



# International Collaboration Grants

## Application Toolkit

2024-2025

[www.britishcouncil.org](http://www.britishcouncil.org)

# Support hints & tips

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# Get started

## 1 Introduction

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This toolkit has been designed to provide applicants to the British Council's International Collaboration Grants programme 2024-2025 with additional material to support their applications. It includes some useful descriptions of terms and some handy hints and tips, and don't forget to look at the full list of FAQs.

[www.britishcouncil.org/arts/international-collaboration-grants-faqs](https://www.britishcouncil.org/arts/international-collaboration-grants-faqs)

## 2 What are the International Collaboration Grants (ICG)

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We are delighted to launch the second round of the International Collaboration Grants (ICG). This £1 million programme of grants aims to support UK arts and culture organisations to connect with their international peers, and to make and develop creative artwork to encourage new international collaborations and innovative ways of working.

Grants of £25-75k are now available to UK and international organisations and you can find a list of eligible countries below. We are looking for applications that demonstrate genuine international collaboration and clear benefits to individual artists and international collaborators to create new arts projects.

# 3 Eligibility

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Before making your application, please ensure you have read the full list of FAQs [www.britishcouncil.org/arts/international-collaboration-grants-faqs](http://www.britishcouncil.org/arts/international-collaboration-grants-faqs) and that you can answer 'yes' to the following eligibility questions:

- Is the collaboration between a UK (England, Northern Ireland, Scotland or Wales) organisation and an organisation from an eligible country/territory? **\*(see link below)**
- Is the size of the grant you have requested within the threshold of £25,00 – £75,000? The total project budget may include funding from other sources
- Is this an arts project? **\*\* (see list below)**

## Eligible Countries

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To see a full list of eligible countries, please visit:

[www.britishcouncil.org/arts/international-collaboration-grants](http://www.britishcouncil.org/arts/international-collaboration-grants)

## Why isn't my country or territory eligible?

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For the International Collaboration Grants, we are focused on certain countries where we have the capacity to fully support this project. We hope to be able to offer the programme, or similar work, in other countries in the near future and we recommend you keep an eye on our Arts Opportunities page for other opportunities that may come up.

**\*\* Proposed projects must be projects for the arts, cultural or creative sector(s) within any of the following art forms:**

- Film
- Creative technology (incl games, immersive, mixed, augmented and virtual reality)
- Literature
- Visual Arts
- Theatre and dance (including circus)
- Architecture, design and fashion (including craft)
- Music

**We also welcome proposals for:**

- Cross-art form projects
- Projects with themes relevant to the creative economy
- Cross-disciplinary art projects (e.g., art and science, art and technology)

**The scope of a project might be simply to collaborate on a piece of art, a film, piece of writing or music, or could include any of the following:**

- Residencies
- Exhibitions, festivals, showcases, performances, screening programmes
- Projects which focus on or include digital innovation (such as projects which combine art with technology in a new or different way)
- Conferences, panels and talks
- Creative use of archives
- Research and development of future project ideas

Although this is not a fund focusing on professional development, the outcome doesn't strictly need to be a completed artistic outcome. The development of skills can be part of a project with the primary outcomes being the support of creative and artistic work.

The delivery of projects can be digital, face-to-face or a hybrid blend of both.

# 4 Key Themes & Terms

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To support you in your application this section provides further information on the key terms and themes within the application form.

## What do we mean by ‘collaborator’?

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The ICG application form asks you to fill in details for the UK and the International ‘collaborators’ who will be designing and delivering your project.

By ‘collaborator’ we mean the UK and international organisations who are applying together to deliver and manage your project. They will be the two main collaborators who are contracted, and the organisations to whom the grant payments will be made. Remember - to be eligible to apply, you need to have a UK collaborator and at least one international collaborator from the list of eligible countries working together to develop, design and implement the project. One collaborator must be UK based.

## What do we mean by ‘International Collaboration’?

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Applications must show a genuine commitment to **international collaboration**. You should be able to demonstrate how all collaborators will share knowledge, resources and experience to reach a communal and mutually beneficial goal. Take time to explore how you will work together across differing cultural and professional contexts.

## A further note on collaboration

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Collaboration should be at the heart of every ICG application. Before you apply, here’s a checklist of things you should consider.

- Have you developed your project idea in discussion with your collaborators?
- Have you consulted your collaborators about the application?  
Have they read it through, and do they consent to everything proposed?
- How will you work with your collaborators to administer the project?  
Who’s writing the application? How will you share the task of writing reports for the British Council on your impact and progress, if you’re successfully funded?
- Will you take time to get to know all the team members who will be working on the project within your collaborating organisation(s)? Do you know who will be responsible for what? Make sure you give all staff time to understand how things work in the organisations involved
- How will you administer finances and budget tracking?

