

**SMASHING IT  
WORKING CLASS  
ARTISTS ON LIFE,  
ART & MAKING  
IT HAPPEN**

**EDITED BY SABRINA MAHFOUZ**

**W** The  
Westbourne  
Press

LIFE ART MAKING IT HAPPEN

# APPLYING FOR ARTS FUNDING: A GUIDE

Sabrina  
Mahfouz

**E**VERY ARTIST HATES FORMS. This is the phrase that gets thrown around in our industry and it is true that forms do not hold the heart like post-performance applause or the first words a character says in a writer's head. But forms aren't that bad. They are just questions, using words that not a lot of people use, to ask things that not a lot of artists ask themselves most of the time. But they should. I see filling out these forms as a brilliant way of clarifying a project in my mind. If I can't fill out the funding form then I realise the project is not ready, or perhaps is not even something that I deep down really want to do.

Pinning down abstract concepts into a few sentences or bullet points makes the project more tangible and achievable, even if in the end the application isn't successful. Answering the Big Five (what, why, how, who, when) is essential for me to know whether the project is what I want to do and also whether it will be of interest to others. Finding answers to these questions will transform your idea from an enthusiastic chat with mates and colleagues into a working project. What is the point of this project? Do I really want to dedicate my time and energy to making it happen? It may sound cynical, but I have no doubt every one of you will have seen, heard and experienced art of some kind which you felt was lacking in soul, heart or purpose. It is easy to get caught up in an idea and much harder to admit to yourself and others that it is no longer one you want to pursue, especially if there isn't a traffic jam of other ideas in your brain demanding your attention. Answering the Big Five honestly will enable you to make the right decision with confidence. And when you've done it once, you have the backbone of pretty much every arts funding application ready and waiting. All funding organisations have different sets of questions that change frequently as they update their aims and the available pot and adapt to better suit the requirements of contemporary times. So, I won't go into actual, word-for-word questions here. However, almost every single question in a funding application form stems from the Big Five, so if you get these covered, you are covered.

# THE BIG FIVE

## 1. WHAT? (WHAT IS YOUR PROJECT?)

Is your project a play, a multi-arts public interactive exhibition, a poetry pamphlet, a song cycle with dance, a novel or a chalk drawing workshop for kids? Start here.

Next, does it deal with a particular topic or theme? I don't mean the plot or the practical elements of the project, more the spark that got you excited about the idea in the first place. What are you, the artist, exploring? Though much of the content is likely to be unknown at this stage, it is to show that you have thought about what it is you are exploring and with which art form.

If you have more detail for this, then great, add it in. If you don't, it is probably worth making some notes about your project at this stage.

### EXAMPLE

*This is a play.*

Expand on the sentence above, adding your key idea:

*This is a play that looks at the potential of comedy as a life-saving force.*

Add what themes you are exploring:

*This is a play that looks at the potential of comedy as a life-saving force through the interweaved monologues of veterans, sex workers and nurses.*

Talk further about how you see this becoming a reality in practical terms: *This is a play that looks at the potential of comedy as a life-saving force through the interweaved monologues of veterans, sex workers and nurses. The piece will be devised. There will be three actors, a director, writer and a musician. It will tour small-scale comedy venues across the UK.*

If you stick to simple facts, you will naturally start to think about the ideal outcome, while being open to change. As with all of this, what you regard as necessary to tell others is up to you. However, whilst at least some of those assessing your application will be professionals in the same field, they are unlikely to know as much about all the elements of the specific project as you, so start from scratch with the basics, writing clearly and in a way that is true to you and your experience.

## 2. WHY? (WHY DO YOU WANT TO MAKE THIS PROJECT HAPPEN?)

This is probably the most important question for me and the one that I think is often not thoroughly or honestly answered by larger organisations when making new work – which might be because they don't have to answer this question for funding purposes! But I speculate ...

There are many layers to this question. Why this art form? Why this subject? Why is this project any different to others? Why now? Why now in your own career? Why are you the right person to do it?

'Why me' can be seen as a difficult one because of the (outdated) assumption that British artists, unlike Americans, don't like to big themselves up. Big yourself up whenever you want. If doing so makes you feel sick or self-conscious, then an application form is the one place you need to feel assured it is expected and essential. You don't need to write in job-interview speak. There is a reason you have chosen to put your heart and soul into this. Be open about that.

## EXAMPLE

Why this time and why this subject?

*Over the last year, [insert name of paper/organisation] reported that mental health referrals were up by [insert number]%.*

Why you and why now in your career?

