Touring of Work Scheme, 2026 Round 1
Guidelines for Applicants

For tours occurring between January 2026 to December 2026

Deadline: 5.30pm (Ireland time), Thursday 8 May 2025

Applicants with disabilities

The Arts Council makes every effort to provide reasonable accommodations for people with disabilities to engage with our services.

If you have a disability and need help with submitting your application, please contact us as early as possible before the deadline.

Contact: Disability Access Officer

Phone: 01 618 0200 or 01 618 0243

Email: disabilityaccess@artscouncil.ie

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Getting help with your application

If you have questions about using the Online Services website, visit the FAQ section on our website: www.artscouncil.ie/FAQs/online-services/

If you have a technical question about the online application process and your question is not answered in the FAQ section, you can email onlineservices@artscouncil.ie or call the Arts Council on

- **01 618 0200**
- **01 618 0243**

If you have a query about your application that is not technical in nature, you should email or phone the arts team to which you are applying for funding.

https://artscouncil.ie/contact-us/get-in-touch-with-one-of-our-teams/

To watch our video guide to making an application on YouTube, go to

https://youtu.be/artscouncildemo

Key points

- If successful, you are encouraged to register your proposed tour (where appropriate) with Tourbook, a platform for performing arts touring. This is an easy-to-use website operated by Performing Arts Forum.

- In order to make an application, you **must** be registered for an Arts Council Online Services (OLS) account. If you do not have one, you can sign up for one here. Please note that it can take up to **five working days** for a new user to be registered on OLS, so give yourself plenty of time to do this ahead of the deadline.

- We strongly advise that you read this document carefully before beginning the process of making your application.

- We also strongly advise that you start the process early and give yourself **plenty of time** to make your application.

- We recommend that you aim to upload your application **at least forty-eight hours** before the advertised deadline. That way, if you encounter a technical problem you will have time to contact us so that we can assist you in resolving it.

- Please note that, on account of the large volume of applicants using the online system on the last day of the deadline, we cannot guarantee that we can resolve any technical issues you may have if you contact us **after 2.00pm on the day of the deadline**.

Data protection

The Arts Council collects data from you as part of your application. We ask you to supply this data to enable you to apply for funding and to allow us to assess your application.

The data we collect includes personal data such as your name, PPS number and email address.

Where you provide more sensitive data, such as health data around disabilities, we ask that you provide explicit consent for this in our application forms.

We recommend that you read our privacy policy for information on how we process and protect your personal data.

If you have any concerns about your data, contact us at dataprotection@artscouncil.ie

Definitions for the purpose of this award

- **Touring activity:** An artistic programme or event taking place in three or more places. Touring activity can involve arts events of any kind:
  - Performances
  - Concerts
  - Events
  - Exhibitions
  - Other forms of presentation of artistic work for the public to engage or interact with.

  We recognise that there are a variety of ways to bring artwork to the public, and welcome that variety in this scheme.

- **Venue:** This refers to arts centres, venues, galleries, schools, halls, churches, festivals or other acquired or curated spaces where the art is taking place. In this scheme, 'venue' might not refer to an indoor space, as some tours might present work on the street, in public space or in site-specific contexts. Your venues or settings do not have to be Arts Council-funded.

- **Artist/arts organisation:** This refers to professional artists and/or professional arts organisations. The artist is understood to be a person who is actively pursuing a career as an artist in any artform, and who considers their arts work as their main profession or career. This applies even if their work in the arts is not their main source of income or they have other employment.

- **Audience:** We understand audiences to be those who engage with the arts – e.g. people attending a concert, performance or event, visitors to an exhibition, readers of literary works, listeners and viewers of the visual arts, etc.

- **Audience development**: We understand audience development as any activity aimed at making the arts more widely accessible – e.g.
  - **Increasing** audiences – attracting more people with the same profile as the current audience
  - **Deepening** the relationship with the audiences – adding value to the audience experience by encouraging an audience to engage with related activities – e.g. other artforms, outreach, events, talks, workshops, discussions, etc.
  - **Diversifying** audiences – attracting people with a different profile to the current audiences, including people who have had no previous contact with the arts or for whom access to the arts is difficult.

- **Public engagement:** A term covering the broad range of encounters the public may have with the arts. The Arts Council identifies three areas of particular interest:
  - Where the public engages as audience members (readers, listeners, spectators)
  - Where the public engages as active participants, collaborators or co-creators of artistic work or arts practices

- o Where the public actively engages in the arts in a voluntary or amateur capacity.

- **Public-engagement strategy:** Sometimes referred to as a mediation plan, an audience plan or a PR and marketing plan, your public-engagement strategy is a document that helps us to understand:

  - o What audience you wish to reach with your tour

  - o How and why you have identified this audience

  - o How you are approaching audience development (such as increasing, deepening or diversifying your audience)

  - o How you will ensure this audience knows about your tour and is encouraged to attend

  - o What tools or methods you (and/or your venues) will use to do this, such as marketing tactics or side events.

1. About the Touring of Work Scheme

1.1 Deadline for submission of applications

All applications must be made using the Arts Council's Online Services.

The deadline for receipt of applications is: 5.30pm, Thursday 8 May 2025

Please prepare and submit your application well before the deadline.

1.2 Changes to Round 1 of the 2026 Touring of Work Scheme

We've recently made some changes to the Touring of Work Scheme. Check the list below carefully for any changes that are relevant to you.

- In order to ensure we fund tours ranging in artform and scale, this scheme is now stranded. In your application form you will be asked to indicate which strand you are applying to, based on the amount of funding you are seeking.

- We no longer require you to provide a contingency plan as a mandatory document.

- We have clarified the difference between personal/participant and audience access costs.

- We have adjusted the MOU template so that you can include details on in-kind support and other comments from your venues and partners, if needed.

- We have changed the way in which you must present your budget (**Note:** Exceptions for Theatre and Opera tours still apply).

1.3 What are the objectives and priorities of the scheme?

The objective of the Touring of Work Scheme is to make great art available to more people throughout the country by touring an exhibition, performance or other arts experience to at least three venues.

When we select tours to fund, we consider artistic excellence in the work itself and clear consideration of public engagement.

In many cases the work will have already been produced and well received by audiences and critics (see artform-specific criteria in the appendix to these guidelines for exceptions to this).

Successful applicants will also show how their tour will create – or make use of – a network of venues and/or other partners and collaborators.

This might may include:

- Venues
- Festivals
- Other artists
- Producers
- Promoters

- Arts organisations
- Local authorities
- Funders, etc.

Your partners and collaborators should contribute to the success of your tour in artistic terms, audience terms and geographic/spatial terms.

The Touring of Work Scheme is informed by our ten-year strategy Making Great Art Work and, in particular, connects to the core priorities of the artist and public engagement.

Other Arts Council policies that you should refer to are:

- Our spatial policy, Place, Space and People, which seeks to ensure that artists, audiences and the arts thrive all over the country
- Our Paying the Artist Policy, which outlines our commitment to the fair and equitable remuneration and contracting of artists.
- Our Equality, Diversity & Inclusion (EDI) Policy, which champions the equal rights of all to enjoy and participate in the arts.

