From Idea to Reality

From Idea to Reality

We dream and we want to bring our ideas to life. We might not know where to start from, or we might dream big and get lost. Putting our ideas to paper and planning out our dreams step-by-step can give shape to our thoughts.

Brainstorm
What are the initial thoughts? Let's collect ideas!

Diverse Needs
What are the needs of our communities and our practice? What type of adaptations do we need?

Values
What are the core values of our artistic and cultural practice?

Objective
What would we like to achieve?

Collaborators
Who do we collaborate with?

Take Action
How do we go about it? Let's split it into different actions!

Look Ahead
Where do we see our communities and our practice in five years' time?

We take it step-by-step

Look Ahead

Brainstorm

Diverse Needs

Values

Objective

Collaborators

Take Action

as we walk this journey together.

Drawing a Project Timeline

Drawing a Project Timeline
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Once our ideas start coming to life and we feel we're ready to implement them, we want to make sure that we have an appropriate and efficient plan. A timeline is a visual overview of our project that displays in chronological order important dates and scheduled tasks from start to finish, showing weekly, monthly, quarterly, or yearly progress. It enables us to visualise how all the different pieces of our plan fit together. Preparing a timeline is not only necessary to include in a project proposal when applying for funding, but it is even more crucial to share with all our collaborators to ensure that we are all on the same page.

Points to consider

• Let's revise. What is our objective?

• What are the roles of our collaborators?

• What is the overall time frame, that is, when are the start and end dates?

• What are the key milestones, that is, the step-by-step actions? (see toolkit 1)

• How can we split these actions into smaller tasks? (This becomes easier once roles are assigned, e.g. the promoting team will realise that before sending out an invitation, this must first be designed.)

• How much estimated time does each task need?

• Let's create a sequence: which tasks come first, which follow?

• Are there any tasks that depend on the completion of previous ones? (e.g. we cannot order the food before we've selected the caterer.)

Let's draw our timeline!

Advantages of drawing a timeline

- We can keep track of our project's process.

- We can determine the resources needed per task.

- We can estimate the budget needed per task.

- We can recognise the tasks that overlap and which can be worked on simultaneously, especially when different collaborators are responsible.

- We can recognise the tasks that are dependent on others getting completed first.

Tips

- At times, working backwards can help us determine when particular tasks need to start and fill in the timeline accordingly.

- At times, things don't go as planned and flexibility is an asset. Timelines help us adapt as needs arise.

Recruiting Methods

Recruiting Methods

When collaborating with our communities, we can have these two different scenarios — we can collaborate with a community group that already exists, or we can create and form a new working group. In the former case, communication might be easier and faster as the group already forms part of a functioning structure. In the latter case, the process might be slower and more challenging. In any case, when presenting our invitation to collaborate, there are a few points to consider.

Who are we looking for?

• Are we looking for a specific age group?

• Are we looking for specific target groups?

• Are we looking for a specific locality?

• Are we looking for specific skills?

• Are we looking for specific stories?

What are we inviting the communities for?

• Do we have clear intentions?

• What role will the communities have?

• What type of mutual benefits do we foresee?

• For how long shall we be collaborating together?

Where can we promote our invitation?

When promoting our invitation, we often create an open call. This needs to be clear, specific and accessible, including all the relevant information such as title or topic, date, time and contact details. Adding a relevant image can make our message more appealing. This can be promoted online and offline, for free or against payment. Here are some examples where we can publish the open call with our invitation.

Print promotion newspapers, magazines, flyers …

Web promotion online news portals, websites, social media …

Emails and newsletters targeting specific people

Community noticeboards at the local council, school, parish office, band club, shops …

Word of mouth based on trust

Give short presentations at community meetings, talks, events …

Past collaborators can collaborate again or give us direction

TV and Radio programmes breakfast, morning talk shows …

Seeking Consent

Seeking Consent

When working with communities — as participants or co-creators — we want to make sure that everyone is agreeing to be part of our cultural activities out of **one's free will** and that everyone is comfortable with the activity plans that we communicate. When an individual is not in a position to give informed consent, another person is generally authorised to give consent on their behalf, e.g. the parent or legal guardian of a child or youngster under age.

