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# Acknowledgements

This manual was created through a process of consultation with the National Waymarked Ways Advisory Committee, the Mountaineering Council of Ireland, government departments, local authority staff, tourism representatives, policy makers and festival organisers. All of these representatives were interested in the common goal of creating sustainable walking festivals, which respect the environment in which they operate.

The Tourism Research Centre at the Dublin Institute of Technology, would like to thank a number of people who assisted in the preparation of this manual:

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This manual represents a first edition and the intention is to build upon it and develop it over time. When reading the manual, it should be noted that information is accurate at the time of writing, however, it should be noted that certain aspects, such as sources of funding and legislation, will change over time.





# Foreword

I am very pleased to have this opportunity to contribute to this manual on developing Walking Festivals.

We are living in a time for great change for rural Ireland. While farming is still a very strong and important industry we must acknowledge that only half of those engaged in farming now earn their full income from farming and that the numbers of full time farmers is decreasing each year. As a result the need for diversification for the farming community is greater than ever.

An area I feel will become increasingly important and which has great potential for development in the future is the area of rural tourism. Tourism has grown to be our largest national industry, but, unfortunately rural tourism is in decline in many areas. We must recognise that for rural tourism to prosper, there needs to be community commitment towards providing the services and the activities that rural tourists seek. Walking, in particular, can become a flagship product of rural tourism in Ireland. Ireland is blessed with some of the finest un-spoilt scenery and trails for lowland walking in Europe. We are also blessed with spell-binding coastal and mountain scenery and historical and archaeological wealth around which fascinating walks can be developed.

I firmly believe that the best plan is the one that is monitored effectively and implemented rather than put on a shelf and forgotten. This manual aims to assist in the planning and management of sustainable walking festivals that look to the future. The manual lays a framework for ensuring that everyone involved enjoys the experience of the festival and area while also respecting and protecting the environment in which they operate.

I wish to congratulate Ballyhoura Development, the Dublin Institute of Technology and all those who advised and assisted them in the drafting of this manual. I look forward to studying it in detail and hope that it becomes a useful tool to communities when they are planning walking festivals.

Comhgairdeachas agus go n-éirí leis an obair amach anseo

Éamon Ó Cuív, T.D.  
Minister for Community, Rural & Gaeltacht Affairs





# Executive Summary

The primary objective of this manual is to guide walking festival organisers through the planning and organisation of an environmentally sustainable and economically viable, social event. The manual also explores the issues and factors associated with planning and organising walking festivals in Ireland.

The manual was developed through a series of consultation with festival organisers including festival workshop and in-depth telephone and face to face conversations with festival organisers, to ascertain their experiences and opinions on planning and organising walking festivals in Ireland. In addition, public representatives and interested parties were consulted extensively throughout the process.

The manual takes into account the impact a walking festivals may have on the environment and local community in which it is run and which it is dependant on. This manual makes recommendations to

1. Ensure that festival organisers are mindful of what constitutes a quality walking festival from a participants perspective
2. Ensure that festival organisers are mindful of the broad range of issues that should be considered and planned for when organising a festival
3. Inform organisers on steps that should be taken for a successful and sustainable walking festival.

In order to determine whether it is possible or feasible to run a walking festival, this manual outlines how organisers should start the planning process, commencing with the development of an idea, defining objectives, identifying ancillary activities that could place as part of the festival, to the role of the festival committee and administrator. Researching feasibility and setting dates is also covered in this first section.

An important step on the road to planning and organising a walking festival is recognition of those factors specific to the walking product. These areas are covered in the section entitled 'Route Planning' which also addresses key stakeholders involved, access and permission, environmental impact and areas of conservation, length/type of walks by category of users, walking guides and qualifications and signage.

It is also important to ascertain if there are sufficient provisions available for visitors participating in the walking festival and these are covered in the section entitled 'Resources and facilities'.

The exploitation of developing walking festivals is contingent upon its facilitation and it was necessary to determine the appropriate financing, marketing and health and safety and risk management systems necessary for a successfully viable festival. Each of these areas are covered in separate sections.

Finally, each festival should conclude with an evaluation of the festival and the final section is dedicated to this.

## ABBREVIATIONS

AOIFE	<i>Association of Irish Festival Events</i>
DIT	<i>Dublin Institute of Technology</i>
IFA	<i>Irish Farmer's Association</i>
ISC	<i>Irish Sports Council</i>
LSP	<i>Local Sports Partnerships</i>
MCI	<i>Mountaineering Council of Ireland</i>
NWWAC	<i>National Waymarked Ways Advisory Committee</i>
RTA	<i>Regional Tourism Authority</i>
VEC	<i>Vocational Education Committee</i>





# Introduction

Diversity is the key to Ireland's landscape, from its untamed coastline and unique geological formations to its rolling countryside and wild mountains. With this natural diversity, Ireland is an excellent country to walk in and a well organised walking festival is one of the best ways of attracting visitors and walking enthusiasts to any part of the country.

Walking festivals are unique because the natural environment is the key resource which they rely on. They are also often times dependent on the support and good will of many people in local communities. The objective of this manual is to guide walking festival organisers through the planning and organisation of top quality walking festivals that are environmentally sustainable and economically viable, social events.