Each artform has particular priorities for touring that can be found in the appendix to these guidelines.

1.4 Who can apply?

The scheme is open to:

Individuals and organisations that wish to tour the presentation of work from January 2026 to December 2026 in the Republic of Ireland. Within reason, some tours can continue into early 2027.

To be eligible to apply, you must be:

- Based/resident in the Republic of Ireland. We may consider your application if you are based outside the Republic of Ireland. However, your application would have to convince us that your proposal would benefit the arts in the Republic of Ireland.
- Professional practising artists or arts workers. Even though you might not earn income continuously or exclusively from working in the arts, you must identify yourself and be recognised by your peers as a professional practising artist or arts worker.

Applying if you are not resident in Ireland

- We may accept applications from applicants who are not resident in the Republic of Ireland. In this case, you must explain in section 2.3 of your application form how your proposal would benefit the arts in the Republic of Ireland.
- We will determine the eligibility of your application based on your explanation.

If you already receive Arts Council funding

Most applicants who already receive Arts Council funding can apply. You must show that the touring activity you are applying for funding for is separate from the activities that we have already funded.

You cannot apply if you already receive Strategic Funding, Arts Centre Funding or Partnership Funding.

Collaborative or partnership applications

We welcome applications from individual artists, producers and companies. However, the Arts Council prioritises applications that demonstrate collaboration, co-production and partnership between:

- Networks

- Consortia

- Other collectives or producing and presenting entities.

We encourage proposals that demonstrate quality partnerships between the local and national arts infrastructure.

Note: The Arts Council does not support any direct costs of tours internationally. However, we encourage applications that include support from international producing partners and/or support from relevant funding agencies, such as Culture Ireland.

> As part of our Equality, Diversity and Inclusion (EDI) Policy, we encourage applicants from of all areas of the community.
>
> This includes, but is not limited to, any of the characteristics in the list below. It also includes initiatives that deliver equitable opportunities or outcomes for everyone involved.
>
> - Gender
>
> - Sexual orientation
>
> - Civil or family status
>
> - Religion
>
> - Age
>
> - Disability
>
> - Race
>
> - Membership of the Traveller community
>
> - Socio-economic background
>
> For this funding scheme, we particularly welcome applications that are representative of the diversity of Irish society.

Who is the applicant?

The applicant is the person or organisation that will receive any grant offered and who will be required to accept the terms and conditions of that grant.

Any grant offered will only be paid into a bank account held in the name of the applicant.

We can only pay any funding that we offer into a bank account held in the name that you registered with and entered in section 1.1 of the application form.

This means that any documentation you submit as part of your application must be in your name.

For applications that involve a network, consortium or partnership, a single organisation must be nominated as the applicant.

Example

- You apply to the Arts Council for funding under the name 'Maire de Barra'.

- Any documentation you submit must be in this name.

- The bank details and tax details you submit must also be in this name.

- We cannot accept variations, such as Mary Barry or Máire Barry.

- If your application is successful, we will only pay any funding that we offer into a bank account held in your name.

1.5   Who cannot apply?

We won't be able to accept your application if you are:

- An organisation in receipt of Strategic/Arts Centre/Partnership Funding

- An individual or organisation who do not have a demonstrable track record as professional artists or arts organisations

- An organisation or individual not resident/based in the Republic of Ireland

- An organisation or individual who does not guarantee payment to artists

- A member of the Council of National Cultural Institutions (CNCI) directly funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

1.6   What can you apply for?

Eligible costs include:

- Direct costs of touring (after proposed income has been deducted)

- Wages and fees* for artistic, creative, technical and other staff essential to the delivery of the tour

- Administrative costs that are appropriate and in proportion to the activities proposed

- Hire of equipment, a space or a venue if the hire is essential to the delivery of the activity

- Marketing, PR and public-engagement costs

- Accommodation

- Daily expenses and travel

- Personal or participant disability access costs

- Audience disability access costs

- Cost of remounting a production, exhibition or show where these have not already been funded from another source

- In some touring models, costs of mounting a new programme of work, that has not yet been performed in the proposed iteration or arrangement, can be included – e.g. music, traditional arts, visual arts, multidisciplinary arts. See the priorities for these artforms in the appendix to these guidelines.

Note: For theatre, opera, dance, circus, street performance and spectacle, we will prioritise applications that propose to remount and tour productions that can demonstrate they have been successfully produced in terms of critical and audience response.

In exceptional circumstances, companies or organisations with a *significant* track record may propose to tour productions which have not yet been produced.

While initial production costs are not eligible for support under this scheme, financial data must be provided that indicate how you will meet the initial production costs. We request that **organisations seek clarification from the relevant Arts Council team before applying**.

1.7 What may you not apply for?

You cannot apply for the following activities or costs:

- Costs related to initial production costs, unless otherwise stated
- Costs directly related to the touring of work in an international context
- Costs directly related to the touring of work in Northern Ireland
- Major capital purchases
- Ongoing core costs that are not directly related, appropriate and proportionate to proposed activities
- Activities or costs that do not fit the purpose of the scheme
- Activities that are more suited to another award or scheme funded by the Arts Council or operated by other state agencies, such as Culture Ireland – this includes activities that take place outside the Republic of Ireland
- Tours which will have commenced before January 2026
- Activities by registered charities that are for fundraising for other organisations
- Activities that are for participating in a competition
- Activities that are for profit making
- Activities that are already funded from another source.

1.8 How much funding should you apply for?

There is no upper limit on the amount that you can apply for.

However, the Arts Council operates under budgetary constraints, the scheme is very competitive, and the Arts Council reserves the right to offer less than requested. Details of previous years' successful recipients are available on the Arts Council website in the Our Funding Decisions section. For further guidance, please contact the relevant Arts Council team.

There are three strands in this scheme. You must indicate which strand you are applying for. These strands are based on the total amount of money that you are requesting from the Arts Council:

- Strand 1: up to €50,000

- Strand 2: between €50,001 and €150,000

- Strand 3: above €150,000

You must submit budget details relating to your project when you apply. The maximum amount you may request is the difference between the PROPOSED EXPENDITURE and the PROPOSED INCOME you indicate in the budget.

- Proposed expenditure should include all fees and wages,* technical costs, promotion and publicity costs, administrative costs, etc.

- Proposed income should include what you expect to receive from other funders, box-office receipts, programme sales, etc.

- It is also important to reflect all in-kind** support in both income and expenditure, so reflecting the full and true value of your proposal.

You are asked to indicate income, expenditure and amount requested at the following stages during your application:

- Online, when you start the application (totals only)

- In section 3 of the application form

- In an attached budget: you should provide detailed information in this budget. Theatre applicants must use the Theatre Touring Budget Template, Opera applicants must use the Opera Touring Budget Template, while all other applicants must use the General Touring Budget Template – see section 1.9 below.

