

2 Guidelines

**Individual Disabled/Deaf Artists grants 2018-19**

Please read the FAQs and Criteria first then work through this document on a point by point basis, keeping it by you as you complete the application form. There is a section in this document for each part of the application form.

Alternative formats are available on request. Email ida@universityofatypical.org or phone 028 9023 9450.

If you have a query about any aspect of making an application or if disability access issues will affect your ability to complete the form, please contact the University of Atypical as soon as possible and we will advise you.

Deadline for hard copy and email application forms 4pm Thursday 14 March 2019

Deadline for support material if hard copy form 4pm Thursday 14 March 2019
Deadline for signed declaration if email application 4pm Tuesday 19 March 2019
Deadline for support material if email application 4pm Tuesday 19 March 2019

[SECTION 1:  About you 3](#_Toc436260366)

[SECTION 2: Artform 3](#_Toc436260367)

[SECTION 3:  Disability 3](#_Toc436260368)

[Eligibility 4](#_Toc436260369)

[Disability type 4](#_Toc436260370)

[How disability affects your arts practice 5](#_Toc436260371)

[SECTION 4:  Background information 5](#_Toc436260372)

[4a) Qualifications and education/training received 5](#_Toc436260373)

[4b) Arts-related experience 6](#_Toc436260374)

[4c) Collaborative applications 6](#_Toc436260375)

[SECTION 5:  The Proposal 7](#_Toc436260376)

[5a) Your idea or project 7](#_Toc436260377)

[5b) Timing and delivery 8](#_Toc436260378)

[SECTION 6:  Project costs and income 9](#_Toc436260379)

[How to calculate accommodation and subsistence 10](#_Toc436260380)

[‘Buying time’ 10](#_Toc436260381)

[Advice on selecting support material 11](#_Toc436260382)

[SECTION 8:  Declarations 12](#_Toc436260383)

[8b) Advocate/support worker’s declaration 12](#_Toc436260384)

[SECTION 9: Check list 13](#_Toc436260385)

[Alternative formats 13](#_Toc436260386)

[Submitting the application 13](#_Toc436260387)

# SECTION 1:  About you

* We need this so that the University of Atypical can reach you quickly if there is a query about your application.
* The process for this scheme gives maximum support to artists and allows for clarification via University of Atypical staff. So aim to give us alternative telephone numbers and an alternative email address if you will be away for more than a week during March 2019.
* If you don’t respond to clarification requests within deadlines, neither the University of Atypical nor the Arts Council of Northern Ireland will accept responsibility for this and the application will be assessed on the initial application submitted.

# SECTION 2: Artform

This section helps to monitor whether the University of Atypical reaches artists across all the artforms. We use the information to report to our funders and to plan how we’ll fill artform gaps. It also helps us to plan panel member requirements.

* Usually only one box needs to be ticked.
* Only select an artform/arts practice if it represents a significant element of the activities you are describing in your application.
* Selecting more than one box will not make your application any more or any less likely to be selected for funding.

# SECTION 3:  Disability

Information in this section is confidential. Its purpose is to:

* confirm you are eligible to apply
* help the grants panel understand how disability affects and/or informs your artistic development;
* help University of Atypical grants staff to support your access requirements;

It also helps monitor who the scheme reaches and enables us to plan (the information is added to anonymous details gathered from the monitoring form and the overall results inform our forward planning).

## Eligibility

* The scheme is ***only*** open to disabled/deaf artists.
* The University of Atypical accepts self-definition rather than requesting medical evidence. We recognise that people are more likely to hide disability than to pretend they are disabled to get ‘perks’.
* We use the Disability Discrimination Act definition because we need to comply with NI/ UK legislation.
* If you have eligibility queries, please contact us and we can supply a brochure from the NI Equality Commission on the definition of disability, including reference to progressive conditions, past disability, impairments helped by treatment or artificial aids, etc.
* In situations where disability status is unclear, we seek additional advice.
* Some people worry that they are “not disabled enough”. Don’t worry about this: there is no hierarchy in types of impairment.
* It doesn’t matter if no-one knows you are disabled but we *do* need to publicise the names of grant winners and there is no question of keeping your grant a secret. If successful, you will sign a contract about publicity.