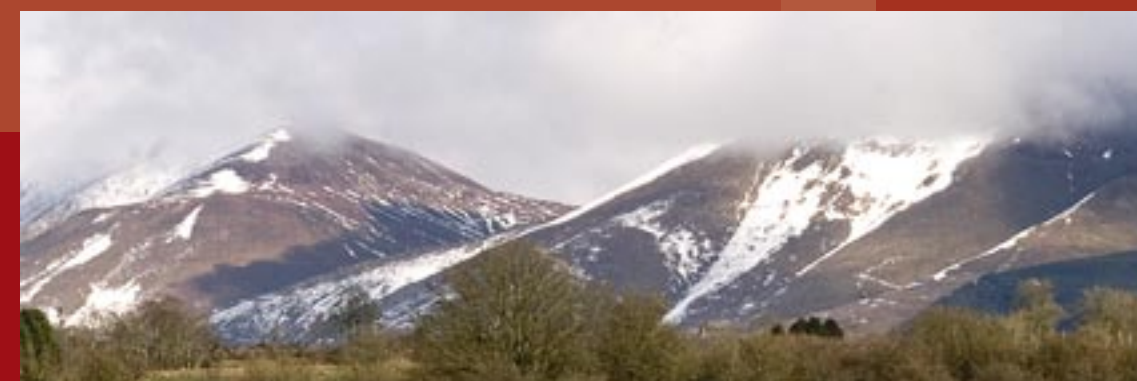
## Key points for success

1. A Festival Management Structure with a Core Committee and festival contact network (*stakeholders and key holders*).
2. Knowledge and awareness of target market and competition.
3. Provision of quality and complete festival experience (*a complete package*).
4. Awareness, interest, involvement and support of the host community.
5. An understanding and recognition of the natural environment and its finite nature.



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## Ancillary Activities

A structured approach is the key to organising a successful festival. At the start a group of people interested in the event should get together to consider themes, associated events, timing, potential and so on.

### Consider:

- What?
- Why?
- When?
- Where?
- by Whom?
- How?

### Establish clear objectives. For example will the festival:

- Extend your tourist season?
- Attract a new niche market?
- Promote health and exercise?
- Educate your visitors?
- Build community spirit?
- Manage walkers in an environmentally friendly way?
- Educate children?
- Bring economic and social opportunities to a region?
- Provide a quality and complete walking experience for locals and visitors?
- Create a desired image for the area?
- Develop local pride, enthusiasm and confidence?

### Case Studies

**Ardara Walking Festival (Donegal)** was designed as a community festival to encourage local people to work together and to bring more people to the town.

**Donegal International Walking Festival (Donegal)** was developed as a commercial festival aiming to promote the area.

**Glen of Aherlow Festival (Tipperary)** was developed to showcase the local natural resources.

**Ballyhoura Walking Festival (Tipperary, Limerick and Cork)** was initially developed for locals to familiarise them with walking routes in the area.

### Activities

Programming ancillary events can add value to a festival or extend it to more than just a weekend. DIT's Tourism Research Centre has conducted research that showed almost a third of visitors to walking festivals in Ireland attend for the social aspect ('craic') and to meet people. In addition, their visitor research found that 20% of attendees to walking festivals travel alone. The social aspect of walking festivals is important so you should spend time organising other events to add to the enjoyment.

You could consider organising talks on topics that would interest walkers. For example, slide shows by someone who has completed the 4 Peaks challenge or trekked in other countries. Someone could do a talk on walking equipment such as boots or clothing. Local historians could give interesting facts about the area. Or you could organise trips to local visitor attractions.

If you offer training or workshops in first aid, navigation, orienteering or mountain rescue for example, you could provide a cost effective way of training local people in these skills.

Local teachers or those trained in child management could be asked to help out with child activities. But you should consider child protection issues if you are encouraging children to attend. The Irish Sports Council's (ISC) Code of practice for Young People in Sport or the Mountaineering Council of Ireland's (MCI) Children's Policy (Good Practice and Child Protection) available from the two organisations, respectively, are useful guides.

Certificates for those who complete the festival or climb particular summits, serious or light-hearted, can be awarded. Alternatively, child-minding facilities could be provided.

Be innovative. Consider links to local produce, craft, history and culture. Celebrate diversity and encourage diversity of thinking (e.g. youth themes, health focus, healthy living).

### Other activities could include:

- Floral events
- Irish story-telling
- Farm visits
- Demonstrations by working sheep dogs
- Habitat and wildlife talks or exhibitions
- Social events

Fáilte Ireland, through the Western Development Tourism Programme, has funded a new concept in walks - Walking Through Time. This concept, which aims to engineer 10 quality, visitor responsive, low impact, community run landscape interpretation projects for walking visitors, would add a very appealing dimension to a walking festival. A broad profile of different users is also available from Walking in the West. Details on both can be found at [www.trueireland.com](http://www.trueireland.com) or from (071) 9155323.

## Festival Committee

To progress the idea you will need to form an **organising committee** or working group of people who will plan and organise the festival. Aim to choose committee members with a range of expertise, interests, skills and experience. All of them should be fully committed to the festival. You could invite individuals representing local businesses, emergency services, landowners, farmers, the Gardai, the bank, local walking clubs etc. The size of the group will depend on the size, and duration of event but should be small and manageable (about 5 is considered sufficient). The document 'Best Practice for Organisation and Management of Committees' provides further guidelines (see Appendix A). It is usually better to have one person with overall responsibility and knowledge of the whole event.

### As a minimum the organising committee should include:

- Chairperson** - someone who can tightly time-control and organise meetings
- Secretary/Administrator** - to minute meetings deal with paperwork and keep everyone up to date
- Treasurer** - to manage the finances
- Route planner** - to identify and plan routes, liaise with key holders and stake holders, be responsible for health and safety and permissions
- Festival manager** - to oversee operations (the chairperson could take on this role)

Other key roles include marketing and event management. Sub-committees can be set up for particular tasks or divided among the committee members. The sub-committee chairs should be on the main committee to maintain good communication. If there are only 2-3 people on the committee, they will each have a number of tasks. Share responsibilities and outline tasks clearly. Avoid duplication by clearly defining responsibilities. Coordinate any tasks that are likely to overlap. Avoid any conflict by building good community relations. Stay flexible and adaptable. Make sure everyone understands the lines of communication and keep team morale high. Consider email updates if all members have internet access. Set SMART objectives (specific, measurable, achievable, realistic / relevant, time bound).

