

Getting Started in Writing Funding Applications

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Training Aims



- Provide insight about what funders look for in applications
- Develop skills in writing successful applications & how to build a strong case for support
- Understand how to budget for proposals
- Understand how to devise evaluation frameworks
- How to create project timelines for your project
- Develop an understanding of best practice

Fundraising Mix



1. Public/Statutory Funders
2. Trusts/Foundations
3. Individual Giving -
 - Gifts & donations
 - Members/Friends schemes
4. Corporate -
 - Hard Sponsorship
 - Soft Sponsorship/Donations - CSR

Approaching Statutory Funders



- Public money
- Set up to give away money in line with stated criteria -ACE's strategy 'Let's Create'
- Professionals/qualified to carry out work/track record/credentials
- Cost effective & efficient - Value for money for delivering high quality standards
- Impact on beneficiaries - showing impact & how project will engage with public
- Accepts jargon used by sector

Approaching Trusts/Foundation



- Private money – all registered charities
- Set up to give away money – approx. 14,000 in UK giving away approx. £23 billion in 23/24 = 7% increase
- Chooses 'life-cycle' of giving & how capital is spent
- Has specific criteria/areas they will/will not support – most will only fund registered charities & CIO's
- Focused on addressing a need with interesting & innovative projects
- Keen to see impact on beneficiaries backed with evidence
- Credibility/Track Record
- Provides a great way to build relationships – can go on to fund multi-year
- **Personal contacts**

Trust/Foundation Funding Trends



- more competitive process now due to record-breaking demand (due to cuts in LA funding)
- prepared to fund more CORE work
- focused on inclusion & access - addressing root causes of inequality & social change
- concerned about distributing resources nationally
- more 'place-based' funding
- revised thoughts around levels of reserves
- keen to support partnership funding models
- responding to **climate emergency** as an area of support

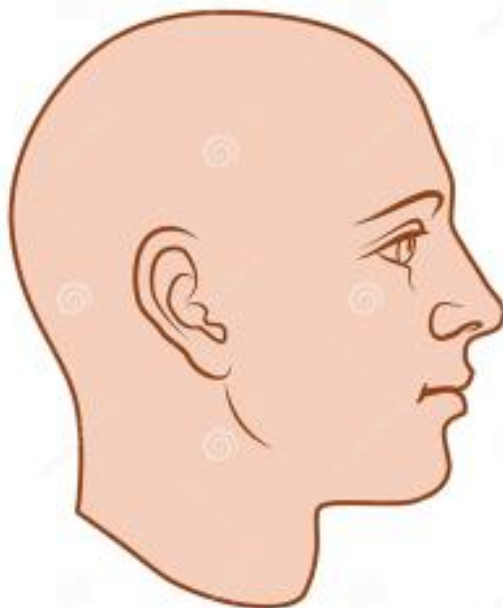


Fundraising is often like ships passing in the night on dark, windswept seas.....

YOU telling the Funder lots of things they don't need or want to know....

The Funder wants to know all sorts of things which YOU don't think are relevant...

Case for Support



Start with WHY



- Simon Sinek author of Start with Why
- communicate your mission from the inside out
- start with WHY you do what you do, before saying HOW & WHAT you do
- should be visionary

<https://www.start-with-why-ted-talk&view>

The
Golden
Circle



Making the Case – 100 words example



‘MBC is passionate about building audiences for original choreography and new ballet for the stage and screen, through pushing boundaries and delivering ambitious projects that excite artists and inspire people. We believe everyone should have opportunities to access culture, and aim, through our projects, to develop the next generation of talent, particularly in areas of Hull, an area of limited provision. With the announcement of becoming Hull New Theatre’s first-ever Associate Company, we will develop both organisations shared aims of widening engagement and cultivating audiences for dance in the Hull community and beyond, with projects that change people’s lives.’ (99 words)

Summary Project Idea for ACE's National Lottery Project Grants



(Word limit = 50 words or 300 characters w/spaces)

Aarati will develop a new work, Magical Honey (MH) & tour an existing show, Apple 'n' Spice (AnS) to reach new young audiences & their families. Both are high-quality, engaging pieces using dance, music, storytelling, magic, & shadow puppetry influenced by South Asian culture and heritage.