## Disability type

* Sometimes more than one category may be applicable.
* Ticking more than one disability box will not make your application a higher or lower priority.
* As with the information in the monitoring form, we use these details for statistical analysis, to see if we are reaching people across the impairment spectrum. However this section stays a part of the application form because it is helpful for the panel to have impairment information. For example your impairment might relate to the content or process of your work or perhaps it will affect how you complete the application form.

## How disability affects your arts practice

* We want to know about your access requirements in case:
	+ the panel or the administrator need to apply a reasonable adjustment process;
	+ your proposal refers to disability access; if your application is to meet an access requirement you *must* complete this section;
* If an advocate is filling in the form on your behalf, please use this space to tell us why.
* This section is also included because Disability/Deaf Arts is of interest to the panel. This is a specific form of arts practice that reflects on personal experience of disability and that contributes to disability culture.
* The panel is also interested in knowing when older artists or newly disabled/deaf artists are applying to adjust their practice because of acquired impairment.

# SECTION 4:  Background information

Information in this section is for the panel to relate your previous experience to the project you have described. Please stick to the word counts specified. If you include more information than requested, the surplus will be ignored.

## 4a) Qualifications and education/training received

* We recognise that some disabled/deaf artists have had limited educational experience. You won’t necessarily score higher for having qualifications – it’s just one way of showing your connection with the arts and telling us about your life.
* We also want to know about artists’ qualifications for statistical analysis – it helps us to know whether disabled/deaf artists are finding it harder to obtain qualifications and whether there are skills gaps.
* Put the most recent experience at the top of the list.
* Include education/training you believe relevant.
* If you do not believe your educational background is relevant to your arts experience, or if your educational experience has been very limited, it's okay to leave this section blank. Write **N/A** so that we know the gap is deliberate.

## 4b) Arts-related experience

*All applicants must complete this section.*

We expect you to have prior involvement in the arts - even if this experience has been brief or if your talent has been identified through arts activity in which you have participated as part of a group.

Put the most recent experience at the top of the list.

You could include details of any previous grants, awards, exhibitions, performances, publications, leisure or participatory arts activity.

If you do not give us information about your arts-related experience, we will assume you have none at all and your application will be declared ineligible.

## 4c) Collaborative applications

* Most applications will be from individuals.
* You will need to nominate one lead applicant for reporting and to be responsible for the money.
* The lead applicant should fill in the form.
* Collaborating with another artist will not increase or decrease your score.
* A collaborative application will not increase the amount of money you can request: you cannot ‘pool’ grants and a maximum amount of £5,000 per application applies.
* In this instance ‘collaboration’ is defined as two or more artists with complementary skills working on one artistic project. It does not include, for example, two people going on a course together; or one artist acting as a support worker to enable another artist to carry out a project; or one artist providing a service to another, eg framing artwork or working as an editor.
* We will need the following for each artist who is applying as part of a collaborative project: SECTION 1: Contact Details; SECTION 2: Artform; SECTION 3: Disability; SECTION 4: Background information; and SECTION 8: Declarations.

# SECTION 5:  The Proposal

The panel uses this section to consider how you match against grant criteria. As a reminder, we are looking for:

* artistic excellence;
* innovation and originality of ideas;
* furthering the development of disabled artists who are on a personal career path;
* feasibility and quality of planning – realistic and achievable aims and budget.

This part of the form is about the artistic potential of your idea or project and how the grant could contribute to your artistic development. We want to see ambition but it needs to be feasible when we take into account your previous experience.

## 5a) Your idea or project

* This fund is primarily for the development or production of new contemporary artwork by individual artists who are disabled/deaf, or for some kind of activity to develop existing skills or gain a new type of experience.
* Try to sell your idea and capture the panel’s imagination but do not go into unnecessary or irrelevant detail.
* If the ‘project’ is simply to buy a piece of equipment or some materials, tell us what you would use the equipment or materials to do and outline the difference that the purchases would make to your arts practice – so that we can link the purchases with an artistic product or process.
* Ensure that, as well as describing the ideas behind your work, you tell us what you are intending to do – we need to know what the work will look and/or sound like and what effect you want it to have on an audience.
* If you are planning to employ a tutor or you want to shadow someone, you must include their CV and tell us why you want to work with them and how you selected them.
* If you are buying a service of some kind, explain why you have chosen a particular supplier.
* Funds from the iDA scheme must not be used for production/ distribution costs, for example mass printing/publishing of books, mass reproduction of CDs etc or costs related to staging a play or performance.  However the panel will consider costs to bring a publication/production to the point where the work is ready to be published/performed, eg a demo cd, help with editing and production of a final script or a rehearsed reading.
* The iDA scheme is not about broader public benefit, it is about your own development as an individual artist.
* People seeking funding to set up participatory arts projects (where disabled people join in or learn as a group) are expected to apply to other sources.
* If you make an application for a participatory arts project it is very likely to be declared ineligible. The exception is when a participative process is an integral part of your own practice as an individual artist. If this is the case you must explain thoroughly or your application will be ineligible.

