



A TOOLKIT TO DEVELOP CULTURE AND CREATIVITY IN WATERFORD

Clár Éire Ildánach
Creative Ireland
Programme



Comhairle Cathrach
& Contae Phort Láirge
Waterford City
& County Council



TABLE OF CONTENTS

01

Developing your local cultural or creative offer or experience

02

Identifying your target audience

03

Understanding your local context

04

Your message

05

Working in partnership

06

Funding your idea

07

The road to success

08

Useful resources

Place and community are critical components in making a town or city a desirable place to live and work. What makes a location special is its character, its people, its local traditions and culture and how these are lived and expressed as part of the local community.

To make smaller towns sustainable their traditions and culture must be nurtured, supported and planned for, so that they can express and celebrate their cultural identity and foster social and economic prosperity and vitality in their area. Good community planning includes opportunities for developing a dynamic creative and cultural sector.

Every community has amongst its citizens artists, creatives, people skilled in traditional crafts and those passionate about their local heritage; however their potential and what they offer to the wider community remains largely untapped and underdeveloped. Such players when placed at the heart of community planning create connections and drive exchanges, events and programmes which enrich the local community.

Communities need tools to help them to build these relationships and engage with creative and cultural players locally, so that they can develop a place where creative possibilities are poised to happen.



Creative Ireland

Creative Ireland is a national programme which connects people, creativity and wellbeing. We are an all-of-government culture and wellbeing programme that inspires and transforms people, places and communities through creativity. We are committed to the vision that every person in Ireland should have the opportunity to realise their full creative potential.

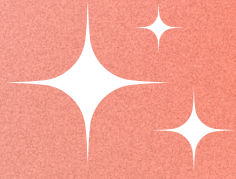
Established in 2017, Creative Ireland was born out of Ireland 2016, the hugely successful state initiative to mark the hundredth anniversary of the Easter Rising. The Programme drew inspiration from the extraordinary public response to the Centenary and the thousands of largely culture-based events exploring issues of identity, community, culture, heritage and citizenship.

Through partnerships with local and national government, cultural and enterprise agencies and local enterprise, we create pathways and opportunities for people and communities to unlock their creative potential. We believe in the power and creative potential of people, organisations and government departments working together, sharing expertise, to catalyse ideas and action. Through our focus and co-ordination, we will forge an eco-system of creativity.

The Programme is built around key themes: Creative Youth, Creative Communities, Creative Industries, Creative Health & Well-being, Creative Climate Action & Sustainability.

This toolkit was originally designed as part of Waterford's Creativity and Cultural Strategy 2018-2022.





“To mainstream creativity in the life of the nation so that individually and collectively, in our personal lives and in our institutions, we can realise our full creative potential, thereby promoting individual, community and national wellbeing.”

CULTURE &
CREATIVITY
STRATEGY,
2023-2027

Clár Éire Ildánach
Creative Ireland
Programme



 Comhairle Cathrach
& Contae Phort Láirge
Waterford City
& County Council

WHY A TOOLKIT?

This practical toolkit has been designed to assist local communities across Waterford to understand how best to develop culture and creativity in their local area.

HOW WILL IT HELP ME?

The aim of this toolkit is to provide individuals and communities in Waterford a step-by-step approach to:

- Developing local cultural or creative offers and experiences
- Identifying target audiences and customers
- Building a framework for developing culture and creativity in your local area
- Working in partnership
- Communicating your message
- Funding your idea
- Evaluating your success

HOW TO USE THIS TOOLKIT

There are eight sections in this toolkit combined with a set of exercises and checklists to help you get started. The Toolkit is intended as a resource – you can choose to read it from cover to cover, or just complete the exercises and checklists relevant to you at any given point in your development.

SECTION ONE DEVELOPING YOUR OFFERING

Understanding your community needs and how you satisfy these needs is crucial to growing your creative programmes, services and events and to attracting audiences. It's important therefore for you to assess what your community needs and how your idea sits in context with this. Is what you are planning to do going to have an impact on a specific audience and will it benefit your local community or your business?



Culture and creativity in a community reflects on how people in that community wish to live; on the cultural values, identity and preferences of residents and other stakeholders from specific groups or individuals e.g. visual artists, drama groups, musicians, local historians, thatchers, weavers, etc . It encompasses activities and engagements which are both amateur and professional, formal and informal, happening in cultural spaces and places which are non-specific but valued by the local community.

You may already have decided what element of culture you would like to develop in your community and already know what you want to achieve, for example:

- A drama club that wants to stage an annual production in your local area and to develop a youth drama club in your town.
- A local history group which wants to develop a heritage trail for your area.
- A local development group or committee who sees the development of culture / creativity as having potential to increase tourism to your locale.
- An individual / group of people with an interest in a specific artform, craft, etc who want to develop an engaging creative project for local people.

Your planning needs to reflect how you will use limited resources effectively to target your customers, and if desired, tourism to your region. The starting point for this work lies in evaluating the value of time/resources spent in trying to accessing your audiences directly.

In addition you need to consider your specialism, your niche – are you in a defined market? For example:

- Contemporary design / craft
- Creative Industries development
- Cultural heritage
- Indigenous culture
- Natural heritage
- Visual arts etc.



Ask Yourself

What are you trying to achieve?