### Typical tasks to be allocated include:

- Central co-ordination
- Administration (see below)
- Route planning
- Developing promotion and marketing plans
- Developing financial management procedures
- Drafting safety and security procedures
- Defining walking group sizes
- Drafting an events programme
- Drafting a logistical/operational plan for the development of the festival itself, identifying the number of volunteers required and assigning tasks
- Booking accommodation (ensure there is enough supply in the area)
- Identifying/booking a suitable festival centre/ base for the festival
- Recruiting leaders, guides, sweepers and stewards
- Agreeing booking, registration procedures and systems
- Running training courses
- Setting up systems for tracking walkers
- Ensuring risk management and insurance cover are in place
- Evaluating post festival

The majority of walking festivals in Ireland are run by volunteers (usually local tourism group members, walking club representatives, walking enthusiasts or community development representatives). Some festivals have received funding for staff - for example, through the Local Development Group or an Employment Programme. This is an advantage but supports rather than replaces the volunteers.







## The Role of the Administrator

The organising committee should invest time and resources in database management and festival administration. An administrator should work closely with the festival manager.

### This person should:

- draw up clear procedures and systems (with timescales and deadlines) to be followed by all involved in running the festival.
- produce a planning schedule (including SMART objectives)
- develop a draft programme of events. be the main contact for queries from those interested in attending the festival and for taking bookings.
- be responsible for registerin participants on walks and collecting any outstanding payments.
- keep a list of participants (broken down into the category of walkers and walking groups) so all walkers can be checked in at the end of each walk. The information collected at booking and registration can also be used for marketing the festival in future years. (See sample application/registration form in Appendix B).
- put together a list of useful contact numbers to be held at the festival base (for example, the emergency services, and taxi numbers).
- keep all paperwork up to date especially if associated with permissions and agreements with local landowners or health and safety issues.

## Research Feasibility and Set Date

Before setting the date, research other events taking place - check walking club websites, local organisations, newspapers, tourism organisations etc (see Appendix C for useful links). The Irish Sports Council for example, and the magazine 'Walking World Ireland' list many of the walking festivals and events planned throughout Ireland.

Ideally there shouldn't be an event or walking festival at the same time, within a 90-100 mile radius. Bank Holidays are recommended particularly for those in rural areas. Choose the date carefully to benefit other local businesses and accommodation providers. Once you set a date stick to it. Inform all people involved and register the date with all relevant authorities such as the Gardaí and tourism information offices.

You should investigate potential interest in the festival and whether it will be economically viable. As part of your research you should attend similar festivals in other regions and collect information and statistics from tourism organisations on the potential market. You may need to consider linking to existing festivals as a fringe event.

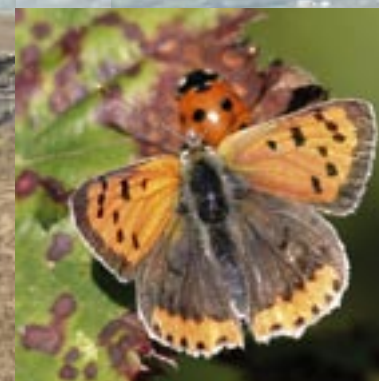
Some festival organisers have already conducted visitor research at their events so try to source any reports that may be available and relevant to your idea. There is more information on researching the market in the section on Marketing, but you should allow for visitor research in your planning schedule and gather as much information as possible from visitors to your festival as this will feed into the preparations for the following year. The decision to run a new walking festival should be based on proven demand and sound economic and environmental principles.





## Route Planning

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## Route Planning

A route planning sub-committee with a chairperson who is also on the main festival committee is important. Representatives of key stakeholders and key holders (see below) should be invited on to the committee or consulted with extensively.

**Categorise the type of walkers that you expect to come to the festival - some examples are given below.**

- Plan and map all potential walking routes. This should be done in conjunction with local walking club representatives (where appropriate), if they are active and familiar with the terrain.

The following should be taken into account when identifying your route: range of walks required, level of difficulty (type of terrain and distance), time of year (likely weather conditions, daylight hours, and availability of walkers) and walkers ability. These elements are discussed in detail under 'Environmental impacts and areas of conservation'.

- Choose routes that offer variety and bring festival walkers into the most scenic and interesting areas in the locality.
- Identify walks where you can develop themes such as ornithology, archaeology, heritage, flora/fauna, Irish language, food, photography, night walks etc. Include stopping off points (with views, shelters etc).
- Ideally routes that require little or no development, modifications or signage, should be chosen.
- Grade the walks and estimate the time needed to complete them. Ensure the range of walks matches the categories of walker already identified.
- Identify all relevant stakeholders and key holders along the routes being planned.
- Most of the countryside (including the hills) is privately owned. Fortunately, the majority of landowners do not object to walkers as long as a number of basic issues are clarified.
- Ask landowners for permission to cross their land.
- Ensure they fully understand the nature and scale of the groups involved. (See Section on 'access and permission' for more details).
- Ensure all landowners are indemnified against any accident or injury that may arise from the walking festival.