## 5b) Timing and delivery

* You need not complete this section in detail if a schedule is irrelevant to your proposal.
* We do however want to know when the activity outlined in your proposal will start and when you intend to spend the money.
* You cannot claim for any costs incurred before we have received your signed contract and paid the grant to you. If you start the project too early, you cannot reclaim the money against your grant. The earliest start date we suggest is 15 April 2019, however your start date is dependent on the University of Atypical receiving your signed contract.
* If you are successful, the project must be completed within **one year** of your letter of offer unless specifically outlined in the application, or unless access-related issues intervene.
* If you know at the outset that your project spans more than one year, you *must* explain why in the application.

# SECTION 6:  Project costs and income

* The scheme is a competitive one but this doesn’t mean that the idea has to be hugely complicated: sometimes very simple, low cost requests are accepted and often this is a good route for an artist with limited experience.
* If you do not supply a budget, we will be **unable** to assess your application and it will be declared ineligible.
* Panel members may choose to make a reduced funding offer or to fund only certain elements of a request.
* Funds will **not** usually be allocated to a budget area that is already heavily subsidised by the Arts Council.
* We expect to be able to judge that your request has been costed out realistically rather than using figures plucked from the air. A budget breakdown is when you show how totals have been calculated. For example, to apply for equipment hire, you would show the calculation "Camera: £256 = 4 days at £65 per day" and “Tripod: £80 = 4 days at £20 per day, rather than just " Equipment hire: £256".
* An estimate or quote demonstrates that your costings are realistic and shows that you intend to get value for money. For example, usually we would expect you to provide two quotes for prices for the same goods or services, to show that you intend to get value for money.
* Not supplying quotations and breakdowns means the panel will allocate the financial part of your application a slightly lower score but it will not make or break the decision because we know that some people find this element of grant bids stressful.
* If you haven’t included quotations and breakdowns and your application is successful we are likely to make it a condition of grant that you do a more thorough costing.
* There is no requirement to bring additional funding to the project and it will not add to your chances of obtaining a grant.
* However we will expect you to tell us about additional funding if you have it or if you will need it to carry out the project effectively.
* Be sure to include ‘in kind’ contributions (for example if someone has said they will let you use their equipment without charge, include the amount it would cost you to hire).
* You must avoid any possibility of duplicate funding (where money is requested from two funders to cover the same expenditure area).
* In some instances applying for money to pay an organisation in receipt of Arts Council funding will be classed as duplicate funding to that organisation - if in doubt, ask a University of Atypical staff member about this.
* If a cost is higher than we might expect, please explain the reason for this. For example access reasons might influence your decision to use a particular type of transport or to buy non-standard equipment.

## How to calculate accommodation and subsistence

* This may be applicable when you are working on your project away from home. The maximum daily rate you can request is:
* B&B accommodation:  the maximum daily rate is £50 per person per day
* Room only accommodation:  the maximum daily rate is £40 per person per day.
* Food and drink: the maximum daily rate is £15 per person per day.
* If, for access reasons, you cannot find accommodation within these rates, cost at the cheapest rate you can find and explain.
* If, for access reasons, you need a companion, we will consider funding the costs of accommodation and subsistence for the carer/personal assistant too. Just explain how you will go about selecting someone to do this and give a broad idea of the type of support they will give, eg “personal care”, “admin support”, etc.

## ‘Buying time’

* In some cases, the grant panel will consider applications from experienced artists to ‘buy time’ – to spend time away from other work commitments to concentrate on delivery of an arts project.
* ‘Buying time’ is occasionally awarded – at the panel’s discretion.
* It helps if you explain why it is necessary to buy time and explain the basis of the costing, by relating the expenditure to your regular form of income. For example if you need 20 days’ unpaid leave away from a job that earns you a living, what is the amount per day that you would earn from that job? Or if you have been paid a professional fee for carrying out this type of work previously, how much were you paid per day/hour? Include the workings in your budget.

