01/09/2018	30/09/2018	Begin to consolidate previous work for website build: organising documentation.
01/09/2018	30/09/2018	Book trip to Bergen: flights & finalise accommodation with Eva Rowsen.
01/09/2018	30/09/2018	Host 1 dinner crit exchange with longterm peers: Rosalie Schweiker, They Are Here, Bedfellows
01/09/2018	30/09/2018	Workshop/gig at Block Projects Sheffield invited by Kerry Campbell
01/10/2018	31/10/2018	In studio: Further research & development, spend 2 days in Women's Art Library.
01/10/2018	31/10/2018	In studio: Experiment with using props, begin to plan sessions at METAL
01/10/2018	31/10/2018	Day trip East Street Arts: reflecting on their decade of work providing infrastructure for artists
01/10/2018	31/10/2018	Day visit to the Artist House, Leeds: researching connection to embodied politics for gesture work
01/10/2018	31/10/2018	2 day trip to Islington Mill, Salford: planning 2019 residency. Crit with studio Ebor Studios
01/10/2018	31/10/2018	In studio: 2hr crit with mentor Cally Spooner TBC
01/10/2018	31/10/2018	Begin planning design brief for website with peers/mentors
01/10/2018	31/10/2018	1 day visit to People's History Museum Manchester
01/11/2018	30/11/2018	1 week trip to Bergen: home residency with Eva Rowsen. Introductions to Landmark Kunsthall
01/11/2018	30/11/2018	In Bergen: Reflect with Eva Rowsen on her time their making shift to a feminist institution.
01/11/2018	30/11/2018	In Bergen: Relating our sculptural props to the structures needed for a new kind of organising.
01/11/2018	30/11/2018	In studio: Reflect on learning so far, connections made, planning for future.
01/11/2018	30/11/2018	Dinner crit exchange with LAH members: Raju Rage, Fanny Aboulker, Daniella Valz Gen & Ruthe Beale
01/11/2018	30/11/2018	In studio: Material to bring to METAL residency. Researching possible locations to film in Southend
01/11/2018	30/11/2018	Web design consultation, possible designers: Europa, Evening Class, OOMK.
01/12/2018	08/12/2018	Week 1 at METAL: Using space at Chalkwell Hall to plan sessions with collaborators, experiment
01/12/2018	08/12/2018	Week 1 at METAL: Create physical score in the space based on research to date.
01/12/2018	08/12/2018	Week 1 at METAL: Introduction of research to TOMA cohort.
01/12/2018	08/12/2018	Week 1 at METAL: Test photographs/filming in civic locations around Southend.
01/12/2018	08/12/2018	Week 1 at METAL: Connect to local music scene, begin to plan Molejoy gig
09/12/2018	15/12/2018	Week 2 at METAL: Experimenting with choreography, props & score.
09/12/2018	15/12/2018	Week 2 at METAL: Collaborators come to stay for 3 days of experimentation & filming.
09/12/2018	15/12/2018	Week 2 at METAL: Hosting & cooking peer exchange meal with TOMA, METAL staff, & our collaborators
16/12/2018	22/12/2018	Week 3 at METAL: Begin to learn Premiere pro & go through footage

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16/12/2018	22/12/2018	Week 3 at METAL: Molejoy gig in Southend
23/12/2018	24/12/2018	Week 4 at METAL: Edit film, reflect on material amassed.
01/01/2019	23/01/2019	In studio: Reflect on the last 6 months, map the project & new connections made
01/01/2019	23/01/2019	In studio: 2hr crit with mentor Emma Hart (TBC) showing work in progress
01/01/2019	23/01/2019	Build website: upload documentation & commission writers to write accompanying text
01/01/2019	23/01/2019	Plan & research locations to show work in
01/01/2019	23/01/2019	Create plan for next steps, reconnecting with contacts made, picking up on conversations begun.
01/01/2019	23/01/2019	Invite all collaborators, peers & organisations to visit Lewisham Arthouse to meet studio hodlers
14/01/2019	23/01/2019	Reflect on difference between work at the beginning of development process & to date.
14/01/2019	23/01/2019	Compare previous work: soft improvised sculptural props to new works made in workshops
14/01/2019	23/01/2019	Write evaluation of the process & set goals for the next year with set milestones.
14/01/2019	23/01/2019	Get back in touch with contacts made at organisations etc in the 6 months to plan future projects

Project plan details

Start date: 23/07/2018

End date: 27/07/2018

Activity or task details: Final planning for first residency at SSW, finalising meetings with organisations on route.