It's also important to acknowledge there are cultural differences that can affect how collaboration works. Have you discussed the following with your collaborator(s)?

- Differing professional cultures and their impact on time-management, administration and communication. We all have different preferred approaches to communication. Discussing this together can really help build a strong and effective collaboration!
- Differing approaches to administration
- Is there anything that can be put in place to support with any language barriers, such as translation and/or interpreters?
- Are there any access needs which could support how you work together?  
There is more information on this in section 10
- What are your preferred modes of communication – emails, calls, direct messages? It's important to be clear about this to manage expectations and work harmoniously together! If you foresee problems with communicating digitally due to poor Wi-Fi connections, have you factored the cost of Wi-Fi boosters into your budget, for example?
- National and/or religious holidays that may impact scheduling and delivery
- How will you approach making decisions together?

When working in collaboration to deliver a project, as well as building lasting relationships, there are some key points and principles to remember.

## **KEY TERMS**

- **Respect**  
Approach each other as equals from the beginning of the working relationship. Seek active input to frame activity planning. Work together and support each other to overcome challenges and celebrate successes
- **Trust**  
Take time to build purposeful, lasting relationships
- **Integrated**  
Create integrated programming opportunities and ensure the work serves the communities connected to each collaborator
- **Invest**  
Allocate adequate resources to build and sustain successful partnership working
- **Innovation**  
Demonstrate new forms of content, new methods of delivery, new design processes, or new approaches to your audience. Work in a new country or with a new collaborator

# 5 Writing a project budget

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## What is a project budget?

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A project budget is the total anticipated costs needed to complete a project. It is not a static document and might change as your project progresses. That said, a project budget helps you keep on track and be realistic with your project scale and spending.

## Why do you need a project budget?

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Creating a well-researched project budget for your ICG project will enable you to clearly anticipate the needs of your proposed project and manage expectations of what is achievable with the time and resources you have available.

**It will also enable you to identify risks and prepare for changes as they arise. A strong project budget will help you to:**

- Communicate with stakeholders about when, and how much, money is needed
- Control and limit project costs
- Measure performance and unforeseen changes
- Predict and manage expenditure /cash flow; how much and when you are spending
- Generate value for money statements. Comparing your spending with your project impact will help you communicate the effectiveness of your work
- Effectively manage future projects with a replicable template



# How to create a budget for a project?

The first step is mapping out the headings shown in the table below. You may want to use Excel for your budget as its formulas and other features which can be helpful. Here are some examples of heading types you might consider when creating your project budget:

Heading types	Description
<b>SN</b>	Serial Number, helps provide numerical reference to each cost heading
<b>Particulars</b>	Describes the cost in a few words, often we group costs that are related, for example: Venue for workshop can cover all costs associated with using the space
<b>Units</b>	How many units are required? This is paired with Unit Type and Unit Cost
<b>Unit Type</b>	Here we categorise the units by definition (e.g. person, day, hours, pieces, grams) anything to specify the unit of measurement being used. At times, some costs are difficult to detail in units in such cases we use “lump-sum” as a unit type and use 1 unit lump-sum, which communicates a pre-determined amount that is not dependent on the unit
<b>Unit Cost</b>	The cost of individual units, which can then be multiplied by the number of units required to create a total cost for this budget line
<b>Total Cost</b>	This is the final column where we multiply the number in the Units column with the Unit Cost column to generate a total cost
<b>Notes</b>	You can always add a notes column to further describe the cost if necessary

# An example of a budget table for an international, collaborative arts project

Below is an imagined, example budget for a project connecting five UK-based visual artists with five visual artists, based Nigeria. For this example, the project involves the five UK artists flying to Lagos and staying for four days and three nights to attend a collaborative workshop.

The workshop will be led by a local facilitator across the four days and will involve public engagement on the final day. Two of the artists' work focuses on a community with protected characteristics. Two of the British artists are Deaf and require a British Sign Language (BSL) interpreter with them. A 'Zine about the project will be created ahead of the public showing, including some works by the artists.

The total estimated cost of the project is: £79,995 with an additional £8,000 (10%) allocated for contingency funds, totalling £88,000.

The table below shows the projected expenditure to best deliver the project.

