

PROJECT GRANTS FAQS

Frequently asked
questions about Arts
Council England's Project
Grant fund & application
process.

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**ARTS COUNCIL
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THIS RESOURCE IS A DIGITAL RECORD OF A Q&A THAT FOLLOWED FUNDING FOR QUEERS.

THIS WAS A PRESENTATION GIVEN BY ARTS COUNCIL ENGLAND AND FACILITATED BY RAZE COLLECTIVE.

WE'RE SHARING THESE QUESTIONS & ANSWERS SO MORE PEOPLE CAN BENEFIT FROM THE SESSION.

WE HOPE YOU FIND IT HELPFUL!

This is only a record of specific questions and answers and is **not** the full guidance. Please head to Arts Council England's website for detailed info.

www.artscouncil.org.uk/ProjectGrants

Do Arts Council fund artists or organisations with overlapping crafts and practices.

Yes, artists should self select a primary art form that relates to their project. Combined Arts is an option but generally relates to projects that are non-art form specific (festivals, outdoor arts, creative media, and/or performance & live art outside of visual art contexts). If in doubt, give customer services a call.

If a project has already started is it ineligible? If this application is going to expand the work, allowing it to reach further goals, is this OK?

ACE cannot fund activity which has already happened. ACE can fund projects which happen in multiple stages. For example, you might have already done research & development for a new drag show & then want to apply for a project grant to support the full creation & premiere of that work- that would be fine.

Are there different parts of the application that are seen on their own at each stage? Eg. timeline and budget *only* at eligibility or risk step — does this mean some info needs to be there even if it's repeated later in the application?

Concise repetition is good and makes it easier for the panel to quickly find the information they need when reading your application.

Where can I access short descriptions of the Let's Create Outcomes?

The Strategy can be found at arts council.org.uk/lets-create. For Under 30K applicants, you do not have to read the strategy. Think about the 3 outcomes in terms of their final words, so:

- Creative People: focussing on everyday creativity at all ages (projects focusing on children & young people often fall under this outcome)
- Creative Communities: Place-based work. Activity which is happening in & connected to a specific place
- Creative Country: Thinking about professional work. Supporting the arts sector/industry. Opportunities for training & professional development.

If I am a London based artist and want to expand outside of London, does that work in my favour?

If the aim of your project is to expand the reach of your work to a specific place, then talk about this & the work you're doing to build relationships with relevant communities & partners in this place.

In terms of reach, it can be really hard to guess how many people might come to something. How do you recommend approaching this?

It's better to underestimate. Be realistic. For example, basing your estimated ticket sales somewhere between 40%-60% of total capacity is a sensible approach & demonstrates that you know what you're doing. If you have information or data from past events which support your estimates (baseline data), use that.

How is "something that's already happened" defined? For example, I've written an opera in my own time and I want to develop it in a workshop. How "happened" does that make the project? Can I include a creative fee for the writing if it's already happened?

You cannot retrospectively pay yourself, but you can apply for more time & money to develop the project.

I just want to make a show. How likely or unlikely are you to get funding for a project that doesn't include additional community-based workshops?

It really depends on the project. It's about community and creativity. Don't just tack on outreach that feels useless or irrelevant.

When explaining your project in the application, how important is it to explain your ideas clearly and step by step, versus in a more descriptive way? Would you encourage more creative explanations, e.g. detailing what it might feel like to walk through an exhibition?

Be clear & concise with your answers. Bullet points are good. Avoid overly specialist or academic language. The people reading applications may not be specialists in your area so do not assume understanding. If the impact you want is connected to feeling / the experience, think about including ways of collecting that information (feedback/surveys/vox-pops) as ways to evidence this impact & understand what people thought of your work.

How can income match the expenditure if we don't know exactly how many people will attend an event (and so can't know for sure the exact income)?

If you are generating income from ticket sales, you will need to estimate how many tickets you will sell. This can be a conservative estimate (e.g base your ticket income on selling 60% of available tickets). You then plan to spend the resulting income. You can also include a contingency in your budget, which mitigates risk e.g low ticket sales. Should your final project income exceed total expenditure you may have to forfeit part or all of your final payment or repay some of your grant.

Is a partner anyone working on or helping with a project? Or it is just the people/companies that are giving in kind support?

Partners help you deliver the project, without them you couldn't make it happen. All the creatives, artists & practitioners are your partners (creative practitioners). Partners are also the organisations, venues, companies, charities or collectives supporting your work. Other examples include; access consultants, fundraising experts, an accountant, photographer, dramaturg, social media assistant.

Can you explain how people are going wrong in the planning section in the new form?