What do you want to achieve from developing culture and creative engagement locally?

Are you trying to bring people together, set up a festival, run a local club or society, respond to a local need for cultural activity – or for specific target groups in your community?

Are you seeking greater access, awareness, engagement or participation in cultural activities and programmes – or a combination of these? Are you trying to develop new tourism potential etc?

What do you have in place already to build on?

Local committees, interested individuals, heritage group etc. What is available locally – heritage sites, local choir, drama group, artists collective / workshops, craftspeople, GAA club etc?

Who will benefit from this work?

Is what you are trying to do for everyone or for specific people in your community? (E.g. children and young people, the elderly, new communities, people with a disability, artists and creatives, local businesses, tourism partners etc?)

Who needs to be involved?

Depending on what you want to do – who do you think needs to be involved in the first instance?

What will success look like?

If you look back a couple of years after you have developed your creative or cultural capital – what will have improved for local people? How will your community have benefitted? How will you have measured that success?

AFTER ASKING THESE QUESTIONS, YOU MUST AUDIT THE EXISTING COMMUNITY CULTURAL OFFERINGS. THE REASON FOR THIS IS TWOFOLD – IT STOPS YOU FROM DUPLICATING WHAT ALREADY EXISTS, AND HIGHLIGHTS POTENTIAL COLLABORATIONS THAT COULD BE HELPFUL TO YOUR PROJECT.

Community Audit

Community _____

Date _____

PERFORMING ARTS

Do they exist?
Who are they for?
Who runs them?
Development/collaboration potential?

SPORTS GROUPS

Do they exist?
Who are they for?
Who runs them?
Development/collaboration potential?

TRADITIONAL CRAFTS/SKILLS

Do they exist?
Who are they for?
Who runs them?
Development/collaboration potential?

FESTIVALS

Do they exist?
Who are they for?
Who runs them?
Development/collaboration potential?

HERITAGE SITES

Do they exist?
Who are they for?
Who runs them?
Development/collaboration potential?

VISUAL ART

Do they exist?
Who are they for?
Who runs them?
Development/collaboration potential?



SECTION 2: IDENTIFYING YOUR TARGET AUDIENCES

WHO IS YOUR OFFERING FOR?

Defining those for whom you are developing your local cultural and creative potential is important at the outset, so that there is a clear focus for all on who will benefit. You may be trying to build a programme of cultural/creative development for:

- Children and young people
- Community groups
- Artists / creatives
- People with a disability or a particular minority group
- New people living in your community
- Tourists
- All those who live in your local area

WHO ARE YOUR CUSTOMERS?

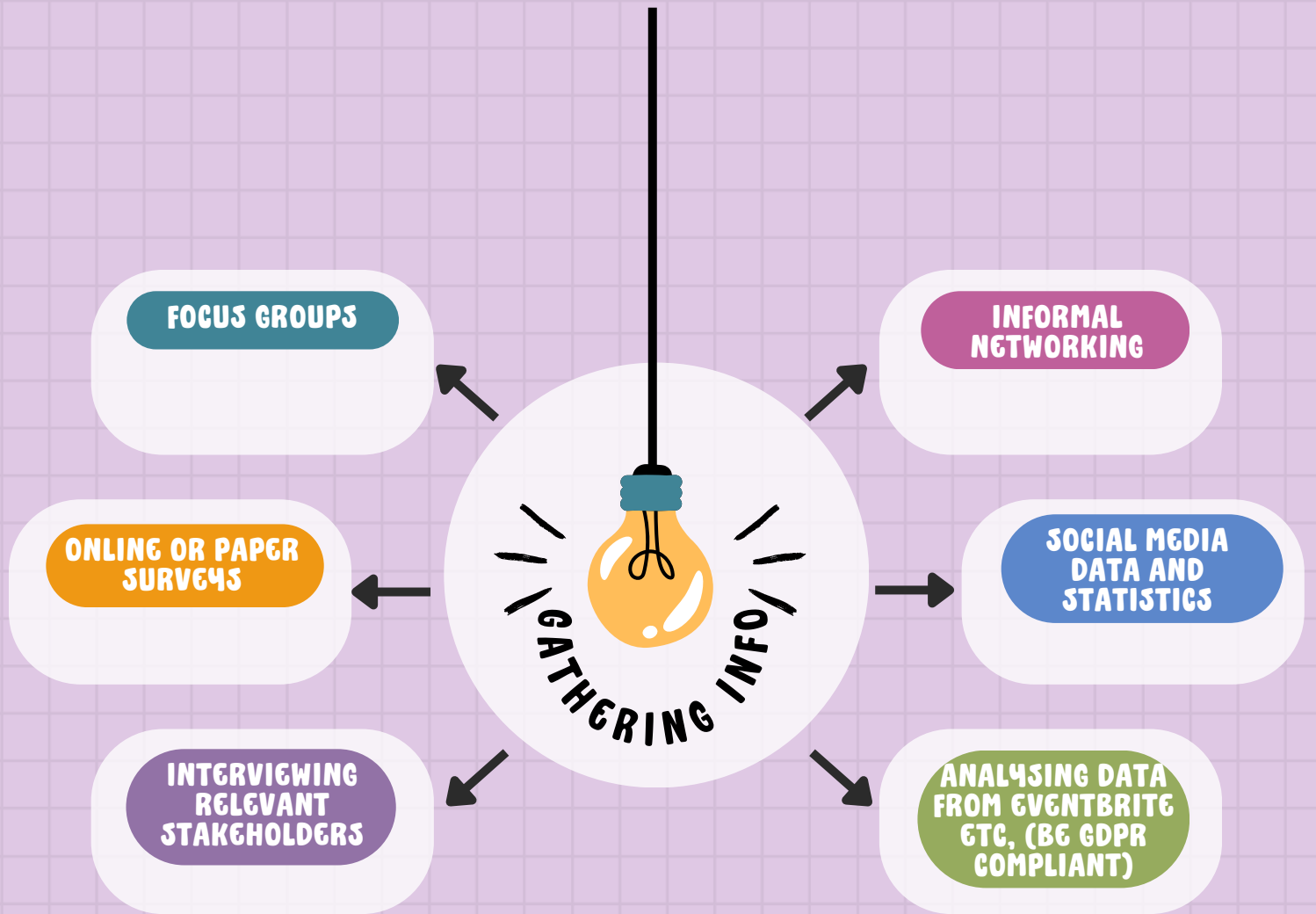
- Individuals with a special interest in what you are developing
- Families, children, elderly etc.
- Tourists
- Pre-formed groups of individuals, eg. choirs, drama groups