SN	Particulars	Units	Unit type	Unit Cost	Total	Notes
1	Oil paint	10	Piece	£100	£1,000	50ml paint tubes
2	Canvas	20	Piece	£50	£1,000	x20 60cmx60cm canvases sourced in Lagos
3	Volunteers	8	People	£150	£1,200	x4 volunteers over x4 days
4	Publication	100	Piece	£100	£10,000	Print cost of 500 zines
5	Artist Fees	60	Days	£350	£21,000	x10 artists working for 4 days each, + 2 travel days each
6	Facilitator Fee	4	Days	£250	£1,000	Experienced facilitator for 4 days
7	Training	1	Day(s)	£400	£400	Safeguarding training for facilitator
8	WIFI booster	4	Days	£150	£600	x4 Days of WIFI booster for venue
9	Venue Charge	4	Days	£4,000	£16,000	In-kind (see section on in-kind costs below)
10	Refreshments / catering	4	Lump sum per day	£350	£1,400	Coffee and biscuits for x16 people attending workshop (10 artists, 1 facilitator, 3 members of staff, 2 BSL interpreters)
11	Access Costs	12	Days	£350	£4,200	x2 British Sign Language interpreters for 4 days' workshop + 2 travel days

SN	Particulars	Units	Unit type	Unit Cost	Total	Notes
12	Translation	5	Hours	£150	£650	Translator costs for workshop materials
13	Visa Costs	10	Lump sum	£150	£1,500	x10 VISA fees for participating artists
14	Flights	10	Tickets	£800	£8,000	Return flights (UK-Lagos) with baggage for 5 UK artists, 2 BSL interpreters and 3 members of UK collaborator staff
15	Trains	5	Tickets	£35	£175	Return trains to Lagos for x5 Nigerian artists
16	Taxis/transfers	1	Lump sum	£TBC	£250	Estimated allocation for taxis and transfer fees during workshop
17	Bank transfer fees	6	Bank fees	£30	£180	Bank transfer for x5 Lagos artist fees and x1 facilitator
18	Accommodation	48	Nights	£150	£7,200	Hotel rooms for x5 UK artists, x5 Nigerian artists, x2 BSL interpreters, x3 members of staff, x1 facilitator in Lagos (price inc. VAT and city tax) for x3 nights
19	Shipping	5	Piece	£80	£400	Shipping costs of x5 Canvases to UK from Lagos
20	Artist Per Diems	64	Person	£35	£2,240	Daily per-diems for x10 artists, x2 BSL interpreters, x3 members of staff, x1 facilitator across 4 days in Lagos (covering 3 meals a day)
21	Promotion	4	Paid posts	£150	£600	Social media posts to publicise workshop and public activity
22	Videographer/ editor	5	Days	£200	£1,000	Videographer/ editor to document 4 day workshop and edit 5-minute film
23	Contingency	1	Lump sum	10% total	£8,000	10% of total £80,000 budget (see section on contingency costs below)

# What if I don't know my costs yet?

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Sometimes, we don't know how much certain elements of the budget will cost when we write our budgets. However, it's still important that we estimate and anticipate these costs and ensure there is contingency planning in place for unforeseen expenses. This is particularly important for international projects where global-socio-economic changes, and natural disasters, can have a big impact on budgets.

If you don't know what your costs will be on writing your budget, try the following steps:

- Use historical/market data you can always ask vendors for rates and ask experienced people around you
- Round out figures to the nearest 00s for budget lines where prices can fluctuate, for example air tickets for international travel
- Contingency can be one of the headings. Most projects keep around 5-10% of the total budget to cover any contingency costs
- Keep overhead costs to a minimum – up to 25% of the budget can be allocated for organisational overheads. You can see a list of eligible overhead costs in our FAQs: [www.britishcouncil.org/arts/international-collaboration-grants-faqs](http://www.britishcouncil.org/arts/international-collaboration-grants-faqs)

**Please note that allocations for staffing posts to deliver the project should be included as a separate line and should not be included in your overheads for the ICG budget.**

# What are some other common cost headings in an arts project budget?

To help you plan your budget, below are some common cost headings that you will want to consider together with advice for international projects.

Heading	Description	Unit Type
Venue	Space for conducting activities	Days, hours, month etc.
Training costs	For example the cost of training existing or project staff in safeguarding if the project is working with participants at risk	Hourly rate for professional training
Materials	Newly produced materials e.g., magazine or information brochures – usually involves a design and printing fee This could also refer to art materials to be used within the project e.g. paint	Cost per page/unit for printing Cost per hour/day for designer Cost per unit of material
Professional fees	Fees for contracted artists, facilitators, designers, specialists etc., relating to the project	Usually day rate or lump sum
Management/Coordination	Cost of managing/coordinating project (e.g. new staff positions to deliver the project or additional hours for existing staff to deliver the project)	Usually a percentage of the budget, between 10 - 20%. Could be overheads (existing staff) or project-based hires
Accommodation	E.g. Hotel rooms	Cost per night (check VAT and city tax) - often an estimate
Travel & transportation	Train/rail/fuel for participants, or shipping costs for materials/items	Either Per Diem cost, or total cost per trip per person – often an estimate
Visibility Material	Production of public facing assets for project promotion	Includes many different types of cost so this is usually a lumpsum
Social Media Promotion	Cost of promoting work or project on social platforms	Usually a lump sum
Subsistence/per diems	Daily allowance for food and drink when travelling to a different country	Cost per person per day (usually 2-3 meals a day)
Documentation	Photography/videography	Can be days, if scope not known use Lump sum
Translation and access	Translator or sign-language	Cost per day for translators or sign language providers

