

**MEETING 04/07/2013**

**Ref: 11699**

**ASSESSMENT CATEGORY - Accessible London – Accessible Arts**

**Mousetrap Theatre Projects**

**Adv: J Grieve Combes**

**Amount requested: £35,420**

**Base: Westminster**

**Amount recommended: £27,380**

**Benefit: London-wide**

**Purpose of grant request:** StageSeen - theatre days for deaf and hard of hearing young people including education resources, pre-show workshop and a captioned or signed matinee performance.

**Background**

Mousetrap Theatre Projects (Mousetrap) was set up by the owner of the theatre where the world's longest-running play 'The Mousetrap' is staged. Its aim is to open up outstanding theatre to all young people, particularly those who might otherwise consider London's rich cultural heritage closed to them. The organisation runs a range of access, education, audience development programmes, all involving a trip to a top London theatre production. Recent highlights include the first West End 'relaxed' performance for families with children with special needs (at 'Shrek') and 'MysterySolved' where primary school children went to see the 'Mousetrap' and then went back to their schools to write their own plays with three of the best stories subsequently staged at St Martin's Theatre.

**Funding History**

In 2007 you awarded Mousetrap £45,000 over three years towards 'Envision', a programme enabling blind and visually-impaired young Londoners to enjoy visits to West End theatres. This was well reported on.

**Current Application**

Building on Mousetrap's successful 'Envision' programme, StageSeen is a new programme which aims to make London's theatre accessible to deaf and hard of hearing young people. StageSeen was successfully piloted in 2012 at performances of The Lion King and Billy Elliot the Musical and several subsequent days have been funded through time-limited funding which will come to an end this year.

Mousetrap has applied for funding towards the costs of four StageSeen days per year, each for 30 young people and up to 20 accompanying adults. This is a complex programme as the young people have a variety of communication needs. Mousetrap has worked carefully with stakeholders such as Deafinitely Theatre (who you currently fund) to structure the day to meet these needs and to allow young people to fully engage in and understand the theatre experience.



In advance of their theatre trip, young people receive visual materials, including a written synopsis and DVD, and teachers, parents and carers receive a range of educational resources. The day itself includes a 90 minute drama workshop led by a trained deaf theatre artist from 'Handprint Theatre Company' using combination of British Sign Language (BSL), sign-supported English and spoken English. Young people then have an on-stage tour and chance to meet the cast. The day culminates in best seat tickets to a matinee performance (each term one performance will be BSL interpreted and the other captioned). After the event Mousetrap keeps in touch with young people and adults by sending them information about forthcoming accessible performances.

### **Financial Observations**

The latest audited accounts for the year ended 31<sup>st</sup> August 2012 show a deficit of £136,690 (21% of turnover), comprising deficits of £116,471 and £20,219 on restricted and unrestricted funds respectively caused by spending income received in the prior year. The reserves policy states that the organisation aims to hold free unrestricted reserves equivalent to 6 months budgeted operating expenses, which the organisation has calculated as being £350,000. At 31<sup>st</sup> August 2012 free unrestricted reserves stood at £349,399, in line with the target level.

Management accounts for the year ended 31<sup>st</sup> August 2013 anticipate an overall deficit of £56,446 (6.7% of expenditure), comprising a deficit of £85,693 on restricted activity, again due to the spending of funds awarded in previous years, and a £29,247 surplus on unrestricted funds.

The charity is forecasting expenditure of £887,100 and, after income of £736,640, a deficit of £150,460 in 2013/14. Income of £209k (28%) has been secured and £130k (18%) is anticipated from conservative estimates of programme activity income. The remaining £400k (54%) is hoped to be raised through donations and grant applications. The charity plans to fund the deficit of £150,460 from designated reserves (£90k) set aside specifically for work in 2013/14 and from free unrestricted reserves (£60k).

### **Officer's Appraisal**

There is very little accessible theatre in London's West End tailored to the needs of deaf and hard of hearing young people. StageSeen is a well-considered programme that tackles this gap through a structured education programme that gives young people a magical day out at the theatre. An external evaluation found that not only did the day allow young people to experience the theatre, but provided valuable social opportunities and inspiration from role models through the deaf theatre practitioners.

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StageSeen has been hugely oversubscribed to date. Your funding would allow another 180 to take part and would give Mousetrap the stability to run and develop the project over three years. Although Stageseen is open to participants across England, based on pilot findings, it is anticipated that well over 50% will be London residents. The organisation is however mindful that your funding can only be used to support Londoners and accordingly has only requested 50% of total project costs. Should City Bridge Trust funding be awarded, it is likely that this will help lever in the remaining funds.