WHAT DO THEY WANT FROM YOU?

- What location is convenient from them to access?
- Do they have specific access needs, whether that's physical, sensory or other?
- What price, if any, would they be willing to pay for your offering?
- What about your offering would pique their interest?

WHERE DO THEY ACCESS INFORMATION?

- Online, via social media, websites, etc
- Offline – library, community resource centre, tourist office, school, sports club etc.
- Local / regional media - radio, newspaper, community newsletter etc.



TARGET audience

WHO ARE THE
AUDIENCE?

WHAT DO THEY
WANT?

HOW WILL YOU MEET
THESE NEEDS?

HOW WILL YOU DO IT
DIFFERENTLY FROM
OTHER OFFERINGS?

Clár Éire Ildánach
Creative Ireland
Programme



SECTION 3: UNDERSTANDING YOUR LOCAL CONTEXT

Culture and Creativity Team

Every Local Authority has its own Culture and Creativity Team. This is a group of people working in areas relevant to the cultural and creative development of the area.

In recent years Waterford City and County Council has positioned cultural development as a core part of its city and county planning agenda. It forms an integral part of the Local, Economic and Community Development Plan and is catered for within the Local Authority through the Libraries, Heritage, Arts, Conservation, Irish Language and Enterprise portfolios; with each of these areas providing information and opportunities to connect people and place and to drive the cultural agenda for the county at local level.

If you are planning an initiative to enhance the cultural and creative offering in Waterford City and County, the Culture and Creativity Team should be your first point of contact.



**Rosemary
Ryall**

Conservation Officer
rryall@waterfordcouncil.ie

**Joanne
Rothwell**

Archivist Records Manager
jrothwell@waterfordcouncil.ie

**Máire Seó
Breathnach**

Irish Language Officer
msbreathnach@waterfordcouncil.ie

Billy Duggan

**Economic Department
Senior Executive Officer**
bduggan@waterfordcouncil.ie

**Katherine
Collins**

**Creative Ireland Co-ordinator
Cultural Quarter Project
Manager**
kcollins@waterfordcouncil.ie

**Nicola
Spendlove**

**Creative Communities Engagement
Officer**
nspendlove@waterfordcouncil.ie

**Bernadette
Guest**

Heritage Officer
bguest@waterfordcouncil.ie

Conor Nolan

City Arts Officer
conornolan@waterfordcouncil.ie

Brid Kirby

**Senior Enterprise Development
Officer**
bkirby@waterfordcouncil.ie

Margaret Organ

County Arts Officer
morgan@waterfordcouncil.ie

Kieran Kehoe

Director of Services
kkehoe@waterfordcouncil.ie

Ovidiu Matuit

**Sláintecare Healthy
Communities**
omatuit@waterfordcouncil.ie

**Rosemary
Ryan**

**Keeper, Waterford Museum
of Treasures**
rryan@waterfordcouncil.ie

Jane Cantwell

City and County Librarian
jcantwell@waterfordcouncil.ie

**Sinead
O'Higgins**

Executive Librarian
sohiggins@waterfordcouncil.ie

Jim Lenane

Assistant Irish Officer
jlenane@waterfordcouncil.ie

Luke Currall

Visual Arts Co-ordinator
lcurrall@waterfordcouncil.ie

YOUR CULTURE & CREATIVITY TEAM

SECTION 4: YOUR MESSAGE

It's important that you consider what you are going to say to your audiences in the early stages of your planning. Your success will be dependent on the early development of your message. Having a clear message in place builds understanding of the value of developing culture and creativity in your community. This section helps you to make what you offer clear and concise for people to engage and participate.



**FIVE TIPS FOR
DEVELOPING
YOUR MESSAGE**

1. Reflect on what your idea is about.
2. Describe it in clear language.
3. What information about yourself and your experience is relevant to the project? Include this in your message.
4. What are the needs of your customer? Describe how your idea meets them.
5. Make sure you aren't duplicating something that already exists in the community.