Heading	Description	Unit Type
Bank charges	Bank charges for making international transfers to pay artists or collaborators	Usually a single fee per transaction, and variable on banking provider and location
Access Costs	For example: costs relating to making the project accessible to d/Deaf, hard of hearing, or blind audiences (e.g., relevant sign language interpreters), or costs associated with making venues more accessible, or providing transport for disabled participants/collaborators. It may also be costs for a support worker to support a collaborator or participant who requires this.	Can be a day rate for sign-language interpreters or an accessibility expert. Or it could be costs associated with material items/alterations to make a building more accessible for your project or ensuring transport which is suitable for disabled participants
Evaluation	Cost for evaluating the impact and success of your project	Usually, a day rate for an external evaluation consultant
Overheads	Equipment or overheads costs for your organisation, such as new online subscriptions, computers or additional rent	Up to 25% of the budget can be allocated for organisational overheads). Please note that allocations for staffing posts to deliver the project should be included as a separate line outside of the overheads.
Safeguarding	It is important to think about safeguarding at the beginning of your planning. Costs could include a specialist consultants for guidance and support if you are working with vulnerable adults or groups, in the planning or delivery of your project	This could be a lump sum fee of a daily rate
Wellbeing support	Where projects address more challenging subjects you may want to include costs for a specialist to support the team or participants'	Usually day rate or lump sum
Contingency	A sum of money to cover unexpected costs associated with the effective delivery of the project	Usually 10% of the total project cost ICG has a limit of 15% contingency (see contingency section below)

# Income

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Your project may also benefit from additional income such as funding from other sources, ticket sales or in-kind support. This should also be reflected in your budget.

## What is in-kind support?

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In-kind means non-financial support provided to a project.

- It demonstrates the credibility and viability of a project, via the committed investment of existing collaborators and supporters
- In-kind support can be put into a separate column/row or in the notes section
- If there are multiple lines of in-kind support, it might be a good idea to total it at the end, so that your prospective funder understands your ask more clearly
- Co-production is different than in-kind support but equally important to reflect in your budget
- You might be working with multiple funders. It is a good idea to mention the contributions of each funder in your budget
- Budgets table can easily be adapted with more columns e.g., 'Source of Funds'

## How do I manage and update my budget during the project?

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- Update costs as they are spent
- Record actuals in a new column to see if your planning has been effective, this also helps track any variance
- Develop an expenditure plan by combining your activities timeline with your budget

## Special considerations for an ICG budget: International Collaboration

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- Ensure you are paying artists fairly and equally across all the countries involved. It may be that the average pay for an artist working on a project is lower in some countries but it is important to ensure any artists working on your project are paid equally, wherever they are based in the world
- Think about per diems if your project includes travel to different countries. If you're asking artists/participants to travel abroad, have you ensured that their per diems are enough to ensure that they can participate according to the cost of living in each country they are asked to travel to? Together with your collaborators, discuss what is reasonable in the contexts in which you are working
- Your budget needs to reflect how the project funding will be split, managed and spent across the organisations involved in the project in an equitable way

**For an ICG project, you should ensure that your project budget directly addresses the costs associated with international collaboration. Have you considered the following?**

- 1 Translation costs** – if you are working across nations with different languages, have you factored in the cost to ensure that all participants and audiences can fully understand and engage with the work?
- 2 Flight / Travel / Visa costs** – have you factored in the cost of artist/participant travel, and the possible impacts on costs to travel?
- 3 International Bank transfer fees** – you may need to transfer funds between collaborators. This can cost more than expected and so make sure to discuss this with your collaborator and check with your bank to include this in your budget. International transfers can also take longer than expected to factor this into your timeline.
- 4** The cost of safeguarding vulnerable participants, artists and audience members if you are working with people at risk or in contested spaces with limited freedom of expression

## **Access costs**

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Have you factored access costs into your budget? Are you working with participants who might require support workers? If so, is this covered in the travel line of your budget? Will you require translators or materials that are translated into multiple languages or dialects? And will you need sign-language interpretation or captioning?