StageSeen is supported by theatres which offer discounted tickets (up to £45 discount per ticket) and stage management and cast give up their time for free. However a small proportion of the request before you is towards the cost of theatre tickets, which you have previously viewed as subsidising commercial ventures and so outside your policy. The applicant is confident, however, that other funders can be encouraged to take on this element. The recommended grant sum also excludes the contingency element included within the request, which is your usual practice.

### **Recommendation**

**£27,380 over 3 years (£8,810; £9,180; £9,390) towards the costs of StageSeen, subject to receipt of a satisfactory budget for 2013/14, and on additional funds being raised to make the project viable. The grant cannot be used towards the costs of subsidising commercial ticket sales.**





# The City Bridge Trust

Charity Registration Number: 1035628

## Working with Londoners: Application for a grant

Please read the guidance notes before completing this form

Reference:  
(office use only)

11699

Date Received:

14/03/2013

Programme  
Area:

01

### 1. About your organisation

Name of organisation applying for grant: <b>Mousetrap Theatre Projects</b>	
If the organisation is part of a larger organisation, what is its name? <b>n/a</b>	
Address for correspondence: <b>23-24 Henrietta Street London</b>	
Postcode: <b>WC2E 8ND</b> Is this your home address? <b>No</b>	
Contact person: <b>Mrs. Gayle Bryans</b>	Position: <b>Development Manager</b>
Phone: <b>020 7632 4120</b>	Fax: <b>020 7632 4111</b>
E-mail: <b>gayle@mousetrap.org.uk</b>	
Website: <b>http://www.mousetrap.org.uk</b>	
Legal status of organisation: <b>Registered Charity</b>	
If registered, please give charity number: <b>1053434</b>	
Date organisation established: <b>29/02/1996</b>	

### 2. Request for funds

Under which of the Trust's themes are you applying (see our website or brochure for further details)? <b>Accessible London - Accessible Arts</b>
Purpose for which funds are requested: (25 words maximum) <b>StageSeen - theatre days for deaf and hard of hearing young people including education resources, pre-show workshop and a captioned or signed matinee performance.</b>
How much funding is requested? <b>Year 1: £11,475 Year 2: £11,868 Year 3: £12,078 Total: £35,420</b>

### 3. Aims of your organisation

We believe that all young people should have the opportunity to attend outstanding theatre, irrespective of their cultural, social or economic background. Our mission is to increase young people's access to the best of live theatre in London (particularly young people who are disadvantaged) and to enable them to engage creatively with that experience.

We aim to:

1. Open doors to young people who have never been to the theatre before, specifically those with limited resources, support or a disability
2. Use theatre as an education resource in and out of the classroom to enhance the curriculum, invigorate learning, teach new skills and aid personal development.
3. Help young people make the leap to attending theatre on their own and with friends to make theatre an ongoing, inspiring part of their lives
4. Create links through developing training and skills-share events for young people and adults working with young people and lead cooperative educational initiatives with theatres across London.

### 4. Main activities of your organisation

Our programmes all include a theatre trip to a top London production, arranged under our 4 aims:

#### 1. Opening Doors

- TheatreOpeners -- subsidized theatre trips for secondary schools
- Envision -- theatre days for blind and partially sighted young people
- StageSeen - theatre days for deaf and hard of hearing young people
- Theatre Journeys - theatre trips and workshops for special schools
- Family First Nights -- theatregoing for low-income families
- StageXchange -- drama projects for youth groups

#### 2. Education

- Play the Critic -- journalistic review-writing on theatre, dance, opera
- StageSong -- composing for musical theatre
- StageBusiness -- marketing and producing theatre
- TheatreWorks -- bespoke projects on a subject of the teacher's choice
- Techtaster -- lighting and sound design
- PowerPlay -- bespoke projects for Pupil Referral Units
- NextStage -- drama projects for youth groups to develop employment-seeking skills

#### 3. Audience Development

- C145 and WestEnd4£10 - independent theatregoing for 15-18 yr olds and 19-23 yr olds respectively
- Teachers Preview Club -- theatregoing for teachers

- 4. TheatreCraft Day careers fair, EducationLive event for teachers, Youth Forum, training for youth leaders and arts practitioners

### 5. Number of staff

Full-time	Part-time	Management committee members	Active volunteers
<b>5</b>	<b>4</b>	<b>10</b>	<b>3</b>

### 6. How do you support your volunteers?

We have a Volunteer Policy document which includes information on induction, conduct, supervision and support, confidentiality, travel and subsistence re-imburement, child protection and safeguarding, recruitment, exit procedures. We have a Volunteer Agreement setting out their responsibilities and rights.