Make sure that the totals are the same on all; and make sure that the amount requested equals TOTAL EXPENDITURE minus TOTAL INCOME. All amounts must be designated in euro (€).

* NOTES

* Note on artists' pay	The Arts Council is committed to improving the living and working conditions of artists. Our Paying the Artist policy outlines this commitment to the fair and equitable remuneration and contracting of artists.
	When you're considering an appropriate fee to pay yourself or to pay a collaborator or mentor, we recommend contacting resource organisations specific to your artform.
	On our Paying the Artist webpage, you can find a list of representative and resource organisations in the various art sectors. You can also find links to the resources they provide.
	Do not ask for less than you feel you need to achieve your objectives. The amount you request should include the amount you will pay yourself for the time you will spend developing your practice as an artist or arts practitioner.

It should also include fees or wages for any individual, organisation or group that you intend to collaborate with.

Before you provide the personal data of other individuals, make sure that they are aware that the Arts Council:

- Will hold information relating to them

- May use it for the purposes set out in our privacy policy relating to this funding application.

The amount you propose to pay yourself and any individual, organisation or group should correspond to:

- Your/their career stage

- The nature of your/their practice

- The duration of your proposal.

It should also be appropriate for the industry standards within your arts practice.

** Note on in-kind support	If you expect to receive in-kind support, you need to put a financial value on it so that the contribution it makes to the real value of your proposal is clear. You should think of in-kind support both as expenditure and as income: whatever amount you declare on the expenditure side you should also declare on the income side.
	Time contributed by board members may not be reckoned as an in-kind cost.
	If the total income for your project is in-kind only, you must explain why other sources of income are not provided in your proposed budget.

Access costs for artists or participants[1] with disabilities

The Arts Council is committed to making our funding programmes and the work we fund accessible to everyone.

The Arts Council takes the description of disability from Article 1 of the UN Convention on the Rights of Persons with Disabilities, which states:

"Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which, in interaction with various barriers, may hinder their full and effective participation in society on an equal basis with others."

You can include disability access costs within your application and there are two types that you can apply for.

1. **Participant or personal disability costs**

These supports should remove barriers for artists or participants with disabilities who are delivering your proposal. For example:

- You

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[1] The Arts Council defines participants as those who express themselves creatively by taking part in artistic activities.

- The main artists, individuals, groups, or organisations involved in your proposal

- Partners or collaborators

- Production staff

- Core staff or key administrative personnel.

Examples of support may include:

- An ISL interpreter for a participant or participants

- Services of an access support worker

- Additional rehearsal or studio time.

Note: You can apply for these participant and personal disability access costs in addition to the maximum amount available for the award.

2. Audience disability access costs

These are costs for making your work accessible to persons with disabilities and should be considered a normal part of your work. We want to ensure that more people enjoy high-quality arts experiences and that everyone can access and enjoy the work we fund.

Example of access costs to make your work accessible to your audience may be:

- Having an ISL interpreter for your event or performance

- Using an audio-description service

- Making your website compatible with screen readers

- Producing exhibition materials in other formats, such as Braille or audio.

Note: You should include audience disability access costs in the total amount you request. They must be within the maximum amount available for the award.

What if the funding I'm offered is less than I requested?

If you are offered funding that is less than you requested, we will discuss with you how you plan to deliver your proposed activity when reviewing the revised budget.

How to apply for disability access costs

We need to understand why you are applying for disability access costs and how they meet the needs of your participants or your audience.

If you include disability access costs in your proposal, you must show the costs in two separate lines in the application form.

- A line for personal or participant disability access costs only

- A line for public disability access costs only.

You must also upload a document listing these costs with your supporting material. An optional template is available on the Touring of Work Scheme funding page on the Arts Council website.

Note: Whether you use the Arts Council template or your own document, the two types of disability access costs must be shown separately.

To see how we assess your application, see section 3 of the guidelines below.

1.9 What supporting material MUST you submit with your application?

Supporting material means material that is **separate from** and **additional to** your application form. This helps the person assessing your application to get a clearer understanding of your proposal. Please read the following list of what supporting material is required very carefully, as failure to comply with this is the most common reason for applications being deemed ineligible.

In order to be considered eligible for funding under the Touring of Work Scheme, in addition to a completed application form, you **must** submit the following supporting material online:

- A signed **memorandum of understanding (MOU)** for **each** of your partner organisations detailing target audiences, marketing and financial arrangements – use the memorandum template.
  - o Please combine all completed MOUs in one document for submission
  - o If it is not possible to supply an MOU (e.g. where an arts centre is not professionally managed), a note explaining this is required
  - o Evidence of any financial support or sponsorship or in-kind support for which you do not have an MOU is also a requirement
  - o Please ensure that audience targets and financial support in your MOUs tally with the figures supplied by you in the application form.

Note: MOUs are not mandatory for theatre tours – instead, applicants must complete both tabs of the **Theatre Touring Budget Template**, including the summary of venue agreements.

- A **detailed budget** is required for all applications, but different applicants will use different templates:
  - o Applicants for Opera Touring must complete and submit the Opera Touring Budget Template
  - o Applicants for Theatre touring must complete and submit the Theatre Touring Budget Template
  - o All other applicants must complete and submit the General Touring Budget Template.

All templates can be downloaded from the Touring page of the Arts Council website: https://www.artscouncil.ie/Funds/Touring-of-Work-Scheme/

- **Public-engagement strategy** (max. 3 pages)

Please refer to **Definitions for the purpose of this award** above, and to the **individual artform and arts-practice priorities** detailed in an appendix to these guidelines.

- **Evidence of track record**
  - o Current CVs, artist biography and/or company profile (max. 2 pages each) of key artistic personnel to demonstrate professional artistic track record
  - o CVs, biography and/or company profile (max. 2 pages each) of other key personnel – e.g. freelance producer – evidencing relevant track record and expertise in production management, delivery of tours, risk management etc.

- o   Please combine all completed CVs in one document for submission.

- **Samples of work**
  - o   You must provide samples of the proposed work
  - o   In some cases you may provide examples of similar, but relevant, artistic work by key artists and/or group, company or organisation
  - o   For **Theatre, Dance, Opera, Circus and Street Performance** you are asked to provide evidence of how the proposed work was previously received – e.g. via reviews or box-office information.

All supporting material **must be submitted online**. Hard-copy supporting material will not be accepted. Include contextual information for all supporting material in a clearly labelled text file.

Visual stills	Label all images clearly and make sure you supply relevant contextual information. This might include details of the title and date of works, media and dimensions, where work was presented, etc.
Moving-image work	Provide relevant contextual information. This might include details of the piece, when and where it was performed, thematic/general comments, the names of performers, how the work was financed (e.g. award, self-financed). Extracts should be no more than three minutes long, and no more than three extracts should be submitted.
Music or sound recordings	Give the names of performers, and detail the instrumentation where appropriate.
Samples of writing	Please submit no more than ten pages of a literary work or script – it is not possible for peer-panel members to read full play/film scripts or other literary manuscripts.
References to public domain/published works	Give enough details to enable the works to be clearly identifiable – e.g. publication details for books, location details for buildings or installations, etc.