Try out the next exercise for every group of “customers” who might want to access your offering. Although the “product” might be the same, the needs you are meeting will be different, and so should your language and marketing be.

Developing your customer message

Query

Customer -- can they hear you?

Opportunity -- what's in it for them?

Solution -- what are you actually offering them?

Team -- why do you have expertise in delivering this?

Results -- what difference will it make for you and your community?

Request -- what do you want them to do next? eg. buy a ticket, sign up for a course, come see your artwork.

Description

CREATING AWARENESS OF YOUR OFFERING

- Provide timely information about your events, workshops etc to relevant information portals – online and offline (libraries, local arts centre, local businesses)
- Cross-promote with other cultural providers in your area / region.
- Use local, regional and national press when relevant and as required.
- Develop informal meetups with stakeholders so that they know what you are doing
- Look at the tourism statistics for your region - why do people come to your region / hone in on that - do you have an offering for them also?
- Get involved with local / national events – e.g. Culture Night, Cruinniú na nÓg, Harvest Festival, Waterford Cultural Quarter, SPRAOI etc.
- Get feedback from your audience on their experience.
- Refresh your offering to suit changing audience trends (as needed).

MARKETING TECHNIQUES

Where a very limited or no marketing budget is available to you, you need to become savvy about your publicity planning.

Developing awareness of what you offer to both can be of interest to news media at local, regional and national level – provided you have considered your target audiences.

BE ONLINE

Ongoing developments in technology provide you with more targeted opportunities to speak directly to your customers and stakeholders and to culture and creative individuals and groups beyond your local area.

Understanding where your potential audience is online will help you to get better results from your online marketing efforts.

WHAT “BEING ONLINE” MIGHT LOOK LIKE

- Develop Google Adword Campaigns or Facebook advertising etc for specific events, programmes etc.
- Manage your website (if an organisation) – it is a key marketing tool.
- Carry out search engine optimisation and post regular updates to your site to keep it visible to Google and other search engine providers.
- Create a Blog – find your voice and tell your story.
- Use social media channels including; Facebook, LinkedIn, YouTube, Twitter, Flickr, Pinterest, etc.
- Create video footage / excellent photography of your experience / product / service - of people engaging with what you have to offer. This can help you to build connectivity with a wider community online igniting interest in your audiences.
- Seek testimonials from those who have experienced what you offer – people generally trust what others have to say.
- Communicate through local organisations - places where your audiences congregate – local schools, libraries, churches, GAA grounds, shopping areas

WAYS OF COMMUNICATING WITH YOUR CUSTOMER

		THIS WORKS FOR MY PROJECT	THIS DOESN'T WORK FOR MY PROJECT
1.	Blog		
2.	Promo through other organisations		
3.	Feedback forms		
4.	Postal communication		
5.	Email		
6.	Online surveys		
7.	Social media		
8.	Website		
9.	Membership programme		
10.	Tripadvisor or similar		

CASE STUDY

THE WAXED LEMON

THE BEGINNING

Derek Flynn and Joanne McCarthy applied for Creative Waterford's Open Call in 2020 with a simple idea – to create a literary journal with the aim of showcasing Waterford writers and artists. Their first issue was an immediate sellout, and was called “a remarkable, sustained volley of brilliance and originality” by writer Megan Nolan.

GAINING TRACTION

At the time of writing, The Waxed Lemon have now published five issues as well as facilitating workshops and poetry reading, and taking part in literary festivals. They have also been featured in both the Times Literary Supplement and the Sunday Independent as one of the new literary journals to watch.

Much of Waxed Lemon's growth has been due to their successful social media campaign. Featured writers and workshop attendees are naturally keen to share details of the publication, leading to widespread national and international recognition for the journal at little to no marketing cost. Partnering with local festivals and venues, such as Waterford Writer's Weekend and Waterford Gallery of Art, to host launches and workshops has naturally led to a larger promotional reach for the small operation.

Once the Waxed Lemon were able to prove their success following their original Open Call funding, they were in a better position to apply for larger grant-aid through their local arts office for sustaining and growing the publication.

WHAT MAKES IT SPECIAL

The publication champions both established and emerging writers, and particularly welcomes submissions from Waterford-based writers and Irish-language writers. Its emphasis on people and place, as well as providing clear opportunities for emerging creatives made its original application to Creative Waterford stand out.

SECTION 5: WORKING IN PARTNERSHIP

THIS SECTION IS DESIGNED TO HELP YOU FORM RELATIONSHIPS WITH THOSE WHO WORK IN CREATIVITY AND CULTURE AND BEYOND

BUILD YOUR NETWORK

Build your networks and seek individuals and organisations with whom you can create partnerships. Use your local structures for culture and creativity. The various individual members of your local Creative Ireland Culture Team in the first instance and then organisations and individuals who are working in the same cultural space as you e.g. dance, heritage, traditional skills/crafts etc. There is no single right way to develop a partnership so in terms of developing creativity and culture in your community, don't do it alone. Finding and creating what will work best for your community is a collective effort and is best achieved when a group of people (local champions, writers, artists, businesses, cultural players, storytellers etc) come together and share insights, experience and development potential.