### 7. Property occupied by your organisation

Is the main property owned or leased/rented by your organisation?	If leased/rented, how long is the outstanding lease/rental agreement?
<b>Leased</b>	<b>6 months</b>



## 8. Finance

From your most recent audited or independently examined accounts, complete the following:

Financial year ended -

Month: 31<sup>st</sup> August

Year: 2012

<b>Income received from:</b>	<b>£</b>
Voluntary income	489,906
Activities for generating funds	0
Investment income	6,610
Income from charitable activities	153,780
Other sources	0
<b>Total Income</b>	<b>650,296</b>

<b>Expenditure:</b>	<b>£</b>
Charitable activities	651,476
Governance costs	18,706
Cost of generating funds	116,804
Other	0
<b>Total Expenditure</b>	<b>786,986</b>
<b>Net (Deficit)/Surplus:</b>	<b>(136,690)</b>
<b>Other Recognised Gains/(Losses)</b>	<b>0</b>
<b>Net Movement in Funds</b>	<b>(136,690)</b>

<b>Asset position at year end</b>	<b>£</b>
Fixed assets	6,140
Investments	0
Net current assets	545,092
Long-term liabilities	0
<b>*Total A</b>	<b>551,232</b>

<b>Reserves at year end</b>	<b>£</b>
Endowment funds	0
Restricted funds	105,693
Unrestricted funds	445,539
<b>*Total B</b>	<b>551,232</b>

\* Total A and Total B must be the same and should be taken from your balance sheet

## 9. Statutory funding

For the financial year above, what % of your income was from statutory sources?  
3%

## 10. Material changes

Describe any material changes to the organisation's activities, structure or financial position since the date of the most recent accounts:

Of the £445,539 unrestricted reserves, £90,000 was Designated funds.

A new board member - Mary Hammond.

## 11. Previous applications to the Trust

Have you applied to the Trust before? If so, please give details:

Month/Year:	10/06	Ref:	7676	Grant received:	£45,000	OR application rejected?	No
Month/Year:		Ref:		Grant received:		OR application rejected?	
Month/Year:		Ref:		Grant received:		OR application rejected?	

## 12. Previous funding received

Funding received by your organisation from the following sources during the last **THREE** years:  
**(i)** City of London (other than the City Bridge Trust) **(ii)** London boroughs **(iii)** London Councils (formerly ALG)  
**(iv)** Health authorities **(v)** Central government departments **(vi)** Other statutory bodies (e.g. Housing Corporation, Arts Council) - List source, years and annual amounts:

	Year: 2010	Year: 2011	Year: 2012
(i)			
(ii) City of Westminster Royal Borough of Kensington & Chelsea	5,050 774		
(iii) London Councils <i>JGC</i>	17,363	11,575	14,168
(iv)			
(v)			
(vi) Arts & Business Arts Council		4,804	7,716

## 13. Previous grants received

Grants received by your organisation from charitable trusts and foundations (other than the City Bridge Trust) during the last **TWO** years. List source, years and annual amounts:

	Year: 2011	Year: 2012
Theatre Development Trust	150,000	150,000
ICAP	240,000	
Garfield Weston Foundation	50,000	
Trafigura Foundation	80,000	
Mousetrap Productions Ltd	48,612	67,102
x32-35 grants of less than £50,000 each	283,833	218,496

## 14. What steps is your organisation taking to reduce its carbon footprint?

Currently we are:

- weekly recycling
- lease a more energy efficient copier printer
- shut down PCs not in use and use energy save options
- switch off office lights when no one in the office
- only use heating when required
- making use of email more for marketing to reduce printing.



## 15. Purpose

Complete this section whatever the amount of grant requested. **In addition**, if the request is for £25,000 or more in total, a fuller proposal should be sent with this form. Also, if your application is for all or part of new or existing post(s), please enclose a copy of the relevant job description(s) including the salary level.

**In order to provide the right information, please refer to guidance note 15 before completing this section.**

### OVERVIEW

StageSeen gives young people who are deaf or hard of hearing the chance to experience the magic of live theatre, meeting the Trust's priority area of 'increasing disabled people's participation in arts opportunities'. Each StageSeen day centres around a play or musical, chosen by us for its specific appeal to young people and suitability for those who have a hearing impairment. It includes education resources, a workshop, on-stage tour and BSL interpreted or captioned matinee performance.