*After recently supporting a relative through some mental health issues, I am interested in exploring whether dramatic comedy can provide support in times of need. I have recently been involved in creating two fringe theatre productions and have gained the experience and team to now take the next step in my career.*

Don't be afraid to be bold, either. Another way of saying the above could be: *Attitudes to mental health difficulties and how sufferers can be supported must change and I hope to use the shared experience of live theatre to change them. I have been working with mental health charity Mind to develop ways this can happen and these strategies will be used during the creation process. I have been reviewed recently as 'a shining talent in fringe theatre' and want to make the most of the attention I have been receiving to make the work I believe in to take my career to the next stage, with the aim of becoming a full-time theatre maker within the next year.*

Both will allow someone reading the application to feel confident that the artist has thought hard about the importance of the project to themselves as a professional, a person and to the wider world it will exist within. Not every 'why' needs to be covered, but if there are any that you are really struggling to answer, then spend some time delving into this and/or discussing with those you work with or trust before continuing. It will make your work stronger, and your life easier, in the long run. Remember, as illustrated by the above approaches, there is no one right answer. The funders are not looking for one thing in particular in each box – they are looking for an overall impression across the application that you have really considered the bigger picture.

### 3. HOW? (HOW WILL YOU MAKE THIS PROJECT HAPPEN?)

If you need a break from all the philosophising and introspection – answer this question. It is primarily practical.

Will you be writing for a set period and asking editors to look over your work, then making edits? Will you be doing this in any way that is unusual for you, like being a resident artist at a library, prison, park etc? Will you be putting anything out to the public at this stage and if you are, how will you go about doing that? Generally, grantors want information specifically about the things you are asking to be covered by the funding. They do not need to know about the phases after this, although you can mention these at some point if you have the word count. For example, if you are applying to cover the writing costs for the first draft of a play, you don't need to explain how the play will be staged as this is not covered by the funding.

Much of the 'How?' answer might not be how your project ends up coming to life in the end. That's fine, all you can do at this stage of an application is be as well prepared as possible. It happens that sometimes, major changes after a grant has been awarded are necessary. Each funder will have their own process for how to handle this if it happens, but usually you need to email your contact at the fund to let them know what has happened and why. Everyone understands that art is a flexible, responsive and a continual work in progress – but you have to start somewhere.

#### EXAMPLE

*I will spend two months writing and researching, followed by two weeks devising with a director, musician and three performers. At the end of the two weeks, we will present a rough version of the show to a small audience of friends, local residents and charity contacts, followed by a Q&A feedback session, so we can evaluate how best to move forward with the project.*

This brief will need to be expanded upon for some applications, but once you have sorted the basics, it isn't difficult to fill in the action plan with more detail if needed.

## 4. WHO? (WHO ARE YOU GOING TO DIRECTLY WORK WITH?)

Even if you're doing some solo writing time, will you have a mentor or an editor? Will you be working with an organisation or charity? If you're doing a cross-arts project, think of the people you'd love to work with and in what capacity, and ask them whether they would be interested. Put down on applications those who have confirmed their interest, although they don't have to 100% commit at this stage.

Big these people up. What is it about them that you love? Why are you so keen to work with them? What will they bring to the project? Know at least one thing they've done previously that has made an impression on you and ideally is somehow relevant to the project you are submitting a grant application for.

### EXAMPLE

*I will be working with [insert name] as a director on this piece. I saw her work at a comedy theatre festival in 2018 and loved the subtle way she brought out the comedy in difficult situations with her use of movement. She is currently working at [insert name of organisation or recent project] and [insert quote from media about them or accolades or another project they have done].*

Involving people in the project who are more experienced than you, or who are experts in a particular area, will help your application. It shows others have committed to you, your vision and your idea already. It shows you are taking your work seriously enough to approach and discuss it with professionals.

## WHO IS IT FOR?

Do not say what you think people want to hear. Don't fall back on 'this is for young people', or 'this is for people from XYZ community', unless it really is the reason why you are embarking on this project.

Your project can be for a number of different people, of course. But

most of us want to make our projects for someone in particular, often versions of ourselves that never felt things were made for us. That is fine. Say that. Who is that version of yourself? Your work might also be specific to a certain age group or geographical area. Perhaps your work deals with local history. It might be for those with different abilities. Who are they and why is this for them?