Project plan details

Start date: 23/07/2018

End date: 27/07/2018

Activity or task details: Research in LADA research room & workshops at Siobhan Davies

Project plan details

Start date: 23/07/2018

End date: 23/01/2019

Activity or task details: Ongoing fundraising for development & finalising new body of work.

Project plan details

Start date: 28/07/2018

End date: 03/08/2018

Activity or task details: Driving up to Scotland stopping to visit organisations along the way.

Project plan details

Start date: 28/07/2018

End date: 03/08/2018

Activity or task details: 2 days spent researching in the Women's Library Glasgow

Project plan details

Start date: 28/07/2018

End date: 03/08/2018

Activity or task details: 1 day spent with curators of the Listening Library (Glasgow International 2018)

Project plan details

Start date: 04/08/2018

End date: 11/08/2018

Activity or task details: Week 1 at SSW: somatic writing sessions with residency peers & community

Project plan details

Start date: 04/08/2018

End date: 11/08/2018

Activity or task details: Week 1 at SSW: Critical reading of Sara Ahmed's Queer Phenomenology with the group

Project plan details

Start date: 04/08/2018

End date: 11/08/2018

Activity or task details: Week 1 at SSW: Taking group walks, mapping orientations of the body & rural landscape.

Project plan details

Start date: 04/08/2018

End date: 11/08/2018

Activity or task details: Week 1 at SSW: Planning workshop time, consulting technicians.

Project plan details

Start date: 12/08/2018

End date: 18/08/2018

Activity or task details: Week 2 at SSW: Producing sketches of sculptural props, reflecting on writing, trying out materials.

Project plan details

Start date: 12/08/2018

End date: 18/08/2018

Activity or task details: Week 2 at SSW: Playing & performing with maquettes for sculptures.

Project plan details

Start date: 12/08/2018

End date: 18/08/2018

Activity or task details: Week 2 at SSW: Dialogue with Sam Trotman on her career & practice.

Project plan details

Start date: 12/08/2018

End date: 18/08/2018

Activity or task details: Week 2 at SSW: Connecting to local spaces: Deveron Arts, music scene, trips to Aberdeen for gigs.

Project plan details

Start date: 12/08/2018

End date: 18/08/2018

Activity or task details: Week 2 at SSW: Tests & experiments in workshops, planning for fabrication.

Project plan details

Start date: 19/08/2018

End date: 25/08/2018

Activity or task details: Week 3 at SSW: Learning techniques in workshops & begin fabricating sculptures.

Project plan details

Start date: 19/08/2018

End date: 25/08/2018

Activity or task details: Week 3 at SSW: Crits with peers on residency of work in production.

Project plan details

Start date: 19/08/2018

End date: 25/08/2018

Activity or task details: Week 3 at SSW: Meal with residents, community & GI artists/curators Caitlin Merrit King & Nikki Kane

Project plan details

Start date: 19/08/2018

End date: 25/08/2018

Activity or task details: Week 3 at SSW: Working with technicians to finalise sculptural props.

Project plan details

Start date: 26/08/2018

End date: 31/08/2018

Activity or task details: Week 4 at SSW: Finishing new works, crits with peers.

Project plan details

Start date: 26/08/2018

End date: 31/08/2018

Activity or task details: Week 4 at SSW: Closing event with peers & community, connecting to other local spaces.

Project plan details

Start date: 26/08/2018

End date: 31/08/2018

Activity or task details: Week 4 at SSW: Molejoy gig in Aberdeen.

Project plan details

Start date: 01/09/2018

End date: 30/09/2018

Activity or task details: In studio: Reflect on work made at SSW & new peers/connections

Project plan details

Start date: 01/09/2018

End date: 30/09/2018

Activity or task details: In studio: Meet with collaborators for the METAL residency to show them props fabricated in Scotland

Project plan details

Start date: 01/09/2018

End date: 30/09/2018

Activity or task details: In studio: 2 hr crit with mentor (Kerri's ex tutor) Sonia Boyce TBC.

Project plan details

Start date: 01/09/2018

End date: 30/09/2018

Activity or task details: Begin to consolidate previous work for website build: organising documentation.

Project plan details

Start date: 01/09/2018

End date: 30/09/2018

Activity or task details: Book trip to Bergen: flights & finalise accommodation with Eva Rowsen.