- Avoid busy farming environments and land where livestock (ie sheep/cattle) are grazing.
- Ensure all leaders and walkers are aware of the "Country Code". See.
- Follow up with a 'thank you' and confirm in writing what has been agreed, including details of the route proposed.
- Start walks at venues with car parking. Ensure drop-off/pick-up points are accessible by coach. Different walks should start from different points in the area and vary each day. Try to ensure there are services at the start and finish of each walk e.g. toilet facilities, fresh drinking water, hot showers and a facility to get warm drinks (tea/coffee) and food. Ideally have looped walks so you do not incur the cost of running buses to transport walkers.
- When identifying your walk, note that the activity of hill walking or countryside walking has an inherent risk. It is not possible and hardly desirable to seek to adapt the natural environment to eliminate this element of risk. Rather than giving the impression that total safety is guaranteed, festival organisers should instead put some energy into ensuring that participants know what to expect, understand the risks involved and take responsibility for their own involvement.
- Route selection should avoid areas where it is likely that significant damage may be caused. Ensure all routes are planned so there is minimum impact on the environment. Routes vary in their application. For example, some areas can take high numbers e.g. forest tracks, while bog areas can not.
- Assess the potential of the route to generate additional revenue and employment in the area, during and after the festival.
- Work with Ordnance Survey of Ireland in mapping the route.
- It is not always necessary to avoid routes that are already damaged. The important thing here is for leaders to request that the walkers do not widen eroded routes by walking on the vegetated margins.
- Ascending vulnerable sections of a route will cause less impact than descending. Consider altering route direction.
- Ensure you walk and audit each route in advance of the festival.

## Key stakeholders and key holders

Festivals should be quality-focused, partner driven and appropriately led, with strong involvement from local community. Community involvement is critical for planning and running festivals. Partnership with statutory agencies is critical for success.

Key holders need to be identified separately from stakeholders. Key holders are those without whose permission the event cannot go ahead (on certain lands at least). It is important for festival organisers to ask at an early stage what land will be used and whether it is appropriate and accessible. Find out who owns the land and what sort of permissions and access you will need. Consult with landowners early in the planning stage.

The festival committee should hold an open meeting (at the pre-planning stage) and invite all landowners along to deal with access and answer any questions/worries they may have. Other possibilities might include calling individually to all landowners, or distributing letters asking for permission. This is very important and applies not only to farmers but to all landowners including Coillte, National Parks, Waterways Ireland etc.

### Stakeholders and key holders could include:

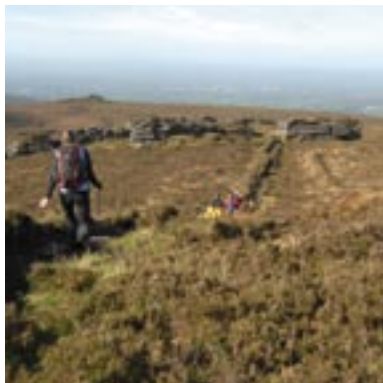
- Accommodation providers
- Landowners
- Farmers
- Coillte
- Environmental and conservation groups
- Education representatives
- Gardai
- Health Services Executive
- Health and Safety Authority
- Irish Farmer's Association (IFA)
- Irish Heart Foundation
- Leave no Trace Ireland
- Licensing Authority
- Local Authority
- Local Community Employment Scheme providers
- Local community and voluntary bodies
- Local Development Group
- Local Heritage groups
- Local Tourism Representatives
- Local Sport Partnerships
- Local traders/businesses
- Local walking clubs
- Ordnance Survey of Ireland
- Outdoor pursuit centres
- People interested in developing the area
- Regional Tourism Authority
- Sponsors
- Walking representatives

Where possible, link with the community development officer through the local LEADER or partnership group, as they have extensive experience of working with community groups.

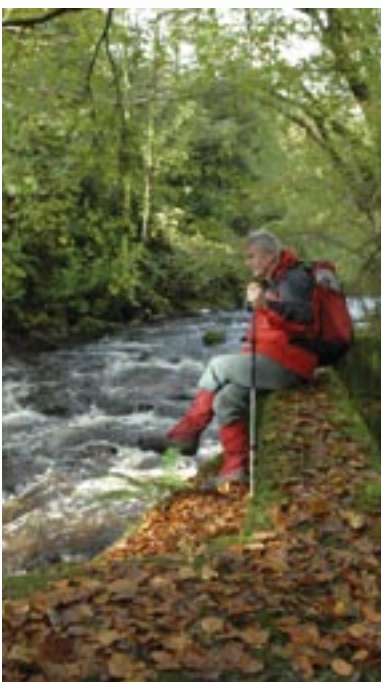
Awareness of the festival could be increased through organising a 'naming of the festival(s)' competition in local schools or through the preparation of flags and banners. Local schools should also be encouraged to take part in a special way in the festival, participating and/or helping out.

Agencies in the area should be consulted for co-operation, interest and support. Umbrella organisations for walking, walking clubs and walking festivals are essential partners and should be contacted at early as possible in the planning process. Their meetings can be important for sharing information and hearing the experiences and opinions of others.

Being a member of AOIFE (Association of Irish Festivals and Events) can also help to promote your festival.







## Case Study

**Ballyhoura Walking Festival (Tipperary, Limerick, Cork):** The Ballyhoura Bears Walking Club are instrumental to the running of the Ballyhoura Walking Festival, operating as key participants in the festival committee, identifying and marking routes, helping as guides and group leaders and stewards along with attending other walking festivals to research and promote the festival.

### Access and Permission

In recent years there has been a lot of attention given to the issue of access to the countryside and uplands in Ireland. There is confusion about issues such as occupier's liability, leading to reluctance on the part of some landowners to permit access to their land.

Walking festival organisers need to understand the land ownership situation - most land in Ireland is privately owned and that there is no public right of access to this land.

Experience has shown that the fundamental issue is one of respect - once this respect is extended (for example, by asking permission to cross land) most landowners are happy to allow access. However, they are not obliged to and this must also be respected.

Another factor to consider is that the landowner may not benefit financially from allowing access to his land. Organisers should consider ways to overcome this. For example, linking the walks to a farm visit or demonstration, or organising a farmer's market. The cost of organising such an event could be included in the festival fee, which could be passed on to the landowner, or they could benefit from sales of produce.

The National Parks and Wildlife Service operate a system of Permits for events in National Parks, Nature Reserves and in other lands owned and/or managed by them - for example, parts of the Slieve Bloom Mountains. Coillte also operates a similar system.