HOW TO PARTNER

- Get to understand your local and regional cultural and creative industries infrastructure. Be aware of what is happening e.g. Heritage Week, Arts Programme, Festivals, Creative Ireland etc.
- Integrate what you have to offer into the local cultural network. Be creative - invite your networks (local and regional as appropriate) to an event / exhibition, showcase to help them better understand what you offer.
- Attend relevant briefings and events and get to know and stay in touch with your Creative Waterford Team.
- Sign up for cultural Ezines and connect with online social media groups who are doing something similar to you.
- Develop local links and collaborations and then build on them as appropriate. Think across communities and boundaries – is there someone else thinking the same thing as you? Might you be able to work together to make it happen faster, better, more often, in multiple locations etc?
- Learn from other people's mistakes – fail fast / fail cheap. Exercise 6 will help you to develop your collective response to your community / local need.
- Devise innovative ideas, programmes and events with your partners to engage and inspire your audiences.
- Mix it up – consider how what you are developing might work in different locations – in unusual places – e.g. working with a heritage partner to deliver a music event in an ancient space etc.
- Create synergies with others but don't limit your collaborations to creatives only - work across sectors with education, business, tourism, industry partners etc to develop what works best for your community.
- Ask for help!

exploring partnership

Who locally has expertise in this area?

Who beyond the local area has expertise?

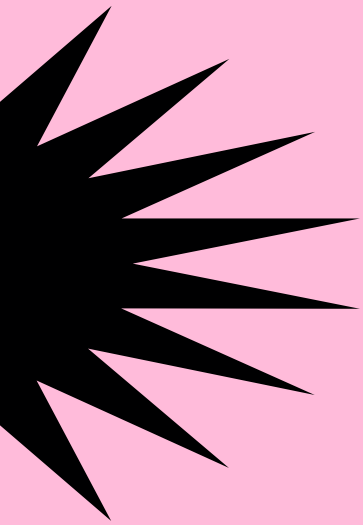
What specifically do you want from these individuals or organisations?

Who is responsible for making these connections?

How will you get buy-in from them?

At what stage should you make the connection?

SECTION 6: FUNDING YOUR IDEA



Financing your idea should be made up of a range of different funding mechanisms which includes the following elements:

- Local Authority Funding
- Programme Grants from national, regional, local agencies
- Your own resources (income from your concept)
- Sponsorship



LOCAL FUNDING PATHWAYS

Sometimes we are so caught up in developing large-scale fundraising elements that we don't look closely enough at what is available to us locally at other opportunities to raise funds or benefit-in-kind for our idea.

Grant Aid

A grant is a subsidy for your organisation / idea. A funder provides money to you expecting that you will use it well. There are many kinds of grants available, from small voluntary sector grants to large grants by international foundations. Some grants are solely for individuals and others are designed for groups. Some are for once-off capital expenditure (for example, a building), others are for programming (for example, running a pilot project), whereas yet others are for longer-term support (for example, core staffing costs). Statutory Grants are provided by the State to no-profit organisations in Ireland. These are generally administered via Public Sector bodies, Local Authorities and other statutory agencies, for example Arts Act Grants available via your Local Arts Office and Creative Ireland programme grants. LEADER is also a useful Grant provider at local and county level as are ArtsLinks.



Creative Ireland

Creative Ireland is a national programme which connects people, creativity and wellbeing. We are an all-of-government culture and wellbeing programme that inspires and transforms people, places and communities through creativity. We are committed to the vision that every person in Ireland should have the opportunity to realise their full creative potential.

The Creative Ireland programme is a culture-based central Government initiative running since to place creativity at the centre of public policy. At the time of writing, the programme is funded until 2027.

It provides funding to local authorities through their Culture and Creativity Teams locally to deliver on the national Creative Ireland vision. During the lifetime of the Creative Ireland programme in Waterford, a countywide Open Call for applications for funding for Creative Projects to be developed in the same year was publicised. This call has been open to community groups, organisations and individuals involved in culture & creative sectors within County Waterford (including but not limited to: artists, writers, performers, archaeologists, historians, archivists, people working in the creative industries – essentially anyone involved in the creative or cultural arena in Waterford City and County).

Familiarise yourself with the Culture & Creativity Strategy 2023-2027 prior to applying for this grant, as it will be adjudicated with a focus on this strategy's goals.

Creative Waterford will continue to provide this Open Call funding programme until 2027 and beyond, funding dependent. In addition keep an eye out for arts practitioner grants other funding programmes being run by the local authority from time to time, which will be publicised through the Waterford City and County Council website.





PAYING THE ARTIST

When designing your budget for a project, bear in mind the Arts Council have clear guidelines on payment for artists. See a summary of these below taken from their most recent policy.

Best Practice

- Ensuring that a policy and approach agreed by board and management dealing with all aspects of engagement with artists are in place and available to artists and published on the organisation's website.
- Being open, transparent and upfront in communications with artists to ensure clarity from both perspectives on the ask and the offer.
- Complying with rates, terms, practices and standards recommended by representative and resource organisations, and utilising available toolkits and resources to support the contracting process.
- Aiming for continued improvement in rates, acknowledging the low base from which current norms and standards are set and that minimum standards are not an acceptable ambition.
- Ensuring all engagements are covered by a contract.
- Ensuring that remuneration and contracts reflect the full scope of what an artist is expected and required to deliver.
- Ensuring that artists and/or their representatives have a voice in negotiating terms and conditions. – Being clear about the nature and status of an engagement—i.e. whether the contract is an employment contract or a contract for services— as well as any associated tax, social-security benefits/ obligations arising (e.g. holiday pay, PRSI, etc.)