(46 words; 291 characters w/spaces)

Making the case - Exercise



Write about your project in approximately 100 words - why you/your organisation is so important, and why your proposal is worth backing

Dancing with elephants...



Writing in Plain English



INVESTIGATIVE QUESTIONS

- **WHY** the work you want to do is so important, **WHY** you're the best to do the work
- **WHO** you are and **WHO** will do the work
- **WHAT** you do already, **WHAT** you are proposing to do....
- **WHERE** and **WHEN** will your planned project take place
- **HOW** much will the project cost - **HOW** much do you need from the funder

Verbicide



**Words that are utterly meaningless
(jargon)**

“A demonstrated commitment to co-operation and collaboration forms the cornerstone of this extremely unique partnership between the two organisations.”

Verbitis



Inflamed words – unsubstantiated superlatives

“Our organisation is a unique company in the visual arts sector, and our work is highly innovative...but we operate in a very desolate and very deprived area...”

Verbosity



Going on and on and on and on and on...

“I hope you will be able to give favourable consideration to our request for support; if you would like to discuss this initiative further or require more information, please do not hesitate to contact me at the above address.”

Verbification



Motor-mouth syndrome

“During the time that the artists are in residence, and due to the fact that participants will need time in order to finish their final works, the project will run over the amount of 10 days.”

Using Plain English - Exercise



“We passionately champion independent artists and small companies who are often exploited and poorly remunerated, stifling creativity and diminishing the health of the sector.”

“There can sometimes be a synergistic interface between the particular qualities of our organisation and that of activities currently being undertaken by aspects of the local authority arts development officer’s activities.”

“Your grant has proved to be of very great significance to this organisation, and we would like to express our gratitude on behalf of all concerned working with the organisation and artists involved.”

Tips for Better Writing



Vary sentence length

Vary the length of sentences: eg.

The performers are reminiscent of characters from a Beckett play; they explore their stage space and their relationship with each other using movement, music, video, and props.

= 27 words

The result is at once bizarre, intriguing and touching.

= 9 words

Tips for Better Writing - 2



Split and connect sentences

Use a **FULL STOP** and restart the sentence with a connecting word such as **'however', 'so', 'also', 'yet', or 'further'**

*Evidence indicates that the arts are a “vehicle for socially marginalised groups to articulate their concerns, emphasise their contributions to communities and assist with social integration.” (LGA, 2011) = **26 words***

However,** for many there is scant provision for engagement with the arts, especially artistic work of world-wide renown. = **18 words

Tips for Better Writing - 3



Use lists – bullet points

Vertical lists break long sentences into manageable chunks. (eg.)

Through the activities offered in Cre8, we aim to:

- *develop young peoples' interpersonal, communication and creative learning skills*
- *introduce participants to different disciplines related to physical movement, music and drama*
- *provide young people including those who are disabled with performance opportunities*
= 44 words

Tips for Better Writing 4



Use an **ACTIVE VOICE** whenever possible

***ACTIVE:** The musicians played antique instruments to create sumptuous sounds.*

***PASSIVE:** Antique instruments were played by the musicians to create sumptuous sounds.*

Avoid overusing **THERE IS, THERE ARE, IT WAS**, etc...

***PASSIVE:** There are commissions we hope to make during the next five years.*

***ACTIVE:** We aim to make a number of commissions over the next five years.*

Tips for Better Writing 5



Projects don't DO anything....

NOT -

'The project will give 60 people from this deprived area of Birmingham the opportunity to participate in a positive, new activity.'

CHANGE TO -

'60 people from this Birmingham area, located in the bottom 10% of the indices of deprivation, will participate in a positive, new activity.'