### Environmental Impact and Areas of Conservation

You must find out if the lands concerned have a legal Natural Conservation Designation. For example, the land may be part of a Natural Heritage Area or a Special Area of Conservation. This can be checked by talking to local National Parks and Wildlife staff, at the Department of the Environment, Heritage and Local Government. They will advise what to do if this is the case.

If not, you should still make an assessment of how the festival may impact on the environment. Walking Festivals should be underpinned by the principle of environmental sustainability. Minimising impact on fragile vegetation and soft ground is important.

This type of terrain can only take small numbers and only at certain times of the year. Trampling of plants during the growing season, for example, will have a greater impact than later in the year. And untold damage can be caused by 200+ people walking along a riverbank or close to a nesting site.

The Festival Committee should be mindful of and promote the Irish Country (side) Code for Walkers when planning a walking festival (see Appendix D). It should be distributed and explained to each walker and festival worker. The assistant leader, taking up the rear of each walking group, should be responsible for ensuring that no litter is deposited, especially after stops. Litter includes bio-degradable items such as tea bags and fruit skins. After each festival, in the de-briefing stage, there should be an assessment of the environmental impact. This should feed into and guide the next festival.

Walking groups should be kept small. Smaller groups will do less damage to the terrain and the guides or walk leaders will find it easier to communicate with them and maintain their safety. It will also be a better quality experience for the participant. Group sizes will depend on the profile of the walking group, the walking terrain, weather conditions and the number of guides/ walk leaders available. MCI or NWWAC may have valuable advice.

Divide large groups into smaller ones. For example, if 100 people are interested in a Category 2 walk, they may be divided into 5 smaller groups of 20 walkers with 1 guide and 1 walk leader for each group. (One of these should be a 'lead', the other acts as a 'sweeper').

Departure times should be staggered and the groups should not follow each other on the same route - this will reduce the impact on the environment. However, it is better to avoid vulnerable sections of terrain altogether.

The Mountaineering Council of Ireland's environmental policy includes a section on organising events. As an absolute minimum festival organisers should consider these factors. Remember it isn't smaller groups that do less damage but fewer boots over the route per day. In other words, there is no difference between sending 100 people over a single route on one day and sending the same number out in five groups of 20 at intervals. The key principle is dispersal of impact (where erosion is an issue).

By understanding people's reasons for walking, their physical capabilities, their general interests and preferred walking locations, a number of distinct categories of walker emerge. When planning and organising a walking festival, you must consider each category of walker.

The table (below) can be used as a template but each situation must be assessed on a case-by-case basis, taking into account the terrain (uplands, forests, national parks, bogs, waterways etc), expected weather conditions and time of the year. Expert advice should be sought at all times.

Incorporate the walk categories into your promotional material. Provide enough information about the walks, well in advance of the festival. Include length of walk, grading assessment, identification of potential hazards, wet areas or areas of interest. The location being used should be appropriate for the people who are using it. At the same time it is important to give people a sense of the area, and ensure the walks are interesting, challenging and appropriate. It is always a good idea to give some advice on suitable clothing, footwear, equipment, food and drinks.

### Length/ Type of Walks by Category of User: One Possible Solution

**Group 1:** Prefer flat terrain and short circuits (max one-hour walk) at a slow/ moderate pace. This group will not be walking in remote areas, and should not be taking the long distance walking routes, unless using flat, easy sections.

**Group 2:** Prefer flat terrain, approximately two hours walking with breaks along their walk. They will travel at an easy pace. This group may be potential longer-distance walkers who want to gradually build up their stamina and practice, or special interest walkers taking shorter walks

**Group 1:** Prefer varied terrain, approximately 4-5 hours walking with breaks during their trek. They will travel at an easy pace and are likely to have a special interest, (e.g. history, flora, fauna etc.)

**Group 2:** Prefer varied terrain, approximately 5-6 hours walking with breaks during their trek. They will travel at a steady and consistent pace. These people will be keen to undertake a moderately challenging walk, possibly one leg of the Waymarked trail for example, and will select the least demanding on time, energy and fitness.

**Group 3:** Prefer varied terrain, approximately 7 hours walking with fewer breaks during their trek. They will travel at a quick pace. These people are interested in covering up to 30km maximum, gaining distance by avoiding factors to increase walking time

**Group 1:** Prefer challenging terrain, up to 700m approximately 6-7 hours walking with fewer breaks along the hike/climb. They will travel at a steady and consistent pace. This group will seek the more challenging routes, which require a good level of fitness but will not cover very long distances.

**Group 2:** Prefer challenging terrain, approximately 7 hours walking with fewer breaks along the hike/climb. They will travel at a quick pace. These people are very fit and have stamina to face difficult paths, with minimal increase to overall walking time involved.

### Walking Guides

The ratio of guides or walk leaders to walkers varies depending on the general profile of walkers in a group and the type and length of walk. Other factors that will influence this include: the number of qualified guides or walk leaders available; their level of experience; and the weather. The more difficult the terrain and walking conditions the lower the ratio should be. A maximum ratio of 1 leader to 12 walkers is recommended for a reasonable countryside stroll (Category 1 above).

A maximum ratio of 1 leader to 10 walkers is recommended for walking groups on more difficult and longer trail walks. (Category 2 above) As the walking terrain becomes more challenging the ratio can drop to 1:6 (Category 3 above).

### Qualifications

Research has shown that the quality and level of experience/knowledge of guides, along with the guide-to-walker ratio at walking festivals, are major contributors to participant's enjoyment of the festival.

Ideally festival guides should have local walking experience.

They should be instrumental in choosing the walking routes for the festival.

All guides/walk leaders should be properly qualified and experienced in guiding groups in the terrain in which they are leading.

The Walking Group Leader Award is sufficient for leading walking groups under Category 1 & 2 above.

The Mountain Leader qualification is recommended for those leading groups in more challenging, upland terrain (Category 3 above).