Project plan details

Start date: 01/09/2018

End date: 30/09/2018

Activity or task details: Host 1 dinner crit exchange with longterm peers: Rosalie Schweiker, They Are Here, Bedfellows

Project plan details

Start date: 01/09/2018

End date: 30/09/2018

Activity or task details: Workshop/gig at Block Projects Sheffield invited by Kerry Campbell

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: In studio: Further research & development, spend 2 days in Women's Art Library.

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: In studio: Experiment with using props, begin to plan sessions at METAL

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: Day trip East Street Arts: reflecting on their decade of work providing infrastructure for artists

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: Day visit to the Artist House, Leeds: researching connection to embodied politics for gesture work

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: 2 day trip to Islington Mill, Salford: planning 2019 residency. Crit with studio Ebor Studios

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: In studio: 2hr crit with mentor Cally Spooner TBC

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: Begin planning design brief for website with peers/mentors

Project plan details

Start date: 01/10/2018

End date: 31/10/2018

Activity or task details: 1 day visit to People's History Museum Manchester

Project plan details

Start date: 01/11/2018

End date: 30/11/2018

Activity or task details: 1 week trip to Bergen: home residency with Eva Rowsen. Introductions to Landmark Kunsthall

Project plan details

Start date: 01/11/2018

End date: 30/11/2018

Activity or task details: In Bergen: Reflect with Eva Rowsen on her time their making shift to a feminist institution.

Project plan details

Start date: 01/11/2018

End date: 30/11/2018

Activity or task details: In Bergen: Relating our sculptural props to the structures needed for a new kind of organising.

Project plan details

Start date: 01/11/2018

End date: 30/11/2018

Activity or task details: In studio: Reflect on learning so far, connections made, planning for future.

Project plan details

Start date: 01/11/2018

End date: 30/11/2018

Activity or task details: Dinner crit exchange with LAH members: Raju Rage, Fanny Aboulker, Daniella Valz Gen & Ruthe Beale

Project plan details

Start date: 01/11/2018

End date: 30/11/2018

Activity or task details: In studio: Material to bring to METAL residency.
Researching possible locations to film in Southend

Project plan details

Start date: 01/11/2018

End date: 30/11/2018

Activity or task details: Web design consultation, possible designers:
Europa, Evening Class, OOMK.

Project plan details

Start date: 01/12/2018

End date: 08/12/2018

Activity or task details: Week 1 at METAL: Using space at Chalkwell Hall to plan sessions with collaborators, experiment

Project plan details

Start date: 01/12/2018

End date: 08/12/2018

Activity or task details: Week 1 at METAL: Create physical score in the space based on research to date.

Project plan details

Start date: 01/12/2018

End date: 08/12/2018

Activity or task details: Week 1 at METAL: Introduction of research to TOMA cohort.

Project plan details

Start date: 01/12/2018

End date: 08/12/2018

Activity or task details: Week 1 at METAL: Test photographs/filming in civic locations around Southend.

Project plan details

Start date: 01/12/2018

End date: 08/12/2018

Activity or task details: Week 1 at METAL: Connect to local music scene, begin to plan Molejoy gig

Project plan details

Start date: 09/12/2018

End date: 15/12/2018

Activity or task details: Week 2 at METAL: Experimenting with choreography, props & score.

Project plan details

Start date: 09/12/2018

End date: 15/12/2018

Activity or task details: Week 2 at METAL: Collaborators come to stay for 3 days of experimentation & filming.

Project plan details

Start date: 09/12/2018

End date: 15/12/2018

Activity or task details: Week 2 at METAL: Hosting & cooking peer exchange meal with TOMA, METAL staff, & our collaborators

Project plan details

Start date: 16/12/2018

End date: 22/12/2018

Activity or task details: Week 3 at METAL: Begin to learn Premiere pro & go through footage

Project plan details

Start date: 16/12/2018

End date: 22/12/2018

Activity or task details: Week 3 at METAL: Molejoy gig in Southend

Project plan details

Start date: 23/12/2018

End date: 24/12/2018

Activity or task details: Week 4 at METAL: Edit film, reflect on material amassed.