Note: Links to streaming platforms may be used to provide samples of work. Stand-alone supporting material such as CVs and letters of support, etc. must be uploaded as separate documents with your application.

For further information on the formats you may use to upload your supporting material as part of your application, see section **2.3 Prepare supporting material required for the application.**

Please also refer to the individual artform and arts-practice priorities detailed in an appendix to these guidelines.

Additional material required in certain circumstances

- **For applications involving disability access costs**

If you are seeking additional personal or participant disability access costs or audience disability access costs, please provide a document outlining these costs, and outlining how they have been arrived at. Please also ensure that you include this additional amount as part of your budget.

- **For applications involving children and young people under the age of eighteen**

If your proposal provides cultural, recreational, educational or other services to children or young people under the age of 18, you must have suitable child-protection policies and procedures in place.

  o You must indicate that your proposal is relevant to this age group in section 1 of the application form.

  o If you answer 'Yes' and your application is successful, you must demonstrate that you have suitable child-protection policies and procedures in place.

  o You must complete our child-protection self-audit form. You do not need to upload an additional document at this time. If your application is successful, you may need to demonstrate that you have suitable child protection policies and procedures in place.

- **Working with vulnerable adults**

If your proposal involves working with vulnerable adults, you must indicate this in section 1 of the application form.

By doing this, you acknowledge that you adhere to the National Policy & Procedures on Safeguarding Vulnerable Persons at Risk of Abuse.

Note: We may ask you to provide more evidence of adherence to these policies and procedures if your application is successful.

- **For applications involving working with animals**

If your proposal involves working with animals, you must provide a copy of your *Animal Welfare Protection Policies and Procedures*.

Note:

You may be asked to provide more evidence of adherence to these policies should your application be successful.

- **In order to assess the volume of applications that we typically receive in a timely manner, we cannot review any supporting materials other than those listed above.**

- **If you do not submit the required mandatory supporting material, your application will be deemed ineligible.**

- **Please use the checklist at the end of the application form to support your proposal**

1.10 Eligibility

We will not accept your application in the following situations:

- You missed the application deadline

- You did not complete all the required parts of the application form

- You did not provide the supporting material that we asked for

- Your tour is not going to at least three venues

- You cannot apply as set out in sections 1.4 and 1.7 above

- You make more than one application – we cannot accept more than one application per applicant

- You did not upload your application form and supporting material through our Online Services funding portal, as set out in section 1.9 above

- You did not provide your supporting material in the correct format. See section 2.3 Prepare any supporting material required for the application.

- You asked for more than the allowed amount. However, you can ask for additional personal disability access costs if your proposal requires it. See section Disability Access Costs for artists or participants with disabilities.

- You applied for activities or costs that are not covered by this award. See section 1.7 What may you not apply for?

- Your application is better suited to another Arts Council award. If this happens, we will direct you to the other award.

- Your application is better suited to another government body or public body.

If your application is ineligible, we will not assess it. In that case, you will be able to apply again with the same proposal to a future funding round.

2. How to make your application

2.1 Register with the Arts Council's Online Services

All applications must be made through the Arts Council's Online Services; applications made in any other way (by post, fax or email) will not be accepted.

You must have an Online Services account to make an application. If you do not already have an Online Services account, sign up by filling out the registration form here: https://onlineservices.artscouncil.ie/register.aspx.

Within five working days you will be emailed a unique ARN (Artist Reference Number) and password that you can use to sign in to Online Services.

Requirements for using Online Services

Note: You will need to use a computer or laptop to submit your application. Our Online Services website does not work on phones or tablets.

Your computer and Internet browser will need to meet the following requirements to use Online Services successfully:

PC	• Windows 7 operating system or a newer version of Windows
	• OLS will work with the latest versions of all browsers – e.g. Microsoft Edge, Google Chrome, Safari, Mozilla Firefox
Mac	• Mac OS X v10.5 Leopard or a newer version of the Mac operating system
	• OLS will work with the latest versions of all browsers – e.g. Microsoft Edge, Google Chrome, Safari, Mozilla Firefox

Note: You will also need to have Microsoft Word (Desktop) or OpenOffice Writer installed to complete the application form itself. OpenOffice Writer is free software that can be downloaded here: https://www.openoffice.org.

OpenOffice Users

Please refer to our video *Using OpenOffice to download, complete and upload the application form* at https://www.youtube.com/watch?v=iT9XxgmgoEo

You **must** use OpenOffice Writer version 4.0.1 or earlier. More recent versions of OpenOffice Writer than 4.0.1 have changed how our application forms appear when they are submitted through Online Services.

Important notes for Apple Mac users

- Note the section in the YouTube video (at 1 min. 20 secs; link provided above) that deals with the issue of downloading version 4.0.1 on Macs with the operating system Mac OS Mojave or an earlier version installed.

- You cannot download OpenOffice 4.0.1 onto a Mac with the operating system Mac OS Catalina. If your Mac has this operating system or a newer version installed, you will have to download and use OpenOffice version 4.1.9 or newer.

If you cannot meet, or do not understand, any of these requirements, please contact us for advice as far as possible in advance of the deadline.

Give yourself enough time to complete the application

You should become familiar with the Online Services website well in advance of the deadline and in advance of preparing an application. It is likely that there will be heavy traffic on the site on the final afternoon of the closing date. You should prepare your application and submit it well in advance of the deadline.

Upload times can be much longer than download times. It may take longer than you think to upload your supporting materials.

Getting technical support

If you need technical support while making an online application, contact us.

- Email: onlineservices@artscouncil.ie

- Phone: 01 618 0200/01 6180243

Please provide a contact phone number and make sure that you are available to receive a return call from us.

We deal with queries on a first-come first-served basis. We recommend that you report any technical issues to us **well in advance** of the deadline.

> Please note that there is often a high volume of calls as the deadline approaches. Technical-support calls received after **2.00pm** on the closing date may not be resolved before the deadline.

2.2   Fill in the application form

If you have not already done so, download the application form for the award you wish to apply for. The application form is a Microsoft Word (Desktop)/OpenOffice Writer document that you fill in offline (on your own computer). The application form includes guidance on how to fill in each of its sections.

Note: The application form is formatted in such a way that the Arts Council can extract information from the form for assessment purposes. It is **very important** that you type inside the grey boxes in the form, and that you do not delete them and/or type outside them. If you do this, the form will not upload properly.

Making your case

In order to make the very best case for why you should receive funding, you should give very careful consideration to what you include in the following sections of the form.

2.1 Title of your tour	You must include a short descriptive title of your tour. Depending on the nature of the tour, this could include the title of the event or activity, the name of the touring group or the title of the work being performed.	
	Examples	Nationwide tour of Bach's St Matthew's Passion by the Philharmonic Orchestra
		Network tour of three short Beckett plays by Newtown Drama Company
2.2 Summary of your proposal	Give a summary of your proposal (up to three short points).	