Situations that require seeking an informed consent vary, including, but not limited to, taking part in interviews, surveys, workshops, or being part of concerts, plays, exhibitions and festivals. These could be one-off events or part of a longer timeframe. Irrespective of the situation, seeking consent must be **specific to the artistic or cultural activity**.

Points to consider

- Are the intentions explained in a clear manner?
- Do the participants have the time to ask further questions?
- Do the participants have the chance to refuse, change their mind, or withdraw?
- Are the participants aware of who will use their data and how?
- Do the participants have a copy of their filled-in and signed consent form?

Example of a consent form

The project [or] programme [or] research [insert title of cultural activity] plans to [insert main objective]. In collaboration with [insert names of organising partners], we intend to hold meetings [or] workshops [or] rehearsals [or insert your preference], during which you will be able to [insert main task/s expected of participants]. This will lead us to a [insert final outcome, if applicable] in [insert time frame e.g. six months' time].

Your collaboration will involve taking part in [insert approx. no. of sessions] meetings [or] workshops [or] rehearsals, taking place between [insert month, year] and [insert month, year]. Any data collected will be used solely by the organising partners for the purpose of [insert title of cultural activity]. If you are willing to participate, please note that there are no direct benefits to you [or specify type of benefits] and it does not entail any known or anticipated risks.

You are free to accept or refuse to participate, without the need to give a reason. You are also free to withdraw at any time, without the need to provide any explanation and without any negative repercussions for you, by contacting [insert name of contact person] on [insert contact details]. Should you choose to withdraw, any data collected concerning you will be permanently deleted.

Please tick where you agree and sign

☐ I hereby declare that I have read and understood the above information.

☐ I have had the opportunity to ask further questions and my questions have been answered.

☐ I declare that I am 18 years or older.[21]

☐ Yes, I agree to participate and no one has obliged me to do so.

☐ No, I do not agree to participate.

Name of participant: _____

Signature: _____   Date: _____

Name of representative of organising partners: _____

Signature: _____   Date: _____

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[21] In the case of a participant who is under 18 years of age, this point can be replaced with: *I declare that I am the legal guardian of the participant*. In such cases, both the names of the participant and of the legal guardian need to be filled in, and only the signature of the legal guardian is required.

Photo / Video Release Form

Photo / Video Release Form

Documenting our artistic and cultural practice has its own benefits, and we want to make sure that everyone is **agreeing to be photographed and/or filmed**. When an individual is not in a position to give such consent, another person is generally authorised to give consent on their behalf, e.g. the parent or legal guardian of a child or youngster under age.

Seeking consent to take photos and/or video must be **specific to the artistic and cultural activity**. This concerns both the **making of** the photo and/or video and its **publication**. When an individual is not comfortable with publishing the photo and/or video that concerns them, we can give the option of blurring their face. Whenever we publish the photo and/or video, not only is it fair, but it's also good practice that we give **credit to the photographer and/or videographer**.

Points to consider

• Do the participants have the time to ask further questions?

• Do the participants have the chance to refuse, change their mind, or withdraw?

• Are the participants aware of who will use their photo/video and where?

• Do the participants have a copy of their filled-in and signed photo/video release form?

Example of a photo / video release form

For our project [or] programme [or] research [insert title of cultural activity], photos [and/or] filming will be shot during the activities held as part of the ongoing process and final event. The photos and videos of all participants and collaborators, in collective and individual shots, might appear in newspapers, TV programmes, online press, publications, the websites and social media channels of [insert names of organising partners and any sponsors or funding bodies if applicable].