- Ensuring that payments reflect and/or differentiate between fees and expenses, including per diems or other relevant payments.
- Being clear and upfront about how and when payments will be made; this should be set out in an organisation's prompt-payment policy.
- Ensuring that artists' fees are ring-fenced within project budgets so as to ensure they are protected against budget overruns in other areas.
- Ensuring that artists copyright is respected, both in terms of moral and economic rights.
- Supporting artists to share in the economic life of what they create by ensuring that any contractual arrangements for artists to benefit from the future exploitation of their work are appropriate and proportional and reflect the value of what the artist has created.



When Artists Are Not Paid

Creative Ireland is a national programme which connects people, creativity and wellbeing. We are an all-of-government culture and wellbeing programme that inspires and transforms people, places and communities through creativity. We are committed to the vision that every person in Ireland should have the opportunity to realise their full creative potential.

There may be occasions where remuneration does not apply. This may arise from genuine voluntary activity or from some form of legitimate value exchange. It is important to acknowledge this, but also to stress the need for clarity and the need for the rationale and approach to be clearly articulated by:

- Outlining clearly the benefits and values associated with the engagement where payment does not arise but where specific professional outcomes are provided.
- Engaging openly with artists, ensuring their agreement with the terms of the value exchange and that they have full understanding and awareness of the rationale for the voluntary or nonpaying engagement.
- Ensuring the engagement of volunteers is part of a clearly-set-out volunteer policy and is not in lieu of a staff requirement. Furthermore, ensuring volunteers are respected, properly trained and not asked to take on responsibilities beyond their experience



Most funds have windows of opportunity in a given year while others are provided for once-off projects only. All are competitive in context so developing your ask correctly is essential.

It is important that you keep yourself informed of the funding landscape and what is available to you locally and beyond. In terms of accessing larger funding pots it is useful to work with other agency partners or cultural / creative entities, so that your case bears more weight and has the potential to succeed against the competition.

Don't ever think you are too small to go big!

DEVELOPING A FUNDRAISING STRATEGY

A fundraising strategy is a document to help you plan how you will generate income to fund your activities in the short, medium and long term. It will help you to explore where you are now, where you want to be and how you will get there. It doesn't need to be a complicated document but used as a planning tool that gives you the information you need to plan your fundraising activities in line with your objectives for your project, concept etc. A fundraising strategy can help by:

- Providing clarity about what needs to happen to get the funds required for success
 - Dividing responsibilities across your team
 - Ensuring your organisation doesn't run out of money
 - Communicating your purpose to your stakeholders
- ### Steps in developing a Fundraising Plan
- Establish a Fundraising Committee
 - Develop a Case for Support



Forming a Fundraising Committee

A Fundraising Sub-Committee is generally be made up of one internal representative and up to four other local influencers – e.g. those from local businesses, cultural, educational organisations etc. The makeup of this group is essential. Those involved should be willing to use their networks to the benefit of developing your idea and be passionate about it coming to fruition.

Starting the Process

- Identify who should sit on your Fundraising Committee
- Recruit your Committee paying special attention to your choice of Chair
- Develop a shortlist of potential donors / sponsors¹
- Develop a list of the funding partners / programmes which match and meet your idea
- Discuss shortlist with Chair



Choosing a Sponsor or Donor for your Idea

- Develop individual strategies for approaches based on who knows them or can gain access.
- Identify potential members for the development of your Fundraising Committee.
- Decide levels of corporate giving required to fulfil your identified projects or programme areas which require support. Develop your Fundraising Programme with 'best fit' sponsors in mind.
- Develop your outline pitch and rework it for each of your intended donors / sponsors.
- Continue to identify and update your database of potential funders. Request members of the Fundraising Committee to 'open doors' for your organisation to make an approach to members of their individual networks.

Who Does the Asking?

In terms of building an effective relationship with a potential donor/sponsor the door should be opened by the individual with direct connectivity to the donor. Depending on the particular circumstance this individual may do no more than open the door to a conversation and let your team take the process further.



Writing Applications for Funding

Success in winning funding from competitive awards and funding programmes comes from a good application. The strength of your application depends on how good your idea is and how it fits with the objectives of the funding programme to which you are applying. Your funding applications need to:

- Identify what's in it for the funder
- State what your work will do in achieving the aims of their funding programme
- Be clear and tell your story
- Be connected to the local / regional agenda (tourism, artistic, creative etc)
- Be sustainable and have a potential long-term impact
- Have a plan for delivery
- Have clear partnerships in place for successful delivery

Watch out for application writing programmes which are available locally from time to time. Attend these to hone your writing skills and get your message across. Alternatively work with a professional copywriter or application development specialist in the first instance to help you to define your message and to transfer learning into your organisation, so that you have the skills to write on your own behalf the next time around.



A Note on Crowdfunding

Up until recently, the preferred crowdfunding platform for many creative projects in Ireland was *Fund It*. Sadly, the platform announced its closure in February 2023. If you think crowdfunding is the best fundraising option for your project, this avenue is still available to you. Do some research on alternative online platforms such as Kickstarter, Indiegogo, GoFundMe and Fundrazr to see which is the best match for your project.