	Should your application be successful, this summary may be published on the **Who We've Funded** pages of the Arts Council website – for that reason, you should keep in mind that what you write may have a wider audience beyond the Arts Council assessors.
2.3 Detail of your proposal	What you write here is a key part of your proposal, and should help those involved in assessing your application to understand the full scope of what you want to do and why. It might include details of your artistic goals and ambitions, and also practical details such as schedules, information on key partners, how you propose to attract audiences, and any other administrative, technical or financial details you consider relevant.
2.4 Pay and conditions for artists	Here you are asked to set out how you will ensure proper pay and conditions for the artists and arts workers that you work with.
2.5 Your application and the assessment criteria	Describe how your application meets each of the assessment criteria for this scheme – see section **3.2 The assessment process**.
2.6 Venues for your tour	List the venues for your tour and give the target-audience numbers you have agreed with them. If you need more space for this question, please upload a support document as an additional support material entitled 'Additional Venues'.
2.7 Other artists, individuals, groups or organisations involved in your proposal	List the artists, other individuals, groups or organisations involved in your proposal (apart from the locations or organisations listed above). If you need more space for this question, please upload a support document as an additional support material entitled 'Artists involved in our proposal continued'.

2.3 Prepare any supporting material required for the application

You are required to include supporting material with your application. For example, this might include a CV, or samples of your current work – e.g. text, video, images, or sound recordings (see section **1.9 What supporting material MUST you submit with your application?**).

You must submit all such supporting material online – if necessary, you should scan or save material in electronic format.

Acceptable file formats

The following table lists file formats for your supporting material.

File type	File extension
text files	.rtf/.doc/.docx/.txt
image files	.jpg/.gif/.tiff/.png
sound files	.wav/.mp3/.m4a
video files	.avi/.mov/.mp4

spreadsheets	.xls/.xlsx
PDF files	.pdf

For convenience, gather together all the files you need in an accessible location on your computer.

Submitting URL links

Note: Links to streaming platforms may be used to provide samples of work. Stand-alone supporting material, such as CVs and letters of support, etc., must be uploaded as separate documents with your application.

Instead of uploading material directly, you may provide links to material hosted on streaming platforms that do not limit access through financial subscription. To do this, copy the URL (the full address of where your material is hosted) into a Microsoft Word (Desktop)/OpenOffice Writer or a PDF document and upload it as a weblink-supporting document. While not an exclusive list, examples of acceptable sharing platforms include YouTube, Vimeo, Soundcloud and Bandcamp.

Please note that we will not accept links to the following sources:

- File-sharing sites – e.g. Google Drive, OneDrive

- Social-media platforms – e.g. Meta, Instagram

- Your personal website.

Note: Assessors will only view materials in the URL links that you provide. It is important that you check that any links in the document work **and** that they bring the viewer to the correct source to be able to access and view your supporting material.

Please do not flag your material as 'private' as it will not be accessible for the assessment. Change the settings on your video to 'unlisted' if you do not wish the application supporting material on your YouTube channel to be publicly viewable.

Naming files appropriately

Give all files that you intend to upload filenames that make it clear what they contain or represent – i.e. it should be clear from the filename whether the document is a CV, a sample text or a review of previous work.

Please submit supporting documents in separate, appropriately named files.

Good filenames for an applicant called Jack Russell	russelljack Architecture Project application.doc russelljack performance clip.mp4 russelljack Architecture Project budget template round 2.xls russelljack youtube link.doc

The total combined limit for all supporting material uploaded with a single application is **40MB**.

Note: Characters not allowed in the file and folder name: **" *: < >? / \ .**

2.4 Make your application online

To make your application online, you go through four main stages. Click **Save draft** at the end of each stage. You can come back to your application and revise it at any time before you finally submit it.

2.4.1 Choose a funding programme and download application form

To start a new application, click the **Make an application** button on your home page, and follow the prompts to choose the funding programme you wish to apply for and to give your application a unique reference by which to identify it. At this stage you can also download the application form (if you have not already done so).

2.4.2 Request funding amount

At this stage specify the expenditure and income related to your proposal, and the amount of funding you are requesting. The **Amount requested** should equal the **Total expenditure** minus the **Total income**. The final figures you enter here should be the same as those you enter in section 3 of the application form and in your detailed budget.

2.4.3 Upload application form and supporting material

Follow the prompts to upload your completed application form, CV or CVs, detailed budget and any other required supporting material (see section **1.9 What supporting material MUST you submit with your application?**). You do not have to upload everything at the same time. You can save your application as a draft and come back to it later.

Note: If you have completed your application form as a **.docx** file and you are confident that your application form is filled in correctly (including typing inside the grey fields) but Online Services displays a message saying 'Cannot upload form', please try saving it as a **.doc** file and uploading it again.

2.4.4 Submit application

When you are satisfied that you have uploaded everything you need to support your application and ticked the declaration, click **Submit**.

Once submitted, your application cannot be amended. Do not submit your application until you are completely satisfied.

You should receive two emails. The first will be issued immediately your application is received by the Arts Council. The second may arrive a few minutes later and will contain your application number, which will be used in all correspondence relating to this application. **Note:** It is important that you contact onlineservices@artscouncil.ie if you **do not** receive the second confirmation email containing the application number.

3. Processing and assessment of applications

3.1 Overview

This section tells you about:

- How we process your application, including assessment

- The criteria we will use to assess your application

- Our scoring system.

The Arts Council considers all applications, makes decisions and communicates these to applicants in accordance with set procedures. The aim is to ensure that the system for making awards is fair and transparent. Our assessors are specialists in different artforms and arts-practice areas. If your application focuses on more than one artform or arts-practice area, other relevant assessors will assess your application.

3.2 The assessment process

All applications received are processed by the Arts Council as follows:

1 After you submit your application, you should receive two emails:

- The first will be sent immediately and will acknowledge your application.

- The second should arrive a few minutes later. It will contain your application number, which we will use in all correspondence about your application.

Note: These emails only mean that our online system recognises that you have submitted an application. They do not mean that your application is eligible to be assessed.

If you do not receive the email with your application number, contact onlineservices@artscouncil.ie

2 Your application is checked for eligibility. Please see section **1.10 Eligibility** above.

3 In some cases, the arts area to which you have applied may not be the best fit for your proposal. In such a case, we will contact you and ask you if you are happy for us to move your application to a more appropriate arts team. You will then have a choice to have your application moved or for it to remain under the arts area to which you applied.

4 Adviser(s) and/or staff assess and score the application and associated materials based on the criteria for assessment set out in **section 3.3** below.

5 A joint assessment and internal moderation process takes place between all relevant teams.

6 Staff recommend an application as shortlisted or not shortlisted.

7 Shortlisted applications continue to panel.

8 A peer panel reviews all shortlisted applications and associated materials, determines final scores and makes final decisions.

9 Decisions are communicated in writing to applicants.

10 Decisions are noted by Council

Time frame

The Arts Council expects to communicate decisions in relation to this scheme in August 2025.