Excerpt from a Successful Application



*PB believes that empathy, or lack of, is a big issue in the UK and needs to be addressed. (19) A 2018 YouGov poll found that Britons are concerned that empathy is on the wane, with more than 50% believing their ability to sense, understand and share feelings of others declining. (35) Interestingly, a 2018 Cambridge University study showed that ‘empathic people are made not born, only 10% of empathy is linked to genetics and 90% comes from learnt behaviour’. (28) These results show it is possible to teach and grow empathy which PB aims to do through its **School of Hope** project, involving 180 young people (aged 13-25) in creative workshops between May-August 2022. (34)*

112 total words

(Excerpt from successful application to Rayne Foundation)

Aims & Objectives



WHO will do WHAT to WHOM by WHEN

- **AIM** is a statement of what exists to achieve & what your project hopes to do
- **OBJECTIVE** is **HOW** you will do it & should be **SMART**
 - **S – Specific**
 - **M – Measurable**
 - **A – Achievable**
 - **R – Realistic**
 - **T - Timely**

Illustration of Aims & Objectives, Inputs, Outputs & Outcomes



AIM – Artists from *99% Arts* will deliver a project that helps young people work as a team, learn how to play an instrument and improvise together to create a new performance piece, as well as increase participation by boys in creative performance.

OBJECTIVES: To achieve this, we will:

- Deliver 12 practical workshops in different disciplines related to physical movement, music and choreography over a 12-week residency based at New School, between January to end of March 2026 (*input*)
- Mount a final performance at New School at the end of the residency for a public audience in April 2026 (*output*)
- Increase interest and participation by boys in learning an instrument and performing by 20% (*outcome*)

AI & Fundraising



<https://openai.com>

Click on 'OpenAI'

- Inside the box asking - *'What can I help you with?'*
- ASK: ***Why are the arts & culture so important for people & the community in the UK?***

Case for Support Template Exercise



Using your current 100-word project description, incorporate the writing tips below & potentially some of text generated from your AI search to augment your project description & strengthen your proposal. Your description will now exceed 100 words.

- Starting with WHY
- Telling your story
- Using best practice in language use (avoiding 'V diseases', varying sentence lengths, splitting and connecting sentences)
- Using an active voice
- Expressing aims & objectives - what you hope to achieve through your project & HOW you will achieve it (who, what, where, when and how much)
- Defining possible INPUTS, OUTPUTS and/or OUTCOMES

Structuring Your Proposal



1. WHY you think there is a need
2. Detailed description of HOW you'll address the need
3. WHO the project is for/WHO will benefit & in WHAT way
4. WHEN the project will start, end and/or be reviewed
5. OUTCOMES or results you hope to achieve from implementing your project
6. HOW MUCH the project will cost
7. WHO ELSE might fund/support your project

Fundamental Rules for Budgeting



Nuts and Bolts: The Matrix



Constructing budgets

- Match proposal with what each aspect will cost
- Make sure your budget adds up
- Anticipate all costs prior to the start of your project
- Make assumptions about potential to generate income



Full Cost Recovery Budget



Expenditure	Expenditure	Income
Artistic		
Artistic Fees: 6 days @ £350 p day	2,100	
Artist's Travel Expenses	1,000	
Performance Fee @ 2 @ £300 x 4 performances	2,400	
Lighting Designer Fee	1,200	
Project Management Fee	1,000	
Production Costs		
Hall Hire: £400 p day x 4 days	1,600	
Costumes & Set	1,000	
Equipment (lights & sound)	1,000	
% of Production Mgr salary @ 2 wks @£590 p wk	1,180	
Marketing Costs		
Design of publicity/Website	900	
Printing & leaflets	400	
Printing posters/web design	500	
% of Marketing Mgr salary @ 2 wks @£590 p wk	1,180	
Subtotal of DIRECT COSTS	15,460	
Contribution to fixed costs (less admin)	500	
Administrative Costs @ 10%	1,550	
Subtotal DIRECT & INDIRECT COSTS	17,510	
Contingency	525	
GRAND TOTAL EXPENDITURE	£18,035	
Income		
ACE - National Lottery Projects Grant	(confirmed)	8,000
Hall Hire (in-kind contribution)	(confirmed)	1,600
Box Office		4,435
XXX Foundation (this proposal)		4,000
GRAND TOTAL INCOME		£18,035

Sample Budget Statement

*A detailed budget is attached. The total cost to present Ace Arts at High Hall for an expected audience of 400 people, over four nights is **£18,035**.*

*We have raised £8,000 from Arts Council England's National Lottery Project Grants and have confirmed in-kind support from High Hall to use its venue for these performances. We also anticipate raising income from ticket sales totalling £4,435. I am therefore requesting **£4,000** from The XXX Foundation to enable us to present Ace Arts at this rural venue so audiences may enjoy high-quality performances in their local community.*