Seeking Charitable Status

An organisation which fulfills the criteria for Charitable Status can be classified as an approved body under Section 848A of the Taxes Consolidation Act 1997 which provides for a scheme of tax relief in respect of donations received. Charitable Status offers exemption from the following taxes;

- Corporation Tax
- Capital Gains Tax
- Deposit Interest Retention Tax
- Capital acquisition tax
- Stamp duty
- Dividend withholding tax

An application for Charitable Status must be made to the Revenue Commissioners who are obliged to adjudicate on the application





Developing Your Case

Your donors/sponsors	Tell them how supporting you will satisfy the motivation of individual donors/sponsors -- do your research on their ethos/mission
Your case	Explain why you need this particular donor/sponsor, and how their support specifically would enhance your offering
Your needs	Clearly outline what exact support you require from this donor/sponsor
Your vision	Donors and sponsors need to see long-term sustainability in a project -- outline where you think it will be in 5/10 years time
Your track record and team	Explain who is behind the project, and their previous successes -- ensure the donors/sponsors that this project is in the right hands
Your mission	Explain your core values and how you're different from other projects -- show how these match the values of the donor/sponsor



SECTION 7: ROAD TO SUCCESS

Have a plan! Developing a cohesive plan with measurable targets will help you to keep on track. Start from a plan – it will keep you focused towards success. Use the resources readily available to you. Work with your team to formulate your plan of action. Seek assistance beyond your own team if needed, but make sure to develop your own plan rather than having someone do it for you!

Build your audience

- Consider access to your location and how people will connect with what you have to offer.
- Consider joint marketing opportunities to increase your awareness.
- Seek inclusion in local cultural ezines for your audiences.
- Build joint relationships with cultural and creative agencies and organisations locally.
- Get to know where your audience is online – and create awareness to attract others who use the same platforms (e.g. Book Clubs for literary events etc).
- If developing links with the tourism industry access Fáilte Ireland's regional supports.
- Bolt-on to existing events, festivals etc.
- Employ local, regional and national media as appropriate to your audiences.
- Employ national media where appropriate.

Learn from best practice

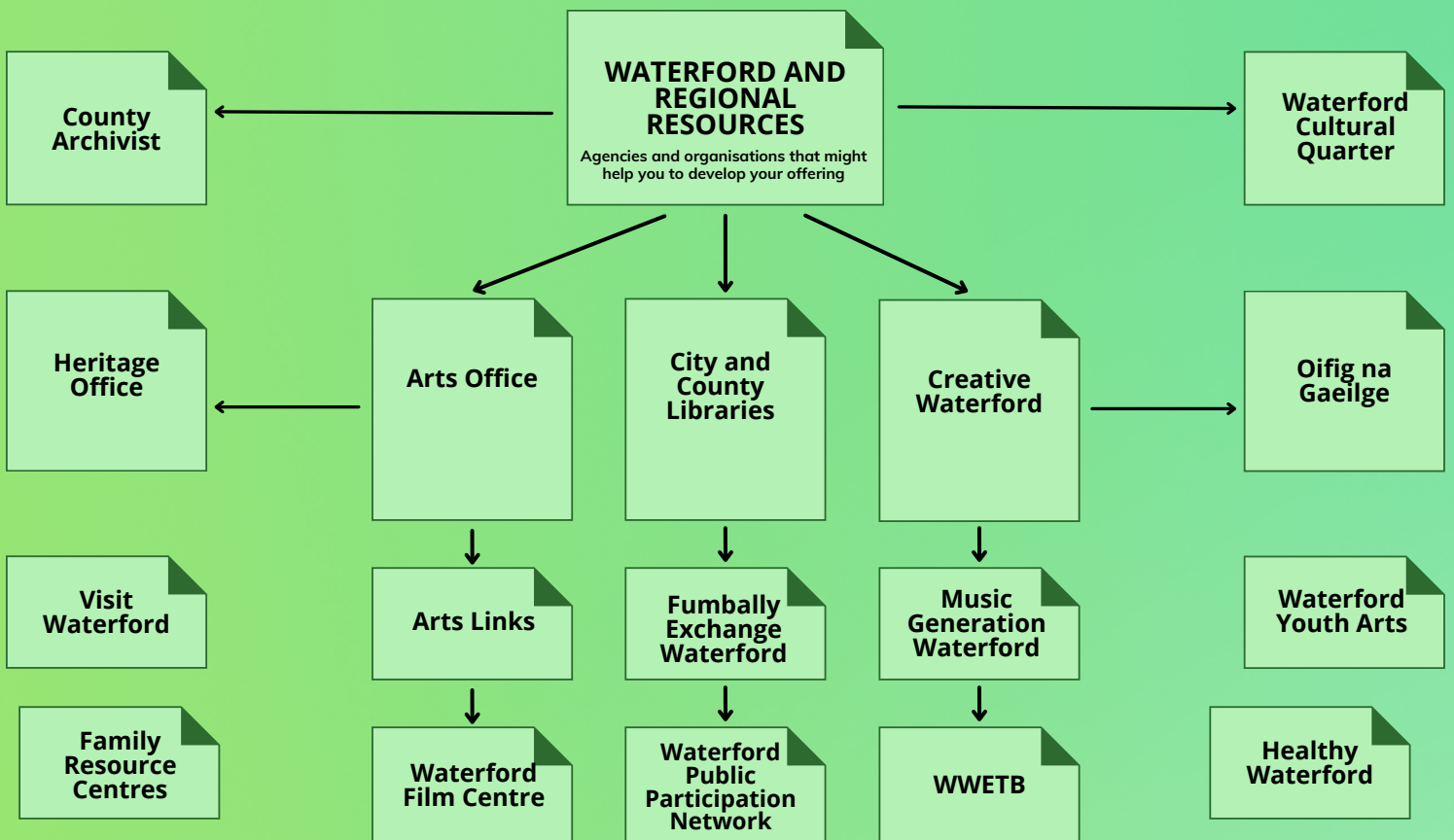
- Don't reinvent the wheel!
- Access information that is already available.
- Access networks already in the cultural and creative industries sectors.
- Find national counterparts to learn from - those that are further down the line in their cultural development than you. You can learn about what worked for them and what didn't, in advance.
- Know when your offering is becoming tired and build in changes to keep your offering fresh, engaging, relevant and meaningful to your audiences.
- Look for new ways of doing business (e.g. new methods of data collection, new collaborations).
- Keep your online presence visible.
- Seek partners and be innovative in your approach with them.
- Keep yourself connected to the needs of your local community.
- Evaluate your success – create measurement frameworks so that you can effectively assess whether your work has been a success. This can include measurement against such targets as: (a) numbers of attendees (b) visits to your website (c) tickets sold (d) tickets purchased in advance (e) number of shares on social media (e) response to your message from local media, (e.g. landing pages on your website etc.)