Project plan details

Start date: 01/01/2019

End date: 23/01/2019

Activity or task details: In studio: Reflect on the last 6 months, map the project & new connections made

Project plan details

Start date: 01/01/2019

End date: 23/01/2019

Activity or task details: In studio: 2hr crit with mentor Emma Hart (TBC) showing work in progress

Project plan details

Start date: 01/01/2019

End date: 23/01/2019

Activity or task details: Build website: upload documentation & commission writers to write accompanying text

Project plan details

Start date: 01/01/2019

End date: 23/01/2019

Activity or task details: Plan & research locations to show work in

Project plan details

Start date: 01/01/2019

End date: 23/01/2019

Activity or task details: Create plan for next steps, reconnecting with contacts made, picking up on conversations begun.

Project plan details

Start date: 01/01/2019

End date: 23/01/2019

Activity or task details: Invite all collaborators, peers & organisations to visit Lewisham Arthouse to meet studio holders

Project plan details

Start date: 14/01/2019

End date: 23/01/2019

Activity or task details: Reflect on difference between work at the beginning of development process & to date.

Project plan details

Start date: 14/01/2019

End date: 23/01/2019

Activity or task details: Compare previous work: soft improvised sculptural props to new works made in workshops

Project plan details

Start date: 14/01/2019

End date: 23/01/2019

Activity or task details: Write evaluation of the process & set goals for the next year with set milestones.

Project plan details

Start date: 14/01/2019

End date: 23/01/2019

Activity or task details: Get back in touch with contacts made at organisations etc in the 6 months to plan future projects

Helping us to evaluate the programme

This information will not be used in deciding whether to offer you a grant. No-one involved in processing or making a decision on your application will see your answers to the following questions.

We want to be able to understand the impact of Developing your Creative Practice as a programme. We hope this programme will support individuals to make a step-change in their practice, and when we evaluate the programme in the future we will use this data in an anonymised way – alongside other data – to help us understand some of the ways our grants may have had an effect.

What would you estimate your total income to be in the past 12 months (before tax or any deductions)? £15,000 to £19,999

What percentage of your income in the past 12 months would you estimate came from your practice? (eg commissions, paid work, grants) between 10% and 24%

Monitoring information

We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants. We will not use this information to assess your application. If you do not know some of the information or you would prefer not to provide it, you can fill in the 'Not known/Prefer not to answer' box.

Ethnicity:

White:	Is of ethnicity
British	<input checked="" type="checkbox"/>
Irish	<input type="checkbox"/>
Gypsy or Irish traveller	<input type="checkbox"/>
Any other white background	<input type="checkbox"/>

Mixed:	
White and Black Caribbean	<input type="checkbox"/>
White and Black African	<input type="checkbox"/>
White and Asian	<input type="checkbox"/>
Any other Mixed/Multiple ethnic background	<input type="checkbox"/>

Asian/Asian British:	
Indian	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>
Chinese	<input type="checkbox"/>
Any other Asian background	<input type="checkbox"/>

Black/Black British:	
African	<input type="checkbox"/>

Applicant: Sophie Chapman

54573695

Project: 'Our bodies are the only space we have' A 6 month self directed research and development plan: Sophie Chapman & Kerri Jefferis.

DYCP-00121065

Caribbean	<input type="checkbox"/>
Any other Black/African/Caribbean background	<input type="checkbox"/>

Other:	
Arab	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Age:

Age	Is of age
16-19	<input type="checkbox"/>
20-24	<input type="checkbox"/>
25-59	<input checked="" type="checkbox"/>
60-65	<input type="checkbox"/>
65 and over	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Disability status:

Disability type	Has disability
Visual impairment/Blind	<input type="checkbox"/>
Hearing impairment/Deaf	<input type="checkbox"/>
Physical impairment	<input type="checkbox"/>
Mental health	<input type="checkbox"/>
Invisible disabilities	<input type="checkbox"/>
Cognitive or learning disabilities	<input type="checkbox"/>
Not disabled	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Applicant: Sophie Chapman

54573695

Project: 'Our bodies are the only space we have' A 6 month self directed research and development plan: Sophie Chapman & Kerri Jefferis.

DYCP-00121065

Gender identity:

Gender	Is of gender
Male (including female-to-male trans men)	<input type="checkbox"/>
Female (including male-to-female trans women)	<input checked="" type="checkbox"/>
Non-binary (for example, androgynous people)	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Gender assumed to be at birth:

Male	<input type="checkbox"/>
Female	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Sexual Orientation:

Sexual Orientation	Is Sexual Orientation
Prefer not to say	<input type="checkbox"/>
Heterosexual	<input type="checkbox"/>
Lesbian, Gay and Bisexual	<input checked="" type="checkbox"/>
Other	<input type="checkbox"/>

To update any of this information please return to your applicant profile.