The photos and/or videos on websites can be viewed throughout the world and not just in Malta. Some overseas countries may not provide the same level of protection to the rights of individuals as Maltese and EU legislation provides.

In order to work in accordance with the General Data Protection Regulation (GDPR), [insert title of cultural activity] requests your permission to use the above-mentioned photos and/or videos. If you agree to give your consent, please fill in and sign the form below.

This consent can be withdrawn by you at any time, without the need to provide any explanation and without any negative repercussions for you, by contacting [insert name of content person] on [insert contact details]. Should you choose to withdraw, any photos and/or videos concerning you will be permanently deleted.

Please tick where you agree and sign

☐ I hereby declare that I have read and understood the above information.

☐ I have had the opportunity to ask further questions and my questions have been answered.

☐ I declare that I am 18 years or older.[22]

☐ I agree that the organising team can photograph [and/or] film me and use these images [and/or] videos for the purposes of the project [or] programme [or] research.

☐ I agree to be identified as the person appearing in the photos [and/or] videos.

☐ I agree to be photographed [and/or] filmed but have my face blurred.

Name of participant: _____

Signature: _____   Date: _____

Name of representative of organising partners:_____

Signature: _____   Date: _____

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[22] In the case of a participant who is under 18 years of age, this point can be replaced with: *I declare that I am the legal guardian of the participant.* In such cases, both the names of the participant and of the legal guardian need to be filled in, and only the signature of the legal guardian is required.

Selecting and Booking a Space

Selecting and Booking a Space

Once we have a good understanding of the needs of our communities as well as those of our practice, we want to make sure that we have the appropriate space where to meet, discuss, create, and share our results. At times we might have access to our own space, at times we need to book and/or rent out from third parties. In the latter case, the earlier we do so, the better. When selecting the space, we want everyone to feel comfortable and inspired enough to spark off creativity.

TIP
Doing a site visit prior to using the space ensures a smooth-running organisation.

For Starters

• What are we booking the space for?

• Are we looking for a space that relates to our communities or the content of our practice?

• Are we looking for a conventional or non-conventional type of space?

• Are we looking for a space indoors or outdoors?

• When are we using the space? During the winter or summer months?

• For how long do we need this space?

• How much budget do we have available?

With these questions answered, we have the most basic requirements in place and we can start our search. Sometimes our communities and collaborators can suggest potential spaces. We can also contact community mediators, such as the local council, who can point us in the right direction.

More requirements to consider

Location
- Is it within a reasonable distance?
- Is it accessible to all?
- Do our communities have all the necessary information, e.g. transport and parking options?

Ownership
- Who owns the space?
- Is it public or private?
- Do we need any permits?

Capacity
- How many people fit?
- Do we need more than one space, e.g. more than one meeting room?
- Is the space flexible enough to set our desired layout?

Facilities
- What type of services do we need, e.g. kitchen facilities, tables, chairs, flipchart?
- Are these available, or do we need to source them from third parties?
- Are these set up and cleaned/cleared by a crew, or are we responsible for this?

Technical equipment
- What type of technical equipment do we need, e.g. laptop, projector, cables, audio system, Wi-Fi?
- Are these available, or do we need to source them from third parties?
- Are these set up and operated by a crew, or are we responsible for this?

Ambience
- Is the colour scheme and decor of the space appropriate?
- Is the quality of light suitable for our needs?
- Is it natural or artificial?
- Are the acoustics appropriate for our practice and for the needs of our communities?

Online Tips

Online Tips

There are plenty of online tools and, although they do not replace our in-person interactions, when used well, they can facilitate our virtual encounters — be they workshops, meetings, courses, training sessions or webinars. Like any other practice, this requires preparation. Using the right tools and knowing our communities are key to better facilitation. Similar to in-person encounters, ethical considerations still apply, such as seeking consent when recording or taking screenshots.