ACE Project Budget Example



Income summary

Income heading	% Project value	Amount (£)
Earned income	9.52%	£6,056
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	0.00%	£0
Income total (cash)	9.52%	£6,056
Support in kind	18.63%	£11,850
Arts Council England Funding	71.85%	£45,710
Income total	100.00%	£63,616

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	0.00%	£0
Confirmed	100.00%	£17,906
Income total	100.00%	£17,906

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic spending	57.62%	£36,657
Making your work accessible	0.00%	£0
Developing your organisation and people	9.04%	£5,750
Marketing and developing audiences	2.67%	£1,700
Overheads	8.38%	£5,330
Assets - buildings, equipment, instruments and vehicles	3.66%	£2,329
Environmental responsibility costs	0.00%	£0
Other	0.00%	£0
Personal access costs	0.00%	£0
Expenditure total (cash)	81.37%	£51,766
Support in kind	18.63%	£11,850
Expenditure total	100.00%	£63,616

Total income (for information): £63,616

Researching Trusts



Draw up a short list of possible Trusts (approx 20 – that reduces to 3-5 after further research)

- Operate in your geographical area
- Interested in your field of work and the sort of people who will benefit from your work.
- Able to make grants of the size you need.
- Able to award in a timely fashion for your project
- Have any personal contacts
- Are not spending out or changing guidelines

https://docs.google.com/spreadsheets/d/1rjf-OU1NzBdOw_rNsDH0KLANpaWHuYtX3KB46qZAkes/edit?gid=0#gid=0

Track results on a tracker (spreadsheet)

Example of Poor Practice

Dear Charity Trust Manager,

I hope you are well. I'd like to introduce myself as the Marketing and Development Officer for XYZ.

I am writing with regards to the Sir Sigmund Warburg's Voluntary Settlement to see whether you may be able to inform me of any upcoming deadlines for funding applications, as we believe that we work in areas of interest to the Trust and would therefore be able to best time our application with relevance to our most current projects.

Please do let me know if you are able to provide this information.

With best wishes,
Fran T. Fundraiser
XYZ

Dear Fran T. Fundraiser

I always suggest to fundraisers that the first essential tool is a filing system, one that is shared by the whole office. This helps prevent the fundraiser making a fool of himself for example by writing to a trust to which an application was made only a couple of months before – as you have just done.

The second little tip is always to look at the latest report and accounts of the trust to which you want to make an application. You can find them on the Charity Commission website. They will tell you the answers of most questions you have. Our report will also tell you that we do not have any staff – so we do not have a Charity Manager.

Donors are overwhelmed by different wonderful charities seeking attention and funding. They are seeking reasons to throw out most of the applications. So golden rule number three is don't do anything that might make it easy for the donor to throw out yours.

Next – and this is a personal foible of mine – don't kick off by asking how the person is. We know you don't care how I am! And who knows what illness the mythical Charity Manager might have? The Foreign Office always used to teach that the best letters kicked off by saying in the first paragraph what the letter is about. The managing trustee of another trust who is a good friend of mine puts in the bin all applications that start by asking him how he is.

Finally ask around before approaching a trust. Ask your colleagues, your trustees. You might also ask some existing donors if they are amenable to such things (a good way of getting them to feel even more involved). Ask them if they know anything about that trust or anyone at that trust. Quite apart from someone telling you in this case that you had just been turned down and there was no point in making another approach, they might also have told you that the managing trustee is an old buffer who is easily irritated. That would have been helpful to you.

So that is the end of this lesson in fund raising. I am sure you will do well at it. You learn from mistakes. And the reason I have bothered to reply to your email rather than throw it in the bin is that XYZ is an excellent organization (the fact that we did not give funding was purely that we make very few grants and so we turn down many good ones) and I am keen that you as the fund raiser do well.

Good luck and best wishes to all at XYZ

Yours sincerely
XXXXXX

Sir Sigmund Warburg's Voluntary Settlement



Finding Funders



- www.grantway.com
- www.CharityExcellence.co.uk
- <https://fundsonline.org.uk/subscribe/>
- www.grantsonline.org.uk
- www.dsc.org.uk
- <https://www.myfundingcentral.co.uk/>

How Trusts/Foundation Assess Proposals

- Does your project fit their general guidelines?
- What is your track record & can the management deliver?
- What is the quality of the idea?
- Is there evidence of need?
- Is it value for money?
- What difference will the project have / lasting benefit?