## **Accessibility in venues**

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We also acknowledge that in some places, accessibility is more difficult to measure and attain. You can share details of this from your country context(s) within your application/budget if you feel it is relevant to your proposed project.

Be sure to include any costs relating to access in your budget, and research them thoroughly.

## **International travel risk factors**

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- Have you got contingency plans in your timeline and budget in place if, for example, there is a natural disaster or political situation that prevents or delays travel?
- VISA applications – have you considered the time management cost for VISA applications, and a contingency plan should any VISA applications be denied? This could impact your project and your timeline so it is good to factor this in at the start



# What is a contingency budget and what should it cover?

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A contingency budget is a percentage of your overall budget. We suggest between 10-15% for ICG projects, which exists as a safety-net to cover unforeseen project costs. Particularly when you are working internationally, you should ensure that a contingency budget could consider the following:

- Unforeseen and additional costs associated with protecting artists and/or participants at risk
- Unforeseen and additional costs associated with VISA application costs
- Unforeseen and additional costs associated with natural disaster or conflict
- Unforeseen and additional costs associated with changes in country Inflation
- Unforeseen and additional costs associated with rising travel/shipping costs

Discuss the above together as collaborators as it's important your budget is rigorously planned so that you can cover all your projected costs with the amount you are requesting and any additional income you have secured.

# 6 Safeguarding & working with people at risk and in areas where freedom of expression is limited

## 6.1 Safeguarding

The British Council is committed to safeguarding children and adults and to upholding their rights through our safeguarding policy and procedures and in accordance with relevant legislation, international articles and conventions and established best practises.

As part of that commitment we require that all staff, and those we work with, including partners and suppliers, operate within our Safeguarding Policy which articulates our approach to protecting children and adults from abuse and harm and promoting their wellbeing.

It is important to think about safeguarding for both adults and children in your project. By **children**, we mean any person under the age of 18. **Adults** are aged 18 + and they may be an adult who is at risk, by which we mean someone who is unable to protect themselves against significant harm or exploitation due to a change in their circumstances including a change in mental or physical health, learning or physical impairments, and/or impacted by disasters or conflicts. However it is good to think about all adults as anyone who can potentially become at risk and unable to protect themselves from abuse and harm for any number of reasons.

The British Council Arts programmes work primarily with people over the age of 18. Through our programmes, we also work with organisations whose primary audience are young people under the age of 18. Within the International Collaboration grants, while there is not a restriction on under 18s being involved in projects, the main aim and intent of the fund is to support professional artists and their If your project does include audiences or participants who are under 18, we ask you to share details and relevant checks (i.e. DBS [www.gov.uk/government/organisations/disclosure-and-barring-service/about](https://www.gov.uk/government/organisations/disclosure-and-barring-service/about) ) and please **declare this in the application form**.

Within the British Council we have robust systems and procedures in place to both prevent incidents (covering, for example, the safer recruitment of appropriate staff, training and support given so that staff can work safely, and standards regarding the way in which we carry out activities) together with responsive actions necessary to address situations where we receive reports that a child or an adult may have been harmed.

As part of the International Collaboration Grants successful applicants will have a safeguarding webinar briefing shortly after signing the contracts. This briefings will run through safeguarding, what you can put in place as well as resources and guidance and how we can help you in the delivery of your project in this, so you have the tools in place to help you. We will also provide you with a safeguarding resource pack which contains examples of our best practises and links to external sources of safeguarding support that can be accessed for information and advice and help with developing a robust safeguarding policy and framework.

**For applicants to the ICG grants** it is important to think through safeguarding from the beginning and planning of your projects. It can influence the way you plan and design your project as well as, **your budgets, and identifying any risks and steps you will take to address these risks**, and you may want to reference these within your application in these sections. These may change and develop as you refine your plan further after application and in delivery, but thinking about it from the beginning is an important first step.

Some good areas to consider which might impact your approach to safeguarding are below:

- **Who will your project work with** as organisations, professionals and audiences?
  - Are they adults, young people 18+ and over or 18 and under?
  - Will you be working with any artists, collaborators, audience members or other participants who are or may be based in or from a conflict environment or to participants who are actively in conflict
- **Will your project** include working with specific religious communities, marginalised communities, LGBTQI+, adults who may consider themselves to be at risk due to various factors such as physical or mental health disability, humanitarian disaster, conflict or discriminatory practices of any kind?
- **Are there any specific social, cultural, economic or political challenges impacting on the communities** your project will work with, and are there any safeguarding implications and risk mitigation measures you will want to think through for this?
- What type of delivery platform will your project utilise? Will it be face to face, online, or a mix of both? Will it include travel or residencies?
- **What costs might you want to consider** and include in your budget to support your safeguarding work within your project?
- **Are there any risks you want to include in your risk assessment** at this point of planning. Do you have a Safeguarding policy that also includes a safeguarding incident reporting and management plan in place? If you don't worry we will be running a briefing session for all successful grantees that will provide information on accessing support for developing or strengthening your safeguarding policy and procedures, and we will also share best practice examples from the British Council's safeguarding work.