## EXAMPLE

*I would like this play to be performed at this early stage for those who use the services of the mental health charity we will be working with and to encourage wider discussion afterwards. In the next stage of the project, I am hoping to particularly engage elderly members of the local community who don't often get access to performance of this kind, particularly those from a working-class background with life experience as veterans, sex workers or nurses, who may have not had the chance to see themselves represented on stage before in a comedic style.*

I once read a report on my work by those looking for new writers for a big theatre. I wasn't supposed to read it. A well-known theatre director had commented that she was frustrated because I 'wrote to shock the middle-classes'. I found this infuriating, but also quite funny. The content that working-class artists create is often critiqued in this way – it is either too 'shocking' or 'not gritty enough'. This expectation is narrow and damaging. Finding this report showed me what a middle-class bubble theatre people can be in, even when they are supposedly looking for 'new voices'. This director was angry at a working-class playwright for making work about working-class people. She assumed it was there to shock the middle classes because she couldn't imagine that someone would be writing FOR working-class people. There was nothing in what I had written that would shock the audience I was writing for, who were the people I knew and grew up with. After reading that comment, I realised how important it was to explicitly state in a relevant application that my project is for working-class people, and to state the importance for them of seeing a small part of some of their lives represented.

## 5. WHEN? (WHEN ARE YOU GOING TO COMPLETE AND SHARE YOUR WORK?)

You will need a timeline for most funding applications. When will you start? When will you be finished? Will you be working on the project part or full-time? This may well change course, but it is important to have a production schedule to work to in order to stay on track, see problems or clashes before they arise, and notify anyone working on the project with you if the dates when you need them are going to change. It is always much easier to maintain good relations with everyone on a project if you are honest and open with them about changes to a schedule! It saves everyone time in the long run.

For Arts Council grants, it is advisable to enter a start date in the near future. Securing funding for a project that is due to start in a year's time is not impossible, but more difficult as there are so many things outside your control that can happen in a year. As you should have got most things provisionally into place when you submit your grant, you should be in a position to begin once a 'yes' is received. This can be frustrating, as many people can't plan time off work or other commitments until they know they have the funding. Try your best to factor it all in. If you need four weeks to let a job know you will be taking some time off, then make the start date of the project at least twelve weeks after the date of applying, or however long the organisation says it takes to respond to your application.

Are there time-sensitive elements to your project? Do you need it to happen on or around International Women's Day, for example? If so, make this really clear in your application and in the timeline. Plan for enough time to make this possible. Despite frustrations around practical uncertainties, I see this one as a boost of positivity in what can be a tiring process. It moves your project beyond the confines of a daydream – it is no longer if, but when.

### EXAMPLE

*I will begin researching on and writing the first draft on 5 May and have my first meeting with the director about the script on 10 June. We will be workshopping with the actors from the start of July and I will rewrite the script following that process by the start of August and aim to present a rehearsed reading by the end of August.*

# SOME PRACTICAL TIPS WHEN APPLYING

## WORD COUNT

Word counts for most online funding applications are notoriously low and hard to stick to. However, we are in the age of social media word limits, and you know how to do this even if you think you don't! I use bullet points to help me keep my application answers to the minimum word count. When I write in bullet points, I stay as succinct as possible. Once I've written out the major points, I take the bullet points away.

Be on guard against repetition. If you've already mentioned something in one of your answers, there is no need to repeat it in another, unless it is essential and even then, it should have a different focus or add some new light to the project as a whole. Read and re-read again and again with a bit of time in-between to best spot these repetitions.

Have a friend who has no idea of what it is you're doing review your application and see if they can grasp your project from what you've written. You can't cover everything in 250 words, but you can get the fundamentals in.

Sometimes the struggle is the opposite, in that it is hard to find enough words to fill a box on some areas of a project. I would advise you to always make sure that you have enough to fill at least 75% of the word count for each question. This form might be the only information a funder has about your previous work and your new project. If you are unsure, ask for advice

on exactly what that question is delving into and think if there is anything you can add that might be of interest.

## BUDGET

This is often where people who have up to now been confident start to think ‘I can’t do this’. You bloody well can! Working-class identity comes with a whole heap of issues about money, as it has usually played a pivotal part in almost every decision working-class people make. The most common remark participants at the Great Wash Workshops have said to me about budget is ‘I just don’t feel like I can ask for money to do this’. ‘This’ is work. It may be work that you love (sometimes) and work which you feel lucky to be able to do, but work it is. The UK creative arts industry is second only to the financial services industry in terms of generating income for our economy. I highly doubt bankers and insurers feel guilty about getting paid a daily rate for the work they do.