Exercise

Assessing Applications

You are a Trustee of **The Garfield Weston Foundation**. Using information from their guidance notes, look at the information on projects below & decide which of the following would be most suitable for support. Decide if it's: '**Definitely**', '**Shortlist** - perhaps' or '**No**' & why you've made this decision. Choose someone to share your decision with the full group.

Project A:

You are a registered UK charity, and your project is a Festival to celebrate landmark cultural organisations based no more than a 10-minute walk from the Thames River. As part of the Festival celebrations, 10 arts organisations will work with 10 community groups working with young people and use the arts as a catalyst for breaking down the physical and psychological barriers which have prevented many people from discovering their heritage, and its relevance to their lives today. This is particularly important given that Covid-19 and the increased cost of living have highlighted the inequities experienced in society. At these sites, people of all kinds and all ages will create performances of music, dance drama or poetry, or exhibitions of paintings inspired by the site. **Full budget = £150,000. Application request = £10,000.**

Project B:

Your arts centre is a registered UK charity and in need of a major refurbishment and renovation. Your centre, which is on a 50-year lease, offers a range of activities for all ages including theatre, music, dance, pottery, films, and exhibitions and is based in an area of deprivation (as evidenced by the Indices of Deprivation statistics). The space needing refurbishment will create a new performing arts studio, café and bar area, larger non-gallery exhibition space, a digital media studio and the potential to commercialise visitor facilities as well as reduce energy costs. Planning permission has been obtained for the building, and the new build will increase the size of the centre by over 50%.

Full budget: £4million & half has been raised. Application request = £150,000.

Project C:

Your project is a professional performing arts school offering professional training for young dancers and actors. It is a registered UK charity. You wish to apply for support to set up a Bursary and Hardship Fund that will enable 10 students who would otherwise be excluded from attending the Performing Arts School as a result of a loss of income families have experienced during the school year due to cost of living increases, and the new levy of VAT on private school fees. **Full budget = £200,000. Application request = £20,000.**

Project D:

Your project is Jo'burg Arts, an international disability and access group which is partnering with a registered UK charity. You wish to apply for support for six disabled young people who have been impacted by the cost of living increases to travel to Jo'burg and perform with the famous Jo'burg Dance/Theatre/Mime Group at a major venue and then perform again in London at four at schools located in some of the most socially excluded areas, including Brent and Tower Hamlets. **Full budget = £125,000 - Application request = £10,000.**



Planning Evaluation



Deciding from the start:

- **Why** are you doing it?
- **What** do you want to achieve?
- **How** will you know you've succeeded or not?

This process will reflect your original aims & objectives to produce **measurable outcomes**

'Hard' outcomes – concrete and quantitative **OUTPUTS** – eg. stating numbers taking part; number of performances; facts & figures

Soft' outcomes - more intangible, subjective – experiences & perceptions –

Evaluating your project

- what worked and why it has worked;
- what hasn't worked and why;
- what difference it has made to individuals, groups, the wider community;
- what has been learned by staff and volunteers;
- how the money has been put to good use;
- what you would do differently next time

Answering **'what has changed?'**; **'any unexpected difficulties?'**; **'what difference have you made....?'**

ACE PROJECT EVALUATION Q'S:

How will you know if you've achieved what you set out to do? (up to 1500 characters)

- Are there opportunities for learning and reflection during your project?
- How will you know what difference the project has made?
- What steps will you take to understand what people thought of the project?