**Remember you don't have to have all the answers at this stage but it may be helpful as you design your project, budget and think about risks you will want to avoid. We will provide support for successful grantees as you start your ICG in our webinar and with resources.**

## 6.2 Working with people at risk and in areas where freedom of expression is limited

Some individuals – particularly those with protected characteristics – can be placed at significant risk by engaging in certain activities in certain social and political contexts.

If your project involves working with vulnerable artists, collaborators, audience members or other participants, you need to ensure that your application addresses your approach to ensuring they are safe, protected and supported throughout the process. You may need to plan and budget for a specialist to advise or support and this may influence how you plan to deliver the project.

If you are planning to work in particularly sensitive socio-political contexts – for example, countries with limited freedom of expression, contested spaces – or with artists who have protected characteristics – for example, members of the LGBTQI+ community – can you demonstrate that your project team has the expertise and experience to ensure the well-being and protection of everyone involved? If not, have you considered or factored in expert support, advice or guidance, which is included in your budget? Have you considered how you will approach sensitive subjects within different cultural and country contexts? For example, if your project deals with a subject or area which is sensitive within your country, or your collaborator countries, what steps might you take to ensure the safety of your collaborators, participants and audiences? It is important that your budget, project plan and risk log include provisions for supporting participants' well-being and safety.

**Please note that successfully funded projects which aim to work with people at risk and/or in contexts with limited freedom of expression can attend a workshop provided by British Council in Spring 2024 on this subject.**

# 7 Assessment

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Each application will be assessed and scored against three key criteria:

- The project: artistic activity and Innovation, legacy: 40%
- Delivery: project plan, working in collaboration and positive contribution: 30%
- Diversity, Inclusion, Sustainability: 30%

**Remember: we will be assessing the content of your answers, not the quality of English used.**

## Assessment criteria 1

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### The Project Artistic Activity, Innovation, Project Legacy 40%

Assessors will be looking at the project proposal and if it is of a high artistic/creative quality and if it is experimental and or innovative in its approach. Is the project outline and what the project aims to achieve clear, and who is the intended audience?

**Please provide:**

- Evidence of **artistic quality and benefit to individual artists/creatives**
- **Clear project outline** and evidence of **developed discussions between collaborators**
- In-kind means non-financial support provided to a project, if relevant
- Evidence of how project will incorporate **innovation\***
- Evidence of who the **intended audiences are**
- Evidence of **how the project might continue after this year of delivery**

\*Please note, **by innovation** we mean that the project demonstrates new forms of content, new methods of delivery, new design processes, or that the project approaches audiences in a new way, or working in a new country with a new collaborator.

## Assessment criteria 2

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### Project plan, Collaboration, positive contribution 30%

Assessors will want to see the following explanations about your project proposal.

**Please provide:**

- How it has been planned and resourced and that it has considered reasonable risks and mitigations
- How the collaborators will market the project
- How you will work together as collaborators
- How your project will bring a positive contribution to the countries you are working in

### **Assessors will look for evidence of:**

- How the collaborators will work together in a way which factors in equality within the partnerships
- The mutual and equal benefit to both UK and international countries and territories and that it demonstrates shared use of the budget between the UK and international collaborators
- A realistic of project plan – in terms of timescale and budget – and evidence of the collaborator’s ability to deliver, based on their track record.
- Consideration of risks and solid plans on how collaborators will reduce risks – including those related to the countries they are working in – , and plans for marketing and promotion of the project
- An equitable approach to collaborative working, e.g. how the collaborators will work together, what each will contribute and benefit from their relationship, that consideration has been made on international working, such as culture, time zones, different environments. How do the collaborators know each other? How will they support each other, how will the budget be split between collaborators? What each collaborator will bring to the project, and how will this benefit all collaborators and how the collaboration might continue beyond this project.

Projects demonstrate that they are making a positive contribution to the cultural development of the international collaborator’s country / territory which could support social and economic development to the country involved, such as: skill sharing with audiences or collaborators; capacity building; promotion of international profile; providing platforms to underrepresented groups or artists or practices.