Make sure your project = your timeline = your budget. If you talk about specific outcomes in your project description, make sure these are outlined in your timeline. For example; if you describe finance & budget management training in your project, include these in your timeline. Similarly, activity in your timeline should reflect your budget. For example, if you are doing a 4 night run of shows but have no marketing budget & no mention of a marketing campaign in your timeline, this does not seem viable.

Do assessors look back at our previous applications when looking at a new one?

Yes.

Is the new form in character count or word count?

It is in character count. To save on characters, think about using defined terms. For example, Raze Collective (RC).

If I apply for a project grant and it's successful, can I apply for another grant before activity/reporting has completed on the previous project?

Yes you can, but you should explain how you will manage two concurrent or consecutive grants. In some cases, applicants might have a condition on their next grant. For example, they have to report on the first one before submitting another. If this is the case, you will be informed when with your offer letter.

Can Letters of support from partners or funders be used in the Examples attachment?

Yes. Your attachments will be engaged with up to 5 single sided A4 pages. Anything over this will be disregarded in the decision making.

When Arts Council England asks about what you've achieved, do you expect qualitative or quantitative information?

A mix of both is good.

When talking about communities, does this just mean place-based/geographic communities?

You can frame community in your own words in a way that is relevant to your project. The more specific you can be about a community the better. For example; “My zine making workshops will reach the LGBTQ+ community” is quite general. A stronger example would be “zine making workshops, taking place in London’s LGBTQ+ Centre(Southwark), is aimed at 18-24yr old LGBTQ+ people based in south-London”.

English is not my first language. Is spelling & grammar assessed?

No. As long as it is legible. If you need support, contact customer services.

Should you refer to a previous unsuccessful application when resubmitting?

Yes. If you are applying again, you should refer to the feedback you received and demonstrate how this resubmission has responded to that feedback.

Would you suggest including resubmission in the project name?

Yes. You can also add the number of times resubmitted. For example; Jennifer Coolidge Clown R&D Resubmission No. 3.

Is there a way to talk about communities of people & their intersections?

Yes. Tick the boxes against the demographic groups you plan to reach & then in the answers narrativise it (write about it). For example you might tick that you are going to reach people Aged 60-64, 65-74 & 75+, people who are Black/Black British African & people who are Queer, Gay & Bisexual. Then in your answer, you might write about delivering creative writing workshops for Over 60s queer people of colour, explaining how this specific activity is tailored to engage with people of this unique and specific intersectional lived experience.

If the income & expenditure are supposed to equal 0, how are we supposed to make money to fund other projects?

Because ACE is public money, it cannot support projects which make a profit. ACE delivers funding programmes through public investment and as such any grants cannot be income earning for the grant holder. Public investment in your work is tax free and as such you cannot make a profit; the funds support delivery of non-profitable work for the public of England.

What should I do if you don't have a fixed home address?

Call customer services, ACE can usually accommodate this

What is your advice on how far in advance an application should be submitted?

It is important to make the case in your application for “why now”. Explaining the urgency/need for investment in your project at this time. If you have submitted your application with ample time for resubmission, tell us this in the risks & challenges section because it demonstrates how you are mitigating risk.

If you have unconfirmed match funding, is there a % amount which means that it's too much risk & you wouldn't be funded?

- For touring applications, match funding has to be confirmed.
- For under 30K applications, having confirmed match funding is not essential.
- For over 30K, it is more nuanced. Having match funding does strengthen the overall application, in terms of viability.

You might have unconfirmed match funding from a funder/partner who has (for example) supported your work for several years. In this case, the risk is not as high because there is evidence that you have received this fund before.

What box should I tick if I work across art forms?

Choose the main one & give more detail in the text.

How is the application different from past versions?

In the past, the focus has been more on reaching audiences. Now the focus is on everyday creativity (and communities), what is this creativity and how does it engage people?

In the past I've included a lot of information in the partner biography section, has this changed?

In the new form, it's really important to explain why your partners are important within the written answers. The partner biography is not read by all assessors so all important information about partners should be included in the main question/answer section.

What risks should I be thinking about?

Some areas to think about are

- finance (funding, budget management)
- people (staff turnover, changes to the team)
- reputation
- accessibility
- safeguarding.

Demonstrating an appropriate consideration of the risks that could occur & ways that you are mitigating (planning) them will strengthen your application.

Raze Collective is a charity established to support, develop and nurture queer performance in the UK. Through our queer-led, artist & community driven programme we curate innovative events & performance opportunities for queer creatives.

@razecollective



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Funding for Queers took place on January 23rd 2024.
All information in this resource is up to date as of March 2024.

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