### HISTORY

StageSeen was modelled on our very successful Envision programme for blind and partially sighted young people. In line with the City Bridge Trust's Principles of Good Practice, we consulted with a wide range of organisations and deaf practitioners including Graeae, STAGETEXT, Deafinitely Theatre, DRoots and City Lit Deaf Education Department, SEN teachers and theatre artists. We assembled a Steering Committee drawn from the consulted groups to provide guidance on the structure of StageSeen days, piloting it in 2012. We commissioned an external evaluation by the Royal Association for Deaf People (RAD), using the results to make improvements.

Our track record with Envision, now running for over 10 years, demonstrates our capability of running specialist projects of this nature. We are highly praised by parents of participants on our knowledge of working with young people with special needs. The RAD evaluator noted that "the success of this project is attributed, in the main, to the expertise and skills of the project manager."

### THE NEED

- Lack of knowledge about accessible performances and BSL interpreted versus captioning
- Perception of their families or teachers that theatre is not appropriate for them
- Language: Many have low literacy skills and are therefore unable to access publicity materials or keep up at captioned performances. BSL users are often not at a sufficient standard to keep up with the interpreter.
- Availability -- accessible performances are infrequent and the productions not always suitable for or appealing to young people.
- Travel -- young people lack experience of using public transport to access the city.

"...My family doesn't think it is worth it for me to go to the theatre because I will be bored and staring at the space. Also they said they don't feel comfortable interpreting for me in the theatre because they want to concentrate and enjoy themselves..." (Child, aged 15 attending Billy Elliot the Musical StageSeen pilot day)

### STRUCTURE

Prior to each StageSeen day we send the participants visual materials about the production including a written and DVD (signed and subtitled) synopsis, to help prepare them for their theatre visit. We send resources to the adults with discussion topics, classroom activities etc.

On the day of the performance:

- 90-minute drama workshop led by trained deaf theatre artists plus an interpreter exploring elements of the production
- Tour of set, props and costumes & meet the cast.
- Best seats to a matinee performance: either BSL interpreted or captioned
- Where available, portable neck loops are provided for hearing aid users
- Participants receive information for further opportunities to attend signed or captioned performances and other arts activities that serve the Deaf community.

### OBJECTIVES

1. Open the door to London's best theatre to 120 young people each year.
2. Enable the young people to engage more fully with the theatre production and at a much deeper level of understanding.
3. Unlock minds to new arts experiences, challenging assumptions by the young people and their parents/teachers about what experiences they are able to appreciate.
4. Encourage future theatre visits by giving young people the confidence, motivation and means to seek out further opportunities.



**16. Explain how you will monitor and evaluate both your own outcomes and those of the programme under which you are applying.**

All the young people participating are asked to complete feedback forms rating each aspect of the day itself (workshops, tour, performance) and the extra resources. This helps us to assess the value of each element of the programme to the young people.

Accompanying adults fill in evaluation forms, giving detailed feedback, e.g. how they feel the young people benefitted; what aspects they considered to be most valuable; what could be improved; suggestions for what else we could add to the whole experience. The results will be used to make adjustments and improvements for the following year.

**17. Beneficiaries**

In line with our anti-fraud policies, we may, in exceptional circumstances, require you to provide contact details of your beneficiaries (see Guidance Notes).

How many people will benefit from the grant per year?  
**120**

What age group will benefit? 11-18 yrs old

In which local authority is your organisation based?  
**Westminster**

Which borough(s) of Greater London will benefit from this grant?  
(if more than one, please give % for each)  
**All boroughs**

At what address will the activity be located?  
**In central London theatres, usually in the West End.**

What will the ethnic grouping(s) of the beneficiaries be?

	%		%
White - British		Black - Caribbean	
White - Irish		Black - African	
White - Other (please describe)		Black - Other (please describe)	
Asian - Indian		Black - British	
Asian - Pakistani		Chinese	
Asian - Bangladeshi			
Asian - Other (please describe)		Other (please describe)	
Open to everyone			<b>100</b>

What proportion of the beneficiaries will be disabled people?  
**100%**

## 18. Funding required for the project

What is the total cost of the proposed activity/project?