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on applications to this programme and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you, including our assessment of your application.

We comply with all aspects of the Data Protection Act 1998 – to find out more about how we use your information please read our data protection policy which is available from our website.

As a public organisation we also have to follow the Freedom of Information Act 2000. You must read the Freedom of Information section on our website before you sign your application.

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

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

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

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

X

I confirm that I am 18 years old or over (or will be at the time of accepting any grant offer made).

X

Name: Sophie Chapman

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

Tick this box if you consider your application or any supporting documentation to be confidential information and would expect us to treat as such on receipt of a request for information under the Freedom of Information Act.

☐

Please be aware that if we do receive a request for information we will contact you in the first instance to obtain your views on disclosing the information relating to your application and whilst we will take on board your response above, we cannot guarantee that information will not be provided in response to a request as we are required to approach each case individually and ultimately meet our legal obligations.

3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.

☒

4. Tick this box if you or any individual involved in the delivery of this activity- has worked for Arts Council England in the last three years- is an Arts Council (area or National) council member- is related to a current member of staff or council member

☐

5. I am happy to be contacted by Arts Council England, or by a third-party organisation on behalf of Arts Council England, for feedback to help evaluate the programme.

☐

Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

Page	Last Updated
Introduction	No Input Required
Applicant details	14/05/2018
Address information	14/05/2018
Activity Dates	14/05/2018
Activity focus	14/05/2018
Your work	14/05/2018
Your development	15/05/2018
Your work - attachments	15/05/2018

Application submission	Page 47	15/05/2018
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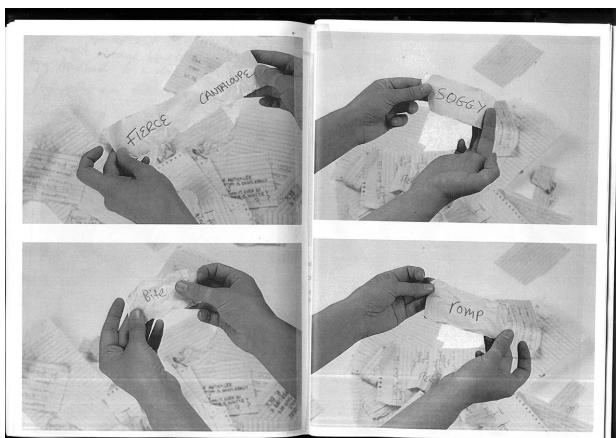
Applicant: Sophie Chapman

54573695

Project: 'Our bodies are the only space we have' A 6 month self directed research and development plan: Sophie Chapman & Kerri Jefferis.

DYCP-00121065

Amount requested	15/05/2018
Expenditure	15/05/2018
Project plan	15/05/2018
Helping us to evaluate the programme	14/05/2018
Monitoring information	14/05/2018
Declaration	15/05/2018



[FUCK IT LETS MAKE A BAND](#) Antiuniversity Now! Festival, supported by Furtherfield Gallery. Hope Play Space, Finsbury Park, London 2016 (film via link)

Top right: still from film documenting workshop & performance.

Top left: documentation of placards '*the moves*' used for punk aerobics during the workshop & again at [Body Nite](#) at Tate Exchange 2017.

Bottom left: page from [a punk manual](#) a self published, open source resource produced as a result of the event - image shows lyrics produced by participants.



[of the hand that points out, of fingers that see](#) (solo show)

Lewisham Arthouse, London 2016

Top right: install shot from exhibition; sculptural furniture (fabric & stuffing).
Made from banner / picnic blankets produced for *FUCK IT LETS MAKE A BAND*.

Top left: documentation from *Gestures for a Future Performance*
Sophie Chapman pictured.

Bottom left: documentation from *Gestures for a Future Performance* produced
with Kyla Harris & Jaca Freer & others.



[Behavioural Training for Astronauts for Earthlings](#)
roleplay / performance with Giles Bunch

Top right: participants during exercise to create a square whilst blindfolded at Supernormal Festival, Braziers Park, 2017

Top left: Sophie Chapman & Kerri Jefferis performing the roles of trainers (fabric props & geo dome structure), [The Palace](#) Nysa, Poland 2017.

Bottom left: restaging at Lewisham Arthouse Open Studio 2017.