3.3 Criteria – all artforms and arts practices

All eligible applications are assessed against criteria, each of which is described below.

Applications are assessed in a competitive context and in consideration of the available financial resources.

Please refer to section **1.9 What supporting material MUST you upload with your application?** and the artform/arts-practice notes in the appendix to these guidelines.

• Artistic merit

Here, we assess to what extent the proposal delivers on the Arts Council's core priority of artistic excellence. Please see the appendix to these *Guidelines for Applicants* for further guidance.

We will assess:

- The artistic quality of the proposed arts activity
- Previous reception of the proposed activity (where relevant)
- The track record and competence of the applicant and key artistic personnel involved in the proposal
- The artistic potential of the proposal
- The artistic ambition, innovation and excellence evidenced
- The relevance of the proposal to the artform and/or arts-practice context(s) in which the activity is proposed.

• Public engagement

Here, we assess to what extent the proposal delivers on the Arts Council's core priority of public engagement.

Broadening and deepening public engagement are the main purposes of the Touring of Work Scheme. It is specifically designed to support proposals that extend and improve access to high-quality arts experiences across Ireland. We will assess how you show excellence, ambition and innovation in your process and approach to audience development; please refer to **Definitions for the purpose of this award** above.

We will assess the extent to which the application demonstrates:

- Understanding of intended audiences and/or participants
- That audience and/or engagement reach will be optimised
- How a deepening of engagement with the intended audience may be achieved
- How a diversification of the intended audience may be achieved

- Competency and experience with regard to setting of realistic, but ambitious, targets, supported by a clear public-engagement strategy

- The extent to which the application demonstrates innovation and competency in the above

- The relevance of the proposal to the artform and/or arts-practice context(s) in which the activity is proposed.

- **Strategic objectives and priorities**

By supporting the Touring of Work Scheme, the Arts Council aims to deliver on our core priorities of the artist and public engagement, but also on further Arts Council strategic objectives. These include the development and strengthening of the capacity of the arts sector and arts infrastructure, the delivery of our spatial and demographic policy goals, as laid out in our Place, Space and People policy, and our core organisation values of equality, diversity and inclusion, as laid out in out *EDI Policy*.

In offering this scheme, the Arts Council will prioritise:

- Tours that are of high artistic quality

- Tours that demonstrate a clear focus on maximising and extending public engagement locally and nationally

- Tours that deliver work to new audiences or to audiences for whom access to the arts is difficult

- Tours that are of particular relevance to a schools audience

- Tours that demonstrate how support will extend the investment in work that has been successful with audiences in previous iterations

- A wide geographical spread of tours

- A wide range of genres/practices

- Tours of varying scale

- Tours that show how they create – or make use of – a network of venues and/or other partners and collaborators. This might include other artists, producers, promoters, arts organisations, festivals, local authorities, funders, etc. Your partners and collaborators should contribute to the success of your tour in artistic, audience and geographic/spatial terms.

- **Feasibility**

The assessment of feasibility considers the extent to which the application demonstrates capacity to deliver the proposed activity with the required administrative and technical expertise to ensure the highest standards of production management and delivery are achieved. We will assess this based on the information provided by you throughout your application form and in the mandatory supporting documentation.

This includes consideration of:

- The track record and competence demonstrated by personnel/and or organisations involved in producing, managing, administering and delivering the proposal

The clarity of role agreement between those involved in the proposal (makers, producers, venues, etc.) with regard to artistic and public-engagement risk-taking

- The extent to which the application demonstrates collaboration and understanding of shared risk-taking

- The quality or supports and/or extent of involvement or commitment of identified project partners

- How the proposed budget meets the demands of the tour (in respect of fees, marketing, administration, logistics, technical)

- The quality and extent of other sources of income and/or in-kind supports

- The proposed timetable or schedule.

3.4 Joint-assessment and shortlisting process

A joint-assessment process across relevant teams will be used to support the shortlisting process. Assessors/Arts Council staff will use their professional arts expertise and judgement to assess applications and score (see note re. internal scoring process) against each of the criteria. Their evaluation will be based on:

- The information you give in the application form and supporting material

- Their knowledge of your previous work

- Their knowledge of the general arts landscape

- The artform or arts-practice context in which you are working

- The competitive context for the award.

3.5 Internal scoring process

The Arts Council scoring system for the Touring of Work Scheme is intended to provide clarity to applicants as to how their application has been evaluated against the assessment criteria. The scores offer an indication as to the extent to which applications are deemed to have met each criterion.

Assessors use a scoring system from 0–6, where 6 is exceptional. They may award a score to the nearest 0.5 (half a point).

We describe the scores and what they mean below:

Numeric score	Word value	Explanation
6	Exceptional	The application addresses all relevant aspects of the criterion comprehensively and in an exemplary manner. There are no shortcomings whatsoever. This score is reserved for the very best elements of applications and will be used very sparingly.
5.5		At the top end of 'Excellent'.
5	Excellent	The application addresses all relevant aspects of the criterion convincingly and successfully. It provides all the information and

		evidence needed, and there are no concerns or areas of weakness.
4.5		At the top end of 'Very good'.
4	Very good	The application addresses the criterion very well. It gives clear information on the evidence needed. Any concerns or areas of weakness are minor
3.5		At the top end of 'Good'.
3	Good	The application addresses the criterion well, although some improvements could be made. It gives information on nearly all of the evidence needed, although there are some gaps.
2.5		Between 'Sufficient' and 'Good'.
2	Sufficient	The application broadly addresses the criterion, but there are weaknesses. It gives relevant information, but there are several areas where detail is lacking or the information is unclear.
1.5		At the lower end of 'Sufficient'.
1	Poor	The application provides very little evidence or relevant information in the context of the criterion, and is not compelling or persuasive in a competitive-funding context.
0	Inadequate	The application fails to address the criterion or cannot be judged due to missing or incomplete information.

A score of 1.5 or lower against any criterion will mean that an application will not be considered for funding. This means that, while an application may achieve an overall score higher than another application, it will not be funded if any one criterion is scored 1.5 or less.

After the scoring process, the relevant teams will attend a joint shortlisting and moderation meeting at which a shortlist will be drawn up (based on scores).

3.6 Peer panels

The purpose of peer-panel meetings is to allow for a diversity of expert views to inform the decision-making process. Peer panels normally consist of at least three external adjudicators with relevant artform and/or arts-practice expertise.

Each meeting is usually led by an Arts Council member acting as non-voting chair. Arts Council advisers and staff attend as required, and those involved in the initial assessment of applications are on hand to provide information as required. Panellists have access to all shortlisted applications and associated materials prior to the day of the meeting, at which point they review, discuss and score shortlisted applications. Following this, applications are ranked by score. In light of the competitive context and the available budget, it is likely that the Arts Council will be able to fund only a proportion of the applications received.

Scoring process

The panel is asked to score applications according to the following system:

A – Must Fund (10 points): this means that, in the view of the panel member, the application is deemed to have fully met the criteria for the award and merits funding on that basis, to the amount requested where possible.