**SECTION 7:  Support material, enclosures** etc

We expect *all* applicants to supply support material. This is an essential part of the panel’s assessment because it shows your experience.

* If you do not supply support material we will assume you don’t have experience and the application will be ineligible;
* Supplying web links is not sufficient. The panel might not have internet access when assessing and your application will be declared ineligible if no support material is available. Please copy the material to a disk or email us files as attachments.
* If you submit a hard copy application, your support material must arrive with it, by 4pm Thursday 14 March 2019.
* If you supply your application by email, you get a bit more time to assemble your support material but it must arrive by 4pm Tuesday 19 March 2019. You must also supply a hard copy signed declaration sheet by this deadline.

## Advice on selecting support material

* The panel has limited time to consider each applicant’s artwork so please be selective and send only your very best examples. For example we will expect to receive no more than ten images, three pieces of music, five minutes of film or video footage etc.
* It is better to send a cohesive body of work illustrating your strengths and artistic direction and showing how your work relates to the proposal. For example, three pieces of music representing the musical genre relevant to your proposal is better than ten varied tracks.
* Make it as easy as possible for panel members to understand the connection between your proposal and the support material. For example, show us some photographs if you are applying for the cost of a better camera; show us examples of your writing if you want to take part in a writers’ residential.
* Provide clear information to place the support material in context. For example the panel will want to know which audio tracks of a cd to listen to, or which pages of a publication to read – they are unlikely to listen to a whole CD or read a whole book. For theatre or film work, give details of the role you contributed to a production and give the time code for the part of the dvd you particularly want us to see (or just give us an extract showing your work). If you dance we must see some video of you dancing. For visual arts, tell us the titles, dimensions and materials, the completion date, whether the work is part of series around a particular theme, etc; and
* We can return support material to you on request but you must not send original artwork or anything else you regard as irreplaceable. The University of Atypical will not accept liability for any loss.

# SECTION 8:  Declarations

**8a) Artist’s declaration**

* Please read the statements carefully and sign the application form.
* Failure to sign the application form will render your application ineligible.

## 8b) Advocate/support worker’s declaration

* If the artist is unable to complete and sign the form, it is acceptable for someone else to complete it as an advocate and sign on the applicant’s behalf – provided they sign the declaration, give their contact details on the application form and accept the responsibility to respond to additional information requests.
* We suggest that advocates or support workers completing a form on the applicant’s behalf contact the office for advice on how to go about this.
* If the advocate is someone who will get financial benefit from the grant, we will regard this as a conflict of interest and the application will be deemed ineligible.
* If you are an advocate, we expect you to try to use the applicant’s own words as much as possible and the application should definitely contain the applicant’s own thoughts, ambitions and ideas rather than yours.
* We expect SECTION 3 of the application form to clarify the need for an advocate and explain how the advocate has been/will be used.

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# SECTION 9: Check list

* Ticking the check list is for your own benefit and will not be accepted as evidence of delivery – the enclosures will be checked when your application arrives at the University of Atypical.

## Alternative formats

* If, for access-related reasons, you will have difficulty responding to questions in a standard written format, it is okay to respond to all or part of the application in an alternative format (for example using audio material, BSL or ISL video, Braille etc). However, you must still sign the declaration sheet or get an advocate to sign it on your behalf.
* Information in an alternative format is not support material, it is a part of the application itself and as such it must arrive at the University of Atypical at the application form deadline.

## Submitting the application

Deadlines are on the front cover.

It is the applicant’s responsibility to ensure deadlines are met: the University of Atypical will not accept any liability for technical failure or undelivered mail.

Postal address for hard copy application forms and support material:

**iDA,** University of Atypical**, Ground Floor, Cathedral Quarter Workspaces, 109-113 Royal Avenue, Belfast BT1 1FF.**

**Email:** ida@universityofatypical.org  **Telephone: (028) 9023 9450**

The iDA grant scheme is managed by the University of Atypical

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The iDA scheme is funded by the Arts Council of Northern Ireland.

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The University of Atypical is core funded by

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