## **Assessment criteria 3**

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### **Diversity, Inclusivity and Sustainability 30%**

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As an international cultural relations organisation, British Council works towards mainstreaming our EDI principles and practices across all our work strands. This includes how we engage with our stakeholders, participants and partners. We will be assessing how projects address and consider Diversity, Inclusion, and Environmental sustainability.

#### **We are committed to:**

- Continuing to nurture creativity, innovation and flexibility
- Spotting new opportunities to work with others, and to find inclusive approaches and sources of support which facilitate meaningful participation and other benefits
- Remaining relevant and dynamic to achieve greater reach, impact and sustainability, through engaging with a diversity of partners, perspectives, needs, abilities and opportunities
- Continuing to engage with our arts and culture stakeholders, participants, and partners with a constructive approach to global environmental challenges. This is underpinned by our own ethical operations to reduce our environmental footprint

You can read our full EDI Policy here:

[www.britishcouncil.org/about-us/our-values/equality-diversity-inclusion](http://www.britishcouncil.org/about-us/our-values/equality-diversity-inclusion)

You can read our full Environmental Global Policy here:

[www.britishcouncil.org/about-us/how-we-work/policies/environment](http://www.britishcouncil.org/about-us/how-we-work/policies/environment)

**We ask our grantees to align with the British Council's inclusive approach, and commitment to reducing our environmental footprint and we will be assessing how project proposals (and delivery) address and realise this.**

**Assessors will ask:**

1. How your project might address specific themes around diversity, inclusion and/or environmental sustainability, and what considerations you are taking to incorporate these themes safely and inclusively. For example, if you are working with disabled practitioners, have you considered and budgeted for their specific needs to deliver the proposed activity in the venues and spaces you plan to work within?
2. Have you taken into consideration the need for specialists, consultants, or advisory roles, which could support the delivery and approach to addressing themes of diversity, inclusion and /or environmental sustainability – particularly if your organisation lacks expertise in these areas?
3. If your project proposes to look at conflict or work in areas affected by conflict, have you considered how you will protect the mental well-being of practitioners and participants?
4. Have you considered how the project will be delivered with inclusion in mind? For example, have you considered transport, venues\*, online access, and sign language interpreters for your activity and accompanying marketing materials as required?
5. How you are considering environmental sustainability within your project, factoring in things like sustainable travel and the materials you might use to deliver the activity?

## **Gender**

In many locations women and girls face barriers to progression including within the Arts, Culture and Creative sectors. The British Council are committed to ensuring our work contributes to furthering gender equality. It is also a legal requirement of UK Government's Official Development Assistance (ODA) funding that gender equality is considered.

In the Equality, Diversity and EDI section of your application you will need to set out how your project considers gender equality. This can be in a number of ways – through creating opportunities for the artists, employees/staff involved in the project, the audiences targeted and through the themes addressed by the project. Projects could seek to raise the profile of women artists and their work, enhance women's leadership, address gender related themes through the collaboration and challenging gender norms.

Assessors will also check that the proposal budget includes, where needed, costs for access and any additional support for working with different groups or, specialists where needed.

**Assessors will also consider whether there is evidence of:**

- Recognition of potential risks in relation to diversity and inclusion
- Planning around environmental sustainability within delivery of the project. How will the project reduce potential environmental carbon footprint in delivery?

\* We acknowledge that it is not always possible to have provision of accessible venues, but you can describe what access means in your country context, and what a good standard of access might mean in your country.



# 8 Example application responses

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To help new applicants we have brought together some examples of high scoring answers from the 2021-2022 applications, with explanations about why assessors rated them so highly which can be seen below:

## Example question 1

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**How does your proposal address equality, diversity, inclusion, or environmental sustainability?**

### **Model answer: Anonymous Organisation**

*“Our project’s subject matter is empathy, and creating greater understanding between people: equality, diversity, inclusion, environmental sustainability are therefore central. The Creative Team is diverse across protected characteristics. Our team includes an experienced theatre-maker and director, one of whom is a queer artist, and the other has worked with Deaf communities in the past. All artists have agency in the project. Working with an Empathy Designer is an exciting and artistic way to embed equality and inclusion into the project’s core. Inclusivity will be insured by employing two Inclusion Consultants whose role will be advocating arts in disabled and LGBTQI+ communities. Diversity will be a major criteria for commissioning young artists (ethnicity, gender, dis possess huge talent, helping ensure access to our sector. The young people/audience that we work with will also be diverse (Deaf, religious orthodox, sexuality, gender). Carefully and sensitively bringing such diverse groups together to interact in itself develops empathy and encourages inclusive attitudes. Emphasis on international digital collaboration, plus localised, in person artistic activity means a low project carbon footprint. Where artists do need to travel (within their country/region) this will be done via train, not car.”*

**This is a great answer that succinctly addresses how equality, diversity, inclusion and environmental sustainability will be addressed in both the development and delivery of the project. The answer demonstrates how equality, diversity and inclusion are embedded in the creative idea, and will inform how the creative process will unfold.**

## Example question 2

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### Legacy plans: How do you plan for the project and collaboration to develop into the future?