B – Should Fund (8 points): this means that, in the view of the panel member, the application is deemed to have met the criteria to an extent sufficient to merit funding should resources allow.

C – Could Fund (5 points): this means that, in the view of the panel member, the application is deemed to have met the criteria, but to a lesser extent within the competitive context than other applications.

D – Not a Priority (2 points): this means that, in the view of the panel member, the application is deemed to have not met the criteria to an extent sufficient to merit funding.

Declaration of interest

In order to ensure fairness and equity in decision-making, a panel member must declare an interest where they have a close personal or professional link with the applicant or are linked in any way with the application. An 'interest' is either 'pecuniary' or 'non-pecuniary' (e.g. familial relationships, personal partnerships, or formal or informal business partnerships, etc.).

The interest must be declared as soon as the panellist becomes aware of it. This may be at the point when they are approached to sit on the panel (if the 'interest' is known at that stage) or following receipt of the list of applicants. Where an interest is declared, the panellist will not receive papers relating to that applicant and will be required to leave the room when the specific application is being reviewed. Where this situation arises, the chair will vote in lieu of the panellist.

In some instances a panellist may not realise that a conflict of interest exists until they receive and reviews the panel papers. In such instances the panellist must alert an Arts Council staff member or the panel chair as soon as they become aware that a conflict may exist.

In the event of one or more panellists declaring a conflict of interest for the same application, the chair will be part of the decision-making process for that specific application.

If the nominated panel chair has a conflict of interest, they must declare it in writing in advance of the meeting as soon as they become aware of it. In this instance, the head of team will chair the discussion on the conflicted application.

3.7   Outcome of applications

All applicants are informed by email about the outcome of their applications.

You will be informed by email if your application has not been shortlisted. If your application has been shortlisted it will go forward for panel review.

If your application is successful, you will be emailed a letter of offer detailing the amount of funding you have been awarded and the terms and conditions of the award. You will also be told how to go about drawing down your award.

The Arts Council receives a large volume of applications, and demand for funding always exceeds the available resources. Eligibility and compliance with application procedures alone do not guarantee receipt of an award.

You may request assessment feedback from Arts Council staff, regardless of the outcome of your application.

Unsuccessful applicants are not eligible to apply for another Arts Council award to undertake the same activity. If the Arts Council feels that the proposed activity would have been more suited to a different award programme, an exception may be made. In such circumstances you will be informed in writing.

Appeals

Applicants may appeal against a funding decision on the basis of an alleged infringement or unfair application of, or deviation from, the Arts Council's published procedures. If you feel that the Arts Council's procedures have not been followed, please see the appeals process at http://www.artscouncil.ie/en/fundInfo/funding_appeals.aspx or contact the Arts Council for a copy of the appeals-process information sheet.

Appendix

Individual artforms and arts-practices priorities

Additional to the general objectives and priorities of the scheme (as outlined in sections 1.3 and 3.3), specific artform and arts-practice guidance and priorities apply. These are offered to give you additional guidance and do not replace the eligibility criteria and mandatory supporting material required, as detailed above.

Architecture

In **Architecture**, we will prioritise applications that:

- Demonstrate ambition to show international or national architecture exhibitions that would not otherwise be seen by audiences in Ireland

- Are innovative and creative collaborations that demonstrate a clear curatorial concept for architecture – collaborators might include specialist architecture organisations, multidisciplinary arts centres or festivals, individual architects or architecture practices

- Enable the sharing of curatorial skills and mediating expertise – these might include a programme of mentoring/shadowing between collaborators

- Clearly demonstrate how the exhibition will engage, mediate and communicate to an audience

- Show evidence of technical expertise that ensures the highest standards of installation and presentation.

Note: Architecture Tours	Applicants for Architecture Tours must detail in their public-engagement strategy how they plan to communicate and mediate architecture to audiences.

Arts Participation

Organisations and individuals with a track record in, commitment to, or focus on participatory arts are encouraged to apply under this scheme.

Such applicants should select both **Arts Participation** and their primary artform in section 1.7 of the application form. Assessment of applications with a participatory arts focus will follow our joint-assessment process, led by the policies and priorities of both the Arts Participation and the primary artform team.

In the area of **Arts Participation**, we will prioritise applications that:

- Propose to tour high-quality, artistically ambitious work developed by a professional artist(s) working in collaboration with individuals or groups (non-arts professionals)

- Clearly demonstrate high-quality processes for engagement and artistic collaboration.

Circus

In **Circus**, we will prioritise applications that:

- Extend the touring life of high-quality productions that have been successful with audiences when previously performed

- Contain proposals that will engage and develop audiences for circus work in arts centres, theatres, with local authorities and at festivals across the country

- Demonstrate a partnership approach with national festivals, local authorities and/or arts centres with a view to maximising the public visibility of the work and the levels of diverse audience engagement.

Dance

In **Dance**, we will prioritise applications that:

- Have been successful with audiences with previously performed productions; productions that have not yet been presented to an audience will not be prioritised

- Demonstrate ambition with regard to public engagement and audience development (proposals are required to evidence the support of partner venues via memorandums of understanding)

- Are made by producers and/or production organisations aiming to disseminate dance works within the context of a festival or a formal and/or informal consortia or networks

- Propose to tour high-quality dance productions for a general audience that are also of relevance to a school audience. Such tours must meet both dance priorities and the Children and Young People's Arts priorities set out within this document.

Film

In **Film**, we will prioritise applications that:

- Involve touring to venues or events that have film as a core element of their activity and which provide a high-quality cinema experience to established and developing audiences

- Are for the touring of curated film programmes that would not be available otherwise to audiences at the host venues or events

- Demonstrate an understanding of public engagement – e.g. feature the contextualisation of film work through the involvement of film-makers, the hosting of post-screening discussions, Q&As, etc.

Literature

In **Literature**, we will prioritise applications that:

- Programme contemporary literature events in fresh, ambitious and imaginative ways

- Focus on developing a readership for contemporary literature

- Demonstrate a strong understanding of public engagement and their target audience, and present strategies for how they will build their audiences

- Exploit the opportunities presented by new media

- Work in partnership with established literary organisations, publishers, multidisciplinary arts centres, festivals and established networks.

Multidisciplinary Arts

In **Multidisciplinary Arts**, we will prioritise applications that:

- Propose to tour events, activities or artworks which combine two or more artforms

Multidisciplinary Arts applicants may propose exceptional new work with a focus on touring models, and in these cases the scheme can cover developmental costs and fees.

Music

In **Music**, we will prioritise applications that:

- Are artistically excellent in content and performance

- Demonstrate an understanding of public engagement to include a clear intent and specific plans to maximise audience reach, engagement and impact. As well as live audiences, this can include audience reach through broadcast, online and other audience channels.