Some Benefits
Inclusive across time & space
Cost-effective
Time-saving
Reduced logistical effort
Positive environmental impact

Some Challenges
Reduced person contact
Technical issues
Conversation is slower
Requires equipment
Varied digital literacy skills

Some examples: online tools and activities

Survey Tools — File Storage — Document Sharing — Video Conferencing — Virtual Whiteboards — Virtual Canvas — Note-taking Apps — Interactive Presentations — Online Communication Tools — Mind Mapping — Online Polls — Q&A — Screen & Audio Sharing — Breakout Rooms — Virtual Sketches — Virtual Quizzes

12 Tips for online encounters

Keep it simple.

Choose the right location & time zone.

Get a co-facilitator to help.

Practise and test.

Set clear ground rules.

Try and get everyone on camera, if comfortable.

Manage the audio.

Use text chat.

Put the task on screen & share.

Shorter is better.

Take regular breaks.

Mix digital & analogue.

It's ok if things go wrong —
They will get better next time

Cultural Voluntary Organisations

Cultural Voluntary Organisations

This was compiled in collaboration with Roderick Agius, Director of Finance and Administration at the Office of the Commissioner for Voluntary Organisations, and Mauro Pace Parascandalo, CEO at the Malta Council for the Voluntary Sector

Enrolment with the Commissioner for Voluntary Organisations (VOs)

Cultural VOs in Malta have various funding opportunities. To be considered for funding, an organisation must first be enrolled with the Commissioner for Voluntary Organisations. As provided in Chapter 492 of the laws of Malta, enrolment with the Commissioner is mandatory. Further information about enrolment is available at www.cvoenrolment.gov.mt

Compliance

Enrolment is not enough for a VO to be considered for funding. It also needs to be compliant with Subsidiary Legislation 492.02 (Annual Returns and Annual Accounts) 2020. A VO must submit a set of documents (see overleaf) to the Office of the Commissioner for Voluntary Organisations. Once these documents are submitted, these will be vetted and a certificate of compliance is issued and signed by the Commissioner.

Funding

Funding opportunities for VOs are available through the online portal of the Malta Council for the Voluntary Sector (MCVS), www.cvoenrolment.gov.mt. This is a one-stop-shop funding portal bringing together all national funds targeting VOs, as well as other funds managed by local and EU fund operators. The portal provides all the necessary information, and is also linked to a mobile app *VO Funding Malta*. At the time of writing, this portal supports six different Ministries/Entities and 20 various funding lines.

Points to consider

- [ ] Our VO is enrolled with the Commissioner for Voluntary Organisations

- [ ] Our VO has submitted the Annual Returns Template

- [ ] Our VO has submitted the Annual Report

- [ ] Our VO has submitted the Annual Accounts, depending on the annual income and generated revenue

- [ ] Our VO has submitted the organisational chart

- [ ] Our VO has submitted the list of current administrators

- [ ] Our VO has submitted the Statement of Account for Public Collections

For more information about specific funding schemes, please check out the **MCVS online portal** or **mobile app**. You can also contact, or visit the website of, **the funding body** that manages the specific funding scheme that interests you.

Definitions

Definitions

This leaflet presents some significant definitions as found in the guidelines of Arts Council Malta's RESTART Schemes 2021. For more definitions in relation to specific funding schemes, please refer to the respective guidelines.

Activities falling within the cultural and creative sector

Arts (literature, visual arts, music, performing arts, interdisciplinary). Creative Business Services (design, architecture, cultural tourism and cultural services). Heritage (crafts, traditional festivals and celebrations, cultural sites, antiques). Media (publishing and printed material, audiovisuals, including film and video production, film servicing, television, video games, radio, online media).

Applicant

An applicant may be an individual, a group, or an organisation. Applicants cannot be employees of Arts Council Malta, or involved in the management of the Fund.

Application

An application is a submission, inclusive of all mandatory documents and any annexes to the application form, made by an eligible applicant.

Beneficiary

The beneficiary is the recipient of the grant. The beneficiary is responsible for the implementation of the proposal supported by the Scheme.