Most Arts Council England grants you’d be applying to will be for under £15,000 and from submission to decision will take around six weeks. Over £15,000 grants are available but would need significant partnerships and experience to be accepted, so it is advisable to go for under £15k at first. Other funders have differing amounts available, but around £5-10k for arts projects would be considered quite significant. Smaller ones of under £3k are offered regularly from individual organisations for different art forms.

For your application, work out the budget for all the project costs.

## EXAMPLE

*If you want to produce a first sharing of a play, your budget should include:*

- *Writing time*
- *Fees for all collaborators*
- *Travel costs*
- *Venue hire*

- *Refreshments for the public audience at the sharing of the work*
- *Equipment needed (although not all these will always be eligible, like a laptop for writing, so check with the funder before including them).*

The budget for this project would not include promotion or rehearsal for the eventual production, as this is outside the specific project application, which was just for the first stage of the play.

It is easier than you think to pull together a fairly accurate budget. Ask the relevant people for quotes: how much would it cost for me to hire out your space at these times? They will be happy to give them to you. You will be bringing them work if the grant goes ahead. Times the daily rate by the amount of days you need and put the total down. Some applications will need to see how each cost has been worked out and where you have found the costs from. Make sure you keep a note of everything you research so that you can easily find it and refer to it again at a later date. Try to keep costs as low as is realistically possible, such as quotes for travel fees that are booked far in advance. You will need to include your plans for generating your own budget outside of what you are asking for from the funder. This would usually need to be around 10%. If you're applying for £8,000 you need to have plans in place to have £800 being raised from another source. This could include raising funds through ticket sales, hosting events, charging for workshops or crowdfunding. In-kind support also counts towards this amount, but it always helps to have income generating ideas to present.

How much should you earn for a day's writing? The Writer's Guild would say at least £150. Write that down. Every profession has a recommended minimum daily rate which can be found online. Simply search for the relevant organisation, such as The Society of Editors and Proofreaders for editing and proofreading text, or The Independent Theatre Council for theatre professionals.

Nobody involved in your project should be getting less than the minimum rate or wage (unless giving their time 'in-kind') and it is perfectly acceptable for those with experience to be charging more than the minimum and for you to be paying them that. The Arts Council or the relevant funding body can advise you, but £200-£300 per day is a standard industry fee for a specialist. Fees for those involved is usually the main budget oversight and without these your application won't be viable – and neither will your project!

You can include pretty much anything related to the idea you are proposing – travel, time, collaborators, materials etc. This is the area that I'd most strongly advise you check with someone from the organisation, or someone from your industry who has experience with budgets, prior to submitting for the grant.

## IN-KIND SUPPORT

Some Arts Council applications operate on a percentage system, so 10% of whatever you're applying for must be covered from outside Arts Council funding. The higher that percentage goes, the more favourable your application looks. This might seem unfair, but it gives donors confidence if you have already got the support of others who might know you or your work already and want to help take it forward. You can add money from your own earnings or from other funds you have applied to or been given.

You can also add 'in-kind' support. This means that you are getting something which has a clear monetary value for free. You put the monetary value of it down on the application and it counts towards your percentage. People I help with applications often tell me they feel they have no relevant contacts or network to support them, but when we start talking about it, everybody knows someone who can help, even if they're not in the arts themselves. A mate who might lend you a camera, a colleague who has a considerable hat collection who might help with costume, a local library that offers spaces for meetings for free. Write down what you need and see who might be able to help you out, in a way that isn't a burden to them of course, so you'll need to use your judgement on this!

### EXAMPLE

*You need £8,000 for a play. You will need to show that you have at least £800, 10%, coming in on top of that from other sources. This could be:*

- £250 in kind as a theatre has offered to give you a day's feedback;
- £200 in kind from a venue giving you two days' hire for free;

- £200 from planned crowdfunding
- £150 from your own earnings

It could be much more than that and most funders will be happy to see applicants attempting to raise funds in various ways.

## EVALUATION

Most funds will ask how you are going to evaluate your work at some point in the application. Sometimes this will be required during and after the project, sometimes just afterwards. Each funder will have more details on the kind of feedback they require, but in general be prepared to have thought about how you'll assess the progress of the project and its outcome.

If there is no public engagement, how will you evaluate your work? Will you send drafts to a mentor, a director or an editor? Will you film extracts and post them online for comments? Will you invite a specialist to give you feedback? If your work is going to be seen by the public, how will you know what they thought? Once you have this feedback, what will you do with it? How will it help you in the future – for this project or the next?