Assistant Leaders should have the Mountain Skills Award or the Countryside Guiding Award.

It is also reasonable to use experienced hill-walkers (with knowledge of the area to be walked) as leaders.

It must be remembered that capacity to walk competently is not always (or even generally) accompanied by capacity to lead inexperienced people.

It is possible to organise walk leader training courses throughout the country, through recognised providers.

Training can therefore take place within the context of what you lead.

Some insurers may require certain qualifications.

### Signage

If the walks are guided signage may not be needed.

However, directional signage to the start of walks is important.

Walkers should be given clear directions and a map from a central place (e.g. the village where the walking festival is based).

A directional sign should be placed at every junction from this starting point to the start and at the end of the walk (e.g. at the festival base).

Remove signage as soon as all participants have returned to the festival base.

Ensure adequate signage to and around the festival base is also provided, particularly, on the main routes leading into the area.

Consider using markers to mark the routes for self-guided walks such as marathon walks, but ideally guides should be located at checkpoints along the walk for safety.

You are now ready to start planning and organising your festival.



## Resources & Facilities

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Supporting Services & Facilities..... 26







## Staffing

From your budget (outlined in the next section), you will know how much you have to pay your staff but it is most likely that your staff will be volunteers. Research conducted when preparing this manual found the number of volunteers ranged from 4 to 60 and averaged 5 per festival. The key elements for a successful event are communication, collaboration and cooperation:

- Ensure you have sufficient numbers, recruit early on
- Work out how many staff you will have on the day (paid and volunteer) and how you will pay or thank them - volunteers will generally support events they have helped to create
- Provide adequate training - 1/2 day beforehand or on a briefing night
- Provide a written statement of duties
- Inform them of the chain of command and reporting procedures
- Provide a visible festival uniform
- Allow for contingencies - have some stand-bys available
- Debrief afterwards
- If possible provide training for the main organisers: for example, leadership, conflict resolution, communication, confidence building, team building, planning and organising, marketing, business planning and finance
- Voluntary stewards are deemed as employees in the eyes of the law
- You need to prove you have provided adequate duty of care to staff
- Co-ordination of staff is critical and should be the responsibility of the festival manager or administrator

## Supporting Services & Facilities

If possible arrange the availability of supporting facilities including: showers, changing rooms, accommodation, tea/coffee and other refreshments, toilets, car parking and evening entertainment.

Local accommodation providers should be consulted at an early stage (ideally 12 months in advance if possible), to ensure that maximum accommodation is available for the festival dates. It is important to know what accommodation will be available so that numbers looking for accommodation do not exceed availability. Only approved accommodation can be used if the festival is to be eligible for funding. If even one unapproved premises is used, then support cannot be provided by Fáilte Ireland. Accommodation facilities should provide drying facilities for walkers.

Consider offering an attractively priced festival package to include walking and accommodation. Establish what similar events costs and compete with that. If a package is offered then the festival will have to be bonded. It might be better if a local travel agent offered the package.

Decide if the administrator will take accommodation bookings from participants or will they refer participants to accommodation providers in the area. If the later is the case, have a list of different types of (approved) accommodation (B&B, self-catering, hostels, hotels etc) drawn up to send to walkers. Post this list on the festival website also.

Talk to local pubs about arranging live music during the festival or if you have a budget consider employing street entertainers, or organising a band for one of the nights.

Talk to local shops and restaurants about your festival - you might be able to arrange special offers or get some sponsorship if they are aware of the increased revenue they will make as a result of the festival. If they sponsor the festival, participants may be asked to support the businesses that display the festival logo, for example.





# Finance

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## Introduction

Planning a festival will involve expenditure. Once the Festival Committee is in place you will need to open a bank or building society account. The committee should meet with relevant bank/building society officials who will advise on the financial procedures that need to be followed. You will need to check what means of identification are needed for signatories, for example and nominate individuals authorised to sign cheques. Always have at least two authorised signatories.

Keep strict records of all income and expenditure and have a strict policy of no **reimbursements** without paperwork and receipts.

Get realistic quotes and use these to prepare a budget. Tailor the event to the objectives and to meet the funds available. Have a contingency plan in the event of a shortfall. Investigate funding opportunities such as grants, donations, and contributions in kind. You may be able to get sponsorship and match a sponsoring company to the event (for example an outdoor clothing company). You may also need to fundraise in other ways such as raffles, race nights etc.

The festival finances must be carefully managed and controlled by a competent Treasurer (training for this role may be available through your local Leader group).

### The treasurer will be responsible for the following tasks:

- Keeping accurate, up to date financial records of income and expenditure.
- Checking bank statements and reconciling them with the cashbook regularly.
- Setting up a separate bank account.
- Paying bills promptly.
- Producing end of year accounts.
- Reporting the financial position to the committee regularly - ideally at committee meetings. The Treasurer should agree a straight forward reporting procedure with the committee at the start.
- Reporting on the end of year accounts at the AGM.
- Ensuring that spending is in accordance with the objectives of the festival and agreed by the committee.
- Assisting in funding applications.
- Being able to give an accurate picture of the organisation's financial position, at all times.

## The Business Plan

One of the first tasks for the Treasurer or Finance sub-committee is to draw up a business plan for the festival. The business plan should be clear – its main goal is to keep you focused financially. It should cover the projected income and expenditure for the festival as well as the projected growth of the festival over time. The business plan will not include the economic benefit of the festival to the local area but it is an important area to consider. The money spent in the community has a multiplier effect and tends to remain within the community.

The plan should be realistic and the projected growth should be sustainable. If you are applying for funds from Fáilte Ireland you need to submit a business plan that includes a marketing plan. It should demonstrate sustainable growth over a 3-year period.