- Show a clear incentive and 'stake' on the part of local partner/promoters/venues in ensuring maximum local audience reach and engagement

- Show a clear intent and credible plan to attract new audiences and audience communities in addition to regular attendees

- Show credible plans for engagement of local communities of young people and amateur and student creative and performing artists, and any other potential to add value to local musical and community life

- Enable the provision of a wide range of music genres and practices to audiences

- Include historic Irish music and/or new Irish music

- Best avail of the artistic, environmental, marketing and cost-efficiency benefits of touring by being tightly scheduled. In most cases, a tour spread over twenty-eight days should be regarded as the **maximum**, with a clear rationale and justification provided for any proposal that goes beyond this.

Music applicants may propose exceptional new work with a focus on touring models, and in these cases the scheme can cover developmental costs and fees.

Note: Music and Opera Tours	Applicants for Music and Opera Tours **must** submit sound files or audio-visual files of previous work. Alternatively, you may provide links to material hosted on YouTube (www.youtube.com) or other file-sharing sites (e.g. Vimeo, SoundCloud) instead of uploading the material directly (see section 2.3 on file formats). These should not be hosted on your own or other parties' websites.

Opera

Note: Applications for new work/new productions that also involve touring should be made to the Opera Projects and Production Award.

In **Opera**, we will prioritise applications that:

- Propose to remount and tour productions that have already been successfully produced in content and performance and proven to be artistically excellent. Proposals to tour new, unproven work/productions will not be considered in this award, and should instead be directed to the Opera Projects and Production Award.

- Provide significant engagement of Irish opera artists

- Complement other professional Irish opera productions to provide a good national diversity and balance of opera repertoire

- Strengthen regular opera provision in main regional centres

- Reach other locations and proactively engage with audiences and communities that do not normally engage with the artform

- Demonstrate an understanding of public engagement to include a clear intent and specific plans to maximise audience reach, engagement and impact. As well as live audiences, this can include audience reach through broadcast, online and other audience channels.

- Show a clear incentive and 'stake' on the part of local-partner promoters/venues in ensuring maximum local audience reach and engagement

- As per section 1.9 above, applicants for Opera Touring must complete and submit the **Opera Touring Budget Template**. Applications submitted without a completed Opera Touring Budget Template and/or without a detailed public-engagement strategy and corresponding marketing plan will be deemed ineligible.

Street Performance and Spectacle

In **Street Performance and Spectacle**, we will prioritise applications that:

- Extend the touring life of cross-disciplinary collaborations that have been successful with audiences when previously performed

- Show a commitment to public engagement by bringing Street Performance and Spectacle work to new and diverse audiences and communities

- Enable companies to work in partnership with national festivals and local authorities to raise the profile of these artforms through the presentation of high-quality performance pieces, either on a stand-alone basis or within a wider range of programming.

Theatre

In **Theatre,** we will prioritise applications that:

- Seek to present high-quality mid- to large-scale theatre to as broad an audience as possible (one-person shows will be less of a priority save where the work is of scale)

- Propose to remount and tour productions that have already been successfully produced in terms of critical and audience response.

- **As per note at section 1.4 above:** in exceptional circumstances, companies or organisations with a significant track record may propose to tour productions not yet produced. While initial production costs are not eligible for support under this scheme, financial data must be provided within the budget template to indicate how initial production costs will be met. Such organisations are requested to seek clarification from the Theatre Team at the Arts Council before applying.

- Demonstrate significant ambition with regard to public engagement and/or audience reach/growth. Proposals are required to evidence the support and collaboration of partner venues, and we will prioritise tours that seek to present as many performances to as many people as possible throughout the tour.

Where the proposal is to tour high-quality productions of plays for a general audience that are also of relevance to a school audience (such as plays included in the curriculum), such tours must meet both Theatre priorities and the Children and Young People's Arts priorities set out below.

- **As per section 1.9 above:** applicants for Theatre Touring must complete and submit both tabs of the Theatre Touring Budget Template, including the summary of arts-centre agreements

- Applications submitted without a completed Theatre Touring Budget Template and/or without a public-engagement strategy will be deemed ineligible. Successful applicants will be required to submit signed MOUs in order to draw down funding.

Traditional Arts

In **Traditional Arts**, we will prioritise applications that:

- Show a commitment to public engagement by bringing the traditional arts to new audiences and communities

- Engage in collaborative creative processes

- Demonstrate coordination between venues and arts centres (including those that are and those that are not funded by the Arts Council)

- Propose to tour innovative and unconventional work

- Propose a clear and feasible plan for attracting audiences in partnership with proposed venues

- Propose to tour work created for children and young people

- Propose to tour activity that promotes the development of traditional singing in Ireland

- Propose to tour activity that promotes the development of traditional dance in Ireland

- Traditional Arts applicants may propose exceptional new work with a focus on touring models, and in these cases the scheme can cover developmental costs and fees.

Note: Traditional Arts Tours	• Applicants for Traditional Arts Tours must supply sound and/or video files of previous work.
	• Applicants engaging in collaborative creative activities must supply examples of work in progress.

Visual Arts

In **Visual Arts**, we will prioritise applications that:

- Demonstrate a clear curatorial concept and audience focus

- Demonstrate an understanding of public engagement and detail how the tour will be mediated to an audience

- Demonstrate ambition to show high-quality international or national exhibitions that would not otherwise be seen by Irish audiences

- Demonstrate technical expertise that ensures the highest standards of installation and presentation

- Propose innovative and creative collaborations; collaborators might include specialist visual-arts organisations, multidisciplinary arts centres or festivals, individual visual artists, artists' collectives or private galleries

- Enable the sharing of curatorial skills and mediating expertise; these might include a programme of mentoring/shadowing between collaborators

- Visual Arts applicants may propose exceptional new commissions and/or productions in contemporary visual arts with a focus on touring models, and in these cases the scheme can cover developmental costs and fees.

Children and Young People's Arts

Organisations and individuals with a demonstrated commitment to or focus on children and young people's engagement with the arts are encouraged to apply under this scheme. Such applicants should select both Children and Young People's Arts and their primary artform/arts practice in **section 1.7** of the application form. Assessment of applications with a Children and Young People's Arts focus will follow our joint-assessment process, led by the policies and priorities of both the Children and Young People's Arts and the primary artform team.

In relation to Children and Young People's Arts, we will prioritise applications that:

- Focus primarily on providing a high-quality artistic experience for the target age group/audience/participants

- Include public-engagement strategies with appropriate marketing that demonstrate a knowledge and understanding of the target age group/audience/participants

- Include and deepen opportunities for young audiences/participants to develop their personal engagement with and contribution to the arts. Examples might include opportunities to interact with and respond to artistic work presented, and to dialogue with the creative team.

- Maximise the use of existing infrastructure and resources.

In the case of tours targeting school audiences, in addition to the above we will prioritise applications that:

- Demonstrate an understanding of the needs of school audiences, including knowledge of the school curriculum, calendar and context
- Provide support for teachers to integrate and extend the artistic experience into young people's overall educational experience
- Include clear agreements on who will market to schools and how; and provide information on the track record of the relevant organisation(s) in liaising with schools in the targeted areas
- For further information on the curriculum in Irish schools, please visit www.education.ie.