Evaluation/Reporting Budget

Simple Project Budget - Evaluation Report	Budget	Actual	Budget	Actual	
Expenditure	Expenditure	Expenditure	Income	Income	Variance
Artistic Costs					
Artistic Fees: 6 days @ £350 p day	2,100	2,100			0
Artist's Travel Expenses	1,000	774			226
Performance Fee	2,400	2,400			0
Lighting Designer Fee	1,200	1,200			0
Project Manager Fee	1,000	1,000			0
Production Costs					
Hall Hire: £300 p day x 4 days	1,600	1,600			0
Costumes & Set	1,000	766			234
Equipment (lights & sound)	1,000	1,025			-25
% of Production Mgr salary @ 2 wks @£590 p wk	1,180	1,180			0
Marketing Costs					
Design of publicity/Website	600	579			21
Printing & leaflets	400	383			17
Printing posters/web design	500	367			133
Mailing/Distribution	300	298			2
% of Marketing Mgr salary @ 2 wks @£590 p wk	1,180	1,180			0
Subtotal of DIRECT COSTS	15,460	14,852			608
Contribution to fixed costs (less admin)	500	500			0
Administrative Costs @ 10%	1,550	1,550			0
Subtotal DIRECT & INDIRECT COSTS	17,510	16,902			608
Contingency	525.0	0.0			525
GRAND TOTAL EXPENDITURE	£18,035	£16,902			1133
Income					
ACE - National Lottery Projects Grant	(confirmed)		8,000	8,000	0
Hall Hire (in-kind contribution)	(confirmed)		1,600	1,600	0
Box Office			4,435	3,692	-743
XXX Foundation (this proposal)			4,000	3,500	-500
GRAND TOTAL INCOME		£110	£18,035	16,792	-1243

Sample Project Timeline

TIMELINE FOR ACTIVITIES TEMPLATE FOR PROJECTS SAMPLE

Start Date	End Date	Activity or Lead Details	Task Lead
March	1 March	Confirm rehearsal dates with SOS Theatres	Fern
March	1 March	Arrange meetings with script writers	Fern
March	1 March	Confirm availability of performers	Fern
March	1 March	Advertise Producer Role	Fern
March	25 March	Interview for Producer Role	Fern
March	30 March	Contract Producer	Fern
April	20 April	Confirm venues for performances	Producer & Fern
April	20 April	Send contracts to venues	Fern
April	15 May	Advertise for other production roles (lighting, designer, sound)	Producer & Fern
June	10 June	Interview for other roles	Producer & Fern
June	15 June	Contract other production roles	Fern
June	20 June	Arrange dates for rehearsals	Creative team, Producer & Fern
June	20 June	Contract performers for rehearsals	Fern
June	22 June	Send script to creative team & actors	Fern
June	30 June	Gather props and set pieces needed; source items as required	Producer
June	15 July	Implement 3 weeks rehearsals for show	Creative team, Producer & Fern
June	25 June	Create Marketing Strategy to attract public audiences	Producer
June	28 June	Implement Marketing Strategy, schedule social media strategy, printed assets	Producer
June	30 June	Create Tour Pack	Producer
June	30 June	Confirm dates for photographer	Producer
June	30 June	Confirm dates for videographer	Producer
June	30 June	Confirm dates for photographer	Producer
July	15 July	Budget check in meeting	Producer & Fern
August	10 August	Opening night performance @ Towngate	Creative Team
August	11 August	Second night performance @ Towngate Theatre	Creative Team
August	13 August	Third performance @ Queens Theatre	Creative Team
August	15 August	Final performance @ Mercury Theatre	Creative Team
August	16 August	Debrief with cast & production team	Creative team, Producer & Fern
August	16 August	Final Budget Review	Producer & Fern
August	21 August	Gather evaluation materials	Producer & Fern
August	31 August	Complete evaluation for ACE	Producer & Fern



Stewardship

Treat Trustees as you would any major donor

- **THANK the Funder** if support is given!!!
- Report back in a timely fashion
- Invite to activities & stay in touch
- Take up invitation to meet funder if offered

IF not successful....

- Thank funder & **ask for FEEDBACK** on your application (if possible)
- Invite to activities & stay in touch

3 Golden Rules

1. Do your homework beforehand
2. Prepare your application & budget carefully
3. Leave plenty of time

Arts Fundraising Resources

- CultureHive – free AMA digital resources extended to include arts fundraising
 - ***Budgets are Beautiful***
 - ***Seeing it from the Funders' Point of View***
 - ***Crafting Your Organisation's Elevator Pitch***
- Arts Council England website: – Other sources of funding | Arts Council - <https://www.artscouncil.org.uk/other-sources-funding-0gland>
- ACE website link for webinar: <https://www.artscouncil.org.uk/developing-creativity-and-culture/diversity/diversity-development-programme/diversity-development-programme-webinars-and-resources>

Stay in Touch



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