Cooperatives

Cooperatives must be registered with the Koperattivi Board and enlisted on the Cooperatives directory available at: www.maltacooperativefederation.coop/coops/bord-tal-koperattivi/

Creative Professionals

All artistic and creative individuals professionally active in the cultural and creative sectors.

Cultural Operators

All individuals or organisations operating within the cultural and creative sectors.

Eligibility

Applications are screened by the Senior Fund Executive in terms of eligibility. Applications that are not eligible shall not be processed further and shall not undergo evaluation.

Evaluation

Applications deemed compliant and eligible are evaluated against the criteria established in the respective guidelines by the appointed evaluators.

Evaluators

Arts Council Malta appoints a team of external sectoral experts for each call within the scheme. The appointed board may be composed of local or foreign professionals.

Group

A number of persons, with or without legal personality, may form a group. One of the persons involved must take the leading role and have the main legal responsibility for managing the project and the grant. This person must be a Maltese citizen; or be in possession of a Malta residence permit, or a Maltese citizenship certificate, or a Maltese passport.

Individual

Individuals applying for a grant must be Maltese citizens, or be in possession of a Malta residence permit, or of a Maltese citizenship certificate, or of a Maltese passport.

Management and Administration

Arts Council Malta is responsible for the

implementation and management of each of their schemes. All official correspondence, including the online submission of applications, must be sent to the address indicated in the guidelines.

Mandatory Documentation
Any document(s) needed to support your proposal and aiding the evaluation of your project (e.g. track records, portfolios, artistic CVs, official correspondence confirming rental of space, permits, or other).

Public Cultural Organisations
Public cultural entities which fall under the remit of Arts Council Malta are Teatru Manoel, Mediterranean Conference Centre, Malta Philharmonic Orchestra, Fondazzjoni Kreattività, Pjazza Teatru Rjal, Valletta Cultural Agency, MICAS, Festivals Malta, KorMalta and ŻfinMalta.

Registered Entities
Entity legally established and registered in Malta. Registered entities must be registered with the Malta Business Registry, in accordance with the Companies Act requirements in the case of a company or a partnership, and in accordance with the Civil Code in the case of a Foundation and an Organisation/Association.

Voluntary Organisation
An organisation should be legally established and/or publicly registered in Malta, and must have a statute. Voluntary organisations must be registered with the Commissioner for Voluntary Organisations in accordance with the Voluntary Organisations Act requirements (www.maltacvs.org). The applicant must be a legally authorised representative of the organisation.

Useful
Links

Useful Links
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This toolkit card presents online references to the local organisations that participated in the development of this resource pack and whose primary focus champions human rights, together with other umbrella organisations. It is by no means intended to be an exhaustive list.

Active Ageing and Community Care, Malta
activeageing.gov.mt

Aġenzija Żgħażagħ — Malta's National Youth Agency
youth.gov.mt

Arts Council Malta
artscouncil.mt

Commission for the Rights of Persons with Disability
crpd.org.mt

Deaf People Association, Malta
deafmalta.com

Gozo NGOs Association
facebook.com/Gozongos/

Human Rights Directorate
humanrights.gov.mt

Kopin (Koperazzjoni Internazzjonali)
kopin.org

Local Government Division
localgovernment.gov.mt

Malta Council for the Voluntary Sector
maltacvs.org

Malta Crafts Foundation
maltacrafts.gov.mt

MGRM — Malta LGBTIQ Rights Movement
maltagayrights.org

National Council of Women of Malta
ncwmalta.com

Office of the Commissioner for Children
tfal.org.mt

**Platform of Human Rights
Organisations in Malta**
humanrightsplatform.org.mt

Richmond Foundation
richmond.org.mt

**SOS - Solidarity Overseas
Services, Malta**
sosmalta.org

St Jeanne Antide Foundation
antidemalta.org

YMCA Malta
ymcamalta.org