(List main expenditure headings and amounts)

Expenditure heading	Year 1 £	Year 2 £	Year 3 £	Total £
Theatre Tickets	4,240	4,240	4,240	12,720
Education resources	2,380	2,451	2,525	7,356
Pre-show workshops and tour	6,500	6,915	6,971	20,386
Interpreting and captioning performances	2,770	2,853	2,939	8,562
Communications support	304	313	323	940
Equipment hire	500	515	530	1,545
Marketing and communication	360	371	382	1,113
Photography	250	258	265	773
Programme Manager	4,000	4,120	4,244	12,364
NI at 13.8%	552	569	586	1,707
Contingency @ 5% of total costs	1,093	1,130	1,150	3,373
<b>TOTAL</b>	<b>22,949</b>	<b>23,735</b>	<b>24,155</b>	<b>70,839</b>

What income has already been raised? (List amounts and main sources)

Source	Year 1 £	Year 2 £	Year 3 £	Total £
Income from ticket charge to participants	2,200	2,200	2,200	6,600
<b>TOTAL</b>	<b>2,200</b>	<b>2,200</b>	<b>2,200</b>	<b>6,600</b>

What other funders are currently considering the proposal?

Funder	£
Alfred and Peggy Harvey Charitable Trust	4,000
Sobell Foundation	15,000
Ovingdean Hall Foundation	20,000
<b>TOTAL</b>	<b>39,000</b>

## 19. Funding requested from the Trust

How much is requested from the Trust? (List main expenditure headings and amounts)

Expenditure heading	Year 1 £	Year 2 £	Year 3 £	Total £
Theatre Tickets	2,120	2,120	2,120	6,360
Education resources	1,190	1,226	1,263	3,678
Pre-show workshops and tour	3,250	3,458	3,486	10,193
Interpreting and captioning performances	1,385	1,427	1,470	4,281
Communications support	152	157	162	470
Equipment hire	250	258	265	773
Marketing and communication	180	186	191	557
Photography	125	129	133	387
Programme Manager	2,000	2,060	2,122	6,182
NI at 13.8%	276	285	293	854
Contingency @ 5% of total costs	547	565	575	1,687
<b>TOTAL</b>	<b>11,475</b>	<b>11,868</b>	<b>12,078</b>	<b>35,420</b>



## 20. Funding requested from the Trust (continued)

When will the funding be required?

02/09/2013

Is the activity to continue beyond the period for which funding is requested?

If so, how will it be resourced?

**Yes, we hope StageSeen will follow in the footsteps of Envision and be one of our long running programmes. We will raise funds from charitable trusts and foundations and from our individual givers to resource the programme in the future.**

If any planning or other statutory consents are required for the project to proceed, what stage have the applications reached?

**N/A**

### Declaration on behalf of applicant organisation

I, GAILE BYRANS (your name)

am an authorised representative of

MOUSTRAP THEATRE PROJECTS (your organisation)

within which I am DEVELOPMENT MANAGER (your position)

**To the best of my knowledge, all the information that I have provided in this application form is correct. I fully understand that the City Bridge Trust has zero tolerance towards fraud and will seek to prosecute and recover funds in every instance.**

Signature G. Byrns Date 15/3/13

#### How your information will be used by the Trust

City Bridge Trust (which is administered as part of the Bridge House Estates by the City of London Corporation) processes personal data in compliance with the Data Protection Act 1998. The Trust obtains and uses information, including personal data, as part of the process of assessing grant applications and monitoring the use of grants. The information you provide on the application form may be made public as part of the assessment of this application. In addition, the Trust may share this information with third parties, including other funders, its external consultants and external auditors, police and regulatory bodies for the purpose of determining, preventing or detecting crime; or ensuring that no organisation is receiving duplicate funding; or the validation of contracts; or where this is otherwise required by law.

**By signing and submitting your application form you give your explicit consent for us to use data relating to your application as set out above.**

Our contact details for enquiries about how we process your information are:

The City Bridge Trust, City of London, PO Box 270, Guildhall, London EC2P 2EJ. Telephone: 020 7332 3710

#### Concerns over fraud and corruption

Should you, at any time, have concerns of fraud and corruption within your organisation relating to the grant, then please raise your concerns with us using our Whistle Blowing facilities. You may use our Audit team's 24 hour answer phone number, 020 7332 3663, to report the details or email [raiseyourconcern@cityoflondon.gov.uk](mailto:raiseyourconcern@cityoflondon.gov.uk)

**Return the completed form to: The City Bridge Trust**

City of London  
PO Box 270  
Guildhall  
London EC2P 2EJ