[What Happened Between?](#) (solo show)

Lewisham Arthouse, London 2017

Top right: installation & event space. On the floor: *Plunge* interactive sculptural work (5x4, underlay + handmade cushion props). Visitors welcome to sit on / hold during events. On the wall: *Magic Holes & Psychic Threads* (1x1, digitally printed collages).

Top left: *Holding* testing props with members of the public plus drawings 2018.

Bottom left: detail from wall based images (right). Image from *Gestures for a Future Performance* with Serena Morgan & Louise Wilson 2017.



[Molejoy](#) band / sonic stunt with Giles Bunch (listen via link)

Top right: performance at The Palace, Nysa Poland 2017 (costumes by us, sculpture by Jackie Riccio)

Top left: playing [Sound is Sound is Sound](#) with Aidan Strudwick at The Albany, London 2017

Bottom left: playing Charismatic Megafauna Semi-Regular Album launch, at The George Tavern, London 2018

1st May 2018

Reference for Sophie Chapman and Kerri Jefferis.

Arts Council: Developing your Creative Practice

This is a letter of support to confirm the quality, ambition and impact of Sophie Chapman and Kerri Jefferis's collaborative art practice. I have known Sophie and Kerri for over 4 years and in this time they have been responsible for a number of provocative and experimental arts and cultural projects that I have directly experienced as a participant, viewer and fellow organiser.

Sophie and Kerri met at and have contributed to each iteration of the national festival I co-organise: Antiuniversity Now. Each year their projects have consistently embodied the organising ethos of the project (inclusive knowledge exchange and cultural democracy) using a social and performative approach to engage with a wide range of sites, contexts, people and ideas. Over this time it has been with great joy I have seen their ideas, methodologies and outputs develop nuance, complexity, confidence and enter new conceptual terrain with each iteration.

From my knowledge their work has spanned participatory performance, sonic experiments, image and film making and improvised encounters quite often performed in the public domain. Informed by feminist methodology, punk and dada legacies Sophie and Kerri are prolific collaborators, always seeking to platform others through their work. Their projects connected to the Antiuniversity have included; DIY Space for London, the Women's Art Library (Goldsmiths), Her Noise Archive (London College of Communication), Ultra-red Collective, 56a infoshop, Bedfellows, Tate Modern, and Furtherfield Gallery.

Here is an excerpt of a review I wrote of their piece for Supernormal Festival, Braziers Park, 2017: *'Behavioural Training for Astronauts for Earthlings was a participatory work in which audience members join a space mission. Based on the European Space Agency behavioural training programme, it is part performance, part game and part LARP. The plot is full of adventures, forcing participants to find ways to work collaboratively - from decision making to fulfilling practical tasks. The challenge is complex: managing the mission but also managing to suspend disbelief. The tension is tangible as at any point someone might crumble and take both the mission, and the performance, crashing down. Using minimalist props and no staging, the piece successfully questions and subverts authority by creating a space - physically, dramatically and conceptually - to explore these issues, while being engaging, risk taking and very funny. The three creators gracefully carry the entire crew and audience with them, in and out of space.'*

Individually Sophie and Kerri are very strong artists, and together are much greater than the sum of their parts. Therefore I have no apprehension vouching for the quality of their work. Sophie and Kerri, are a fundamental part of a interdisciplinary, networked scene of artists and cultural producers creating projects drawing on, and reframing the current political, social and economic landscape. Their statements are mature yet emotional and they create

uncompromising, but poignant comments on 21st century life. Sophie and Kerri's practice engages with the legacy rich space between conceptual art, social practices and activism. They approach each project with a high level of professionalism, commitment and engagement and I have seen and been part of work that resonates well with broad audiences.

Their artistic practice, spans both physical objects and interventions alongside a strong theoretical and concept based practice, due to this they are often asked to contribute to academic events and teach in numerous contexts. Their work has developed dramatically over the last three years, and I strongly believe that this is due to their commitment to the work on top of demanding, full time roles. As people who consistently share practice and knowledge, seeking to platform others; it is now time their work received financial resource, reflective space and structured input and guidance via through mentoring.

Sophie and Kerri's collaboration and work across various platforms and contexts is energetic, measured and filled with humour. They are do-ers, thinkers and networkers with ambitious ideas and I feel it is important they are receive resource to enable them to develop as practitioners and establish a base from which to grow.

Please don't hesitate to contact me if you require any further information.

Best regards,
Shiri Shalmy

Producer / Curator / Antiuniversity Now Co-organiser

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