## STAYING ON TOP OF THE ADMIN

There is no set amount of time that an application will take, as it all depends on how much planning has already gone into your project when you start the application process. The quickest one I have ever done was for a play which I had been researching and preparing on and off in spare moments for over a year, but I only applied for funding when I was ready to start writing. It took around two days of full-time work. Others have taken me up to five or six days. This is a huge amount of time, particularly for freelancers, as it is completely unpaid and as yet it is not something you can work into most applications (always worth checking as some organisations are beginning to take this labour into account, particularly

for marginalised artists). It is far from ideal, but one way to mitigate the time required is to plan as much as you can over a long period of time, between other things, so the actual writing of the application should hopefully be more straightforward.

Registering on the application site, or ‘portal’ as some are called, can take a lot of patience – so try to do that a week or so before you plan to apply and always call the helpline if you are having difficulty registering or with any of the online resources.

Save your drafts! Many of the sites have unclear saving systems, so I always write my text out on a word document and then copy and paste over onto the online application and save both every five minutes or so. Also, some material you may decide to delete from the application due to word count or a change of mind might be useful later on. It’s good to have a record of your thought processes and plans.

Ask a couple of people you trust to read through once you’ve filled it in and see if it is clear. They don’t need to be in the arts, it might be better if they’re not. Do they understand what the project is? Do they have any questions which suggests you need to go back and clarify some points? Always send to someone at the funding organisation first if this service is available, which it is with all the Art Councils. Save their feedback and advice, not only to incorporate it into your application but it also might be helpful for future projects.

Once you submit your application, you will hear back within the timeframe the funder states on their website. If they are delayed they should let you know. For Arts Council applications this is typically six weeks for under £15k, but some funders may take up to three months. Keep these dates in mind when planning your schedule – the project can’t begin before the funder has replied with a decision. You can check in on an application if you haven’t heard anything after the specified date and nobody has been in touch regarding any delays.

Hopefully, you’ll get a YES! And everything can begin. The funder will send all relevant instructions on bank details and forms etc. Usually the amount will be paid in instalments, with part of the fund being held until the project has been completed and evaluated.

If you don’t get the funding, there are so many reasons why this might be and the most unlikely one would be that your project didn’t sound ‘good’. It could be that other projects were similar in that round of funding

and they seemed more planned out or offered the artist applying more of an opportunity to grow professionally. This is one of the key reasons I have been told applications aren't successful, because the artist hasn't articulated how the project will help them to progress in their artistic career and practice. So always make sure that thread runs clear throughout the application, as well as making sure your project is as unique as possible, something only you could do.

You can usually request feedback on your application and discuss whether it is something that can be resubmitted if changes are made to reflect the feedback. If you'd like to submit a new project, this is usually fine once a decision has been given on the last one, regardless of what that decision is – but again, always check with the funder.

## HELP!

As much as I hope that this guide is helpful in making you feel a little more equipped to start applying for funding, nothing beats speaking to a real-life person. The Arts Council has 'Relationship Managers' in all regions, in all mediums. If you live in Birmingham and want funding to write a novel, for example, you can call the customer service number from the ACE website and ask for the email address of the West Midlands Theatre Relationship Manager. They will give it to you. Depending on their availability, you may be able to go in to the offices to meet them. Some come to meet you, others can offer advice over the phone or email. PLEASE do this. It is a service provided to help artists get money, by guiding them through what will be needed in the application, so when the assessment happens, there is no reason for your application to not be granted a fund. If it is as strong as it can possibly be and still not awarded a fund, then the reason is often over-subscription, which can be extremely deflating, but funders will usually let you know if this is the case and encourage you to submit again with some slight changes at a quieter time.

Other funds might not have a relationship manager, but they will have someone who can clarify things for you prior to applying. Use the phone numbers and emails provided. If nobody replies after a week or so, remind them. Everyone is overloaded with work and not replying is not a cowardly

way of letting you know they are not interested. It might be frustrating but persist! Don't forget that these funds exist because they want to fund projects. They are looking for a way to make this happen. They are not set up to trip you up or ask trick questions. As one senior funding manager told me – 'we want the money out, not in!'

## DIFFERENT FUNDS

Those with funds to give out often have a number of different strands. Read all the details about what each one is for and if you are in any doubt at all where your project might best fit, contact the organisation to check with someone, or ask someone who has applied before. Many applications are completed with love, skill and dedication, but are not submitted to the right kind of fund and so can't be given the money they deserve. It's worth a quick phone call to check, considering it could mean you being able to make your project become a reality!