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#### Model answer: From Birds Eye View (Now “Reclaim The Frame”)

*The legacy for the project will be through the partnerships created - and through maintaining a channel of communication post-project (e.g., a Slack channel and / or twice annual get-togethers on zoom) for facilitating opportunities, connections and further projects as they arise. Maintaining contact will also help us to track the progress and success of things started by the project (e.g. a curated programme which goes on to tour elsewhere) and to continue to talk about how our collective learnings are being embedded into our respective organisations.*

*Bringing other individuals and organisations with the same vision/objectives into the fold where relevant will also help to make our voice all the louder where we come together to raise visibility about a challenge that our industry/filmmakers faces. The legacy for the artists involved will be through visibility of their work, internationally, and hopefully beyond the countries directly participating. The legacy for the curators involved will be the international connections and cultural learnings. The project will hopefully create a model that could go deeper and further, within our respective countries and beyond, and for Birds' Eye View could inform how Reclaim the Frame's Super Influencer structure rolls out - in the UK and abroad.*

**This answer demonstrates thorough, forward thinking about how the impact of the project can be maintained in the future, for all the collaborators, communities and audiences involved – as well as looking towards finding new audiences with further touring. The answer shows how the project will become the catalyst for further international collaborative working, by creating a new and innovative model of working.**

## 9 Submitting your application on Submittable

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Submissions for ICG can be made via the British Council's application portal: Submittable. If you're feeling a bit unsure about how to use Submittable, we've created a very simple video walk through with accompanying British Sign Language.

Both the link to apply via Submittable and our walk-through video, are available here:

[www.britishcouncil.org/arts/international-collaboration-grants](http://www.britishcouncil.org/arts/international-collaboration-grants)

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## 10 Access Support for writing your application

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If you identify as disabled, you are welcome to submit your answers to certain questions (where marked in the text) via a video format.

For video submissions, please submit a different video for each answer and share a private YouTube link within the associated response box. Videos will not be assessed on quality, but we ask that we can clearly see and hear the speaker. Submissions can be in British Sign Language. Please note videos should all be within the maximum time indicated after each question.

Applicants can also apply to us for additional funding for access costs to support them to complete their application, through the application form. To do this, tick YES in the question 'Collaborators who require additional access costs to support them to complete this application are able to request additional access funds. Would you like to apply for this support?' and upload your invoice for this directly in the application form.

**Please also note that applications will not be assessed on quality of written English.**

# 11 Some final key tips for your application

We made a feedback video after the 2021 ICG application process, outlining some common mistakes and issues with unsuccessful applications. You can watch the video using this link:

[www.youtube.com/watch?v=b\\_C8CCA3YE8](https://www.youtube.com/watch?v=b_C8CCA3YE8)

Here's an overview of the most relevant key points in the video.

- Make sure you can **clearly and succinctly describe what your project is**. If someone asked you for a two-sentence description of your project, what would you say?
- Make sure that your **project closely aligns with the ICG assessment criteria**
- **Collaboration** is at the heart of the ICG programme. There should be **equitable benefit for all the collaborators involved** and the delivery of the project should be shared
- Don't be vague and **don't underestimate on your budget**. There's no advantage in trying to shave off costs to bring your budget under a certain amount. Tell us what you think it will cost to deliver the best version of your project. The jury will assess whether this seems like value for money, and a fair and equitable use of budget between the collaborators involved
- Make sure **the practicalities of international collaborative working have been factored** into your budget
- **Pay your artists properly!** Make sure artists are paid equitably and fairly, in line with other roles in the project, and that artists are paid equally across all the countries represented in your application
- Be wary of **missing information**. Make sure you double check your application is complete before you submit. Have you included your budget and all your supporting documents? We can only assess what's there
- If you're planning to work in countries with **limited freedom of expression, contested spaces**, and/or with **participants at risk**, can you demonstrate your project team has the expertise and experience to ensure the well-being and protection of everyone involved? And do you have space in your budget to ensure this happens?
- Successful ICG projects match ambitious artistic creative and collaborative goals with **well researched audience numbers and robust legacy plans**.

**We hope this toolkit has helped you. GOOD LUCK in preparing your application – we look forward to reading it!**