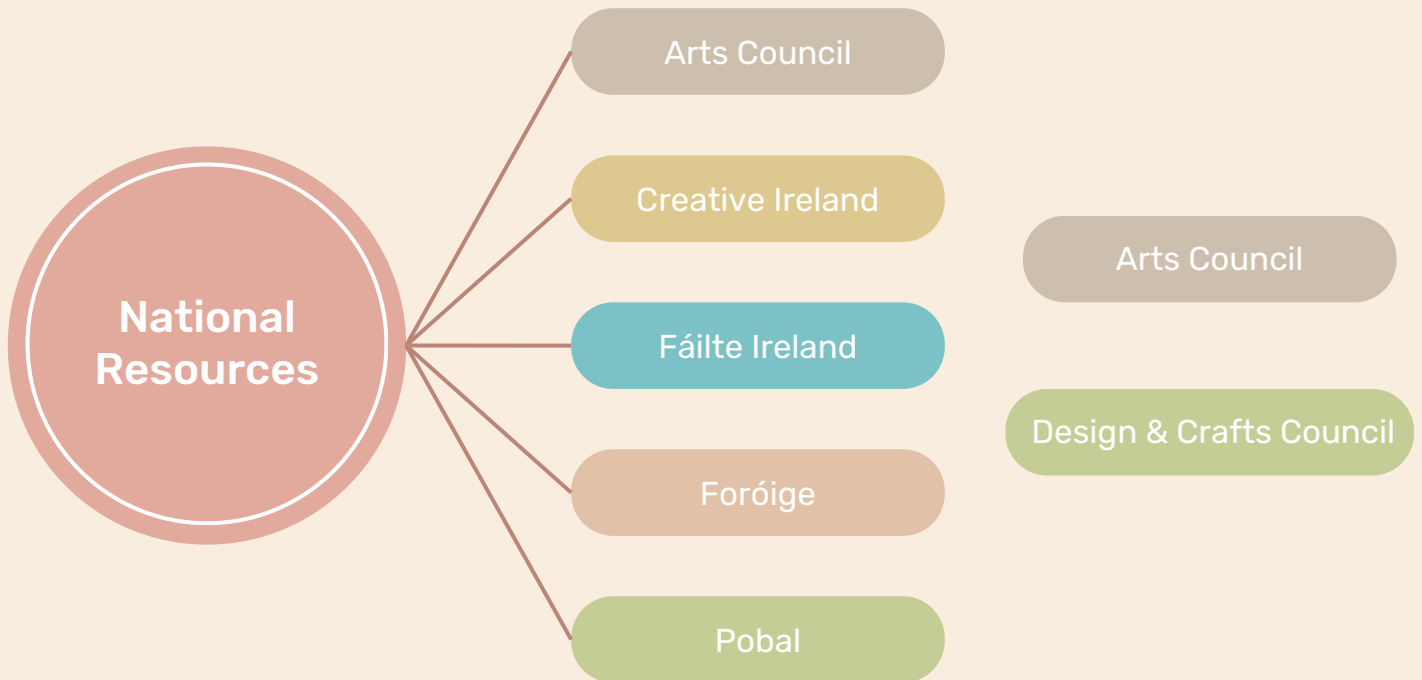


SECTION 8: USEFUL RESOURCES

This section provides you with a list of relevant resource organisations key to your success. Connecting with local, regional and national players and understanding how they can assist your development will be important to achieve success.









Clár Éire Ildánach
Creative Ireland
Programme



Comhairle Cathrach
& Contae Phort Láirge
Waterford City
& County Council