Applying for funding is a challenge, but as Madani Younis said to me when I started out and wasn't sure if it was worth the heartache of rejection and financial instability, 'If you don't write your story, someone else will write it for you'. Think of these applications as a step to telling the story you want to tell in a way nobody but you can do. It might mean conforming in some ways to expectations initially, but ultimately it can allow you to defy all expectations and make sure the art you want to see is out there in the world.

# PLACES TO GO

The Creative Society ([thecreativesociety.co.uk](http://thecreativesociety.co.uk)) is a charitable organisation that supports young people wanting to work in the creative and cultural sectors by helping to remove the barriers that prevent them from progressing. There are branches in London and in Teeside and their services are available online. Someone described it to me as ‘a job centre for the arts’, so definitely check them out if you’re aged 18–30 and looking for training opportunities, mentoring and other networking or employment opportunities.

The Arts Council have weekly or daily newsletters with jobs relating to your areas of interest and within the regions you select. The jobs are at all levels and it’s great to see the kinds of roles that are out there, even if you’re not ready to apply. You can sign up for these on the websites below.

Local councils often host free arts events or training opportunities – check in at your local library or go on to the council website to see if there are any upcoming events.

Search online for bursaries relevant to your art form. You can narrow the search by choosing your art form + bursary + your region/area. There are quite a few out there which you won’t have heard of until you start searching. They might cover a creative retreat for example, or travel expenses to interviews or even housing, as The Book Trade Charity does.

There are too many places to list which offer sporadic or occasional arts

funding. The best way to find out about these is to check notices at the library and sign up for newsletters from as many arts organisations as possible. The below are examples of regular arts funding organisations who generally have year-long submission windows:

**Arts Council England ([artscouncil.org.uk](http://artscouncil.org.uk)):** This is the main organisation for funding of the arts in England.

**Arts Council Northern Ireland ([artscouncil-ni.org](http://artscouncil-ni.org)):** This is the main organisation for funding of the arts in Northern Ireland.

**Arts Council Wales ([wales.arts](http://wales.arts)):** This is the main organisation for funding of the arts in Wales.

**Creative Scotland ([creativescotland.com](http://creativescotland.com)):** This is the main organisation for funding of the arts in Scotland.

**Wellcome Trust ([wellcome.ac.uk](http://wellcome.ac.uk)):** This is a science-focused charity, which funds arts projects which bring awareness of scientific issues and research to a wider public audience, so worth applying to if your project can be linked to science. This could range from climate change to health conditions.

**Jerwood Foundation ([jerwood.org](http://jerwood.org)):** Jerwood is a Foundation dedicated to funding the development of the arts in the UK. They do call outs for specific art form applications and are significant supporters of works in progress and research-based projects.

**Peggy Ramsey Foundation ([peggyramseyfoundation.org](http://peggyramseyfoundation.org)):** Peggy Ramsey Foundation offers grants to theatre makers for all sorts of projects and needs, including a writer needing a new laptop for example.

**Society of Authors ([societyofauthors.org](http://societyofauthors.org)):** This society offers grants for writers to finish or start projects and also for those in financial difficulty for a range of reasons and grants for residential stays during a writing period.

Organisations with a focus on working-class artists (UK):

**COMMON** ([commontheatre.co.uk](http://commontheatre.co.uk)): COMMON runs workshops and events around making theatre more accessible to working class artists

**Arts Emergency** ([arts-emergency.org](http://arts-emergency.org)): A cross-arts charity that provides mentoring, training and occasional grants to assist working class artists to progress in their careers.

**Create London** ([createlondon.org](http://createlondon.org)): Create London commission public art projects and reports into the arts.

**Joseph Rowntree Foundation** ([jrf.org.uk](http://jrf.org.uk)): Though not arts-focused, the JRF is an organisation working to inspire social change through research, policy and practice, so is an excellent resource for statistics on social issues in the UK and events that address working class marginalisation in great depth.

Published 2019 by The Westbourne Press

Copyright © Sabrina Mahfouz 2019

Sabrina Mahfouz has asserted her right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work.

Copyright for individual texts and artworks rests with the authors and artists.

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

ISBN 978 1 908906 40 3  
eISBN 978 1 908906 41 0

A full CIP record for this book is available from the British Library.

Printed by PBtisk a.s.

The Westbourne Press  
26 Westbourne Grove  
London W2 5RH

[www.westbournepress.co.uk](http://www.westbournepress.co.uk)



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**