## Budget

The key to successful budgeting is to make sure expenditure matches income. The budget should include accurate cash flow forecasts. Consider all costs and revenue streams. You may have to submit a budget to funding bodies so check the format that is required by them and use this as your template. Add a contingency sum of around 5-10% to your budget for unforeseen events. A price should be set for participants. This can be difficult to determine, but it should take into consideration all the running costs of the festival. Research what other walking festivals charge and what this covers.

**Stick closely to the budget once it is set. There are a few things you can do to help this:**

- Establish a finance sub-committee to monitor income and expenditure
- Get reliable written quotations for all costs, especially all larger costs.
- Watch out for hidden or extra costs - these can ruin your budget.
- Do not forget to include VAT at the correct rate for all expenditure.
- Overestimate your expenditure for costs such as insurance cover and inflation.
- Allow enough time for funding applications and sponsorship to come through - this could take up to a year.
- Consider whether your festival needs paid staff or can be run with voluntary staff alone.
- As the festival/event reaches a start date, your budget will evolve to an actual Income and Expenditure Account.

**When preparing your budget, you should list each activity included in your festival and do a brief cost/benefit analysis for it. This should include:**

- A detailed description of the activity
- Estimated cost of running this activity
- Benefit of this activity to your festival
- Income from the activity
- Necessity of activity
- Prioritisation of activities.

Make sure your budget is up to date as your festival draws near – this will help you manage your cash flow to see if you will overspend or have a cash surplus.

As time goes by, you will have accurate costs backed up with receipts and invoices. You should aim to complete your accounts shortly after the festival finishes – this will make life easier in the long run.

Paid staff may be sourced from local tourism community staff or from community development organisations such as the local LEADER group.

## Sources of Finance

**There are not many sources of finance for walking festivals but can include:**

- Sponsorship (public or private)
- Grant Aid
- Fundraising
- Volunteer contribution in kind
- Benefit in kind (from local businesses)
- Bank interest
- Income earned from admission fees and merchandising

## Sponsorship

Sponsorship is the payment of money by a business to an organisation who in return will promote its name, products or services. Commercial sponsorship is a major factor in the financial success of many festivals and it is very competitive. You will need to demonstrate tangible benefits to the sponsor.

Sponsorship is part of the general promotional expenditure of a business. It can also encompass a sense of corporate identity. Sponsorship is not funding.

**When looking for sponsorship, it is important to:**

- Know your audience (this will be gathered through market research, as outlined in Marketing).
- Set various sponsorship levels with tiered benefits and options.
- Call and follow up with potential sponsors.
- Speak their language – it's important to make an impression.
- Maintain good relations throughout and after.
- Maintain good relations with non-sponsors also.

**Sponsorship can take various forms. Non-financial sponsorship can come in the form of:**

- Free and subsidised refreshments/packed lunches for participants. (Local businesses, locals themselves or walking club members can provide these).
- The goodwill of farmers, Coillte etc can be important if you need access to their land.
- Local transport providers to provide transport from registration to the start of walks.

**Agree in writing what publicity sponsors will receive in return for their sponsorship. These could include:**

- Advertising, use of their logo, website links, free tickets, exhibition space and so on. Involve the sponsors in all PR events.
- The Festival committee should brainstorm suitable companies, organisations or individuals to target for sponsorship.
- Prepare a professional presentation for potential sponsors and keep sponsors informed.
- Identify the companies that would benefit from being associated with the festival and who are likely to have a budget to spend.

- Target companies that offer products that would fit well with your participants interests as well as sponsorship money e.g. High energy drinks, or nutri-grain bars.

- Sponsorship can be obtained from boot/clothing manufacturers etc. The Great Outdoors, for example, could sponsor prizes for a draw at the evening entertainment. This also helps to create a festival atmosphere.

- Target a few strong leads and those with relevance to the walking festival rather than mass mailing.

## Grant Aid

The main sources of grant aid for festivals in Ireland are: Fáilte Ireland, LEADER and the Arts Council. Your local Enterprise Board can also provide assistance in completing application forms.

### Fáilte Ireland

In the past, funding has been available under the Festivals and Cultural Events Initiative, for training in preparing business plans, finance and marketing. In reality, a large number of festivals currently operate through voluntary committees. Fáilte Ireland requires festivals to have a business plan and a marketing plan.

Consult Fáilte Ireland's website [HYPERLINK "http://www.failteireland.ie"](http://www.failteireland.ie) **www.failteireland.ie** for grant criteria, application form and other details.

### LEADER

Funding is available under the EU LEADER initiative for international projects. This could be useful if you want to twin your festival with another in a European country. However, the other country involved would have to have funding for this too.

LEADER also provides community training in financial management and marketing. Funding is also available for research and development, and organising and marketing of festival.

### Arts Council Small Festivals Fund

Limited grant aid for festivals is available through the Arts Council. Closing dates for applications are March and December.





## Fundraising

There are 10 key rules for fundraising:

- Ask for a gift, don't wait. Another will ask if you don't.
- Be professional and look professional.
- Be accountable - personally and for your festival.
- Be honest.
- Speak with conviction for your cause.
- If you can't, recruit someone who can.
- A prospect is simply a donor without motivation - you provide the motivation.
- A donor is a fundraiser who has yet to share their conviction with a friend - ask them to.
- A good fundraiser then is a friendly motivator. It's that simple.
- A successful fundraiser has thick skin, a soft heart, exceptional hearing, a quick mind, a slow tongue and no shame - at least when it comes to asking for a gift!

If you know of people in your area that fit these criteria, get them involved on the finance sub-committee.

## Volunteer Contribution in Kind

The majority of festivals are run through voluntary support and benefit in kind. Voluntary support can take the form of people's time, assistance with refreshments (tea, coffee, sandwiches etc) or support from local businesses.

By creating a fun environment and acknowledging voluntary support and assistance, you are more likely to have people who want to get involved in helping to run the festival.

## Funding Strategies

A successful funding strategy for your festival should include the following steps:

- Define what your festival is and what it is promoting.
- List the various activities to be carried out as part of the festival (i.e. the programme of events).
- Examine the various funders and approach the ones most likely to offer you support.
- Assign a person within your committee to deal with funding or funding bodies (either the Treasurer or a member of the Finance sub-group).
- Prepare a funding calendar and set out the dates you must work towards.

This will prevent you from getting caught out by deadlines and allows you keep focused on the funders you have identified.

When **making an application** for funding, answer all **relevant questions** and supply as much information as possible. This should include:

- A description of your festival.
- A description of the project that you are looking for support for.
- An outline of an overall budget.
- An outline of your proposed programme of events.
- An outline of previous events and what you have achieved, (include press clippings, endorsements, etc if possible).
- Write it in plain everyday English.
- Run the application past a second person to ensure you have covered the main points.

When **applying for funding**, be clear about your project and what you are looking for:

- Specify the aims, objectives and outcomes of the proposal from the beginning. These should be specific, measurable, achievable, realistic and time-bound.
- Don't assume that the funder knows all about your festival. If you can, give them a little history about what you have achieved.
- Request an application form if there is one available - this application form will outline the criteria for funding.
- If possible, avoid general appeals and personalise your letter of application. Be honest and open about what you are looking for.

Be clear about why you need more money. Possible reasons for this could be:

- The funding you have is not enough to meet your costs.
- You want to offer more activities and benefits to attendees.
- You want to be more successful with your sponsorship efforts.

When applying for grant funding, there are some additional considerations to bear in mind. Your application needs to be direct and enthusiastic. Include your costs from the outset. Design your presentation to emphasise that being involved is going to help the community. Remember to apply well in advance - some applications can take up to 9 months to process.

Your letter of offer for grant funding will indicate agreement to the action plan you have proposed, the total amount of grant offered to your festival (detailed by specific project where applicable) and the fund from which the grant is awarded. Should you not use the grant for the project offered, it may result in loss of funding.

Raising money is competitive. Avoid rejection based on an ill-prepared, inaccurate or incomplete application. The presentation of your application is important - make sure to include additional information such as a business plan and a covering letter. Keep a copy of the application in case there are any queries later.

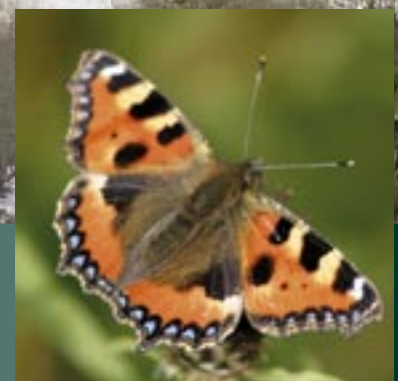
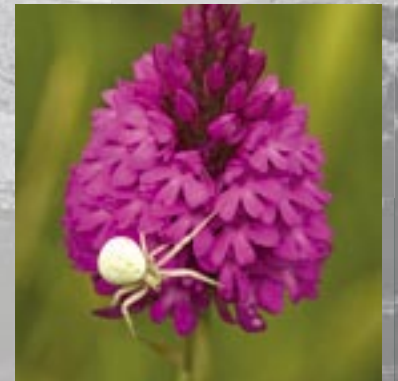
If you have a verbal agreement for funding, it is important to get the agreement in writing too.





# Marketing

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## Marketing

All festivals no matter how small need a marketing plan. When putting it together consider the following:

- Market position - who do you want to attract to your festival?
- What your marketing objectives are - for example increasing visitor numbers, increasing publicity etc
- Carrying out a SWOT analysis
- Assessing the competition

### Specifically

- Market research and analyse local, national and overseas markets.
- Define your target market and identify where you are most likely to reach them - for example what magazines do they read, where do they get their information and so on.

Produce an activity plan to illustrate how you will attract your market.

- If it's a community festival, local advertising will be effective, while a commercial festival will need more promotion.
- Consider which marketing tools will be most effective and within budget for reaching your audience.
- Walking festivals can be run outside the main tourist season and it is important to sell the benefits of this to local businesses and to statutory agencies when looking for funding.

## Marketing Trends

Emerging trends in tourism include:

- The rise of the independent traveller
- People taking shorter, more frequent breaks
- Later booking patterns
- Value consciousness
- New distribution channels (growth in the internet, destination management companies and reduced importance of intermediaries - i.e. travel agents, tour operators etc)

- Emerging destinations and competitors.

These trends should be taken into account when marketing a walking festival.

You will already have identified a clear idea and clear aims and objectives in the early stages of your planning process. Aim to be different and identify a unique selling proposition (USP) for your festival.

## Communications

The most suitable methods for communicating your festival include:

- Advertising
- Sales promotion
- Public Relations/Publicity
- E-marketing

A suggested approach for each of these is provided.

## Advertising

**Mass Advertising** media includes newspapers, magazines, radio and television.

Walking magazines are a good source of advertising for a walking festival. Many walking magazines will also list your festival in their events calendar, and some will do this for free. *'Walking World Ireland'* has proved to be very successful for advertising walking festivals. *Mountain Log and Country Walking* (an English magazine) are also effective, and the latter will list festivals for free. The deadline for *Walking World Ireland's* calendar of walks is December 16th.

*Mountain Log* is sent directly to all Mountaineering Council of Ireland members, and is on general sale. Arrange to have your festival listed in community or church newsletters in your area.

Track the effectiveness of your advertising, by asking people when they register how they heard about the festival.

**Direct Advertising** includes business-to-business and business-to-customers marketing. This is also known as database marketing and has proved extremely effective in recent years due to its targeting nature and use of technology.

If you have already run a walking festival previous participants are relatively easy to target and you already know they have an interest in what you are offering. Attendees of other festivals are also an important target market and they may also recommend the festival to others they know will enjoy it.

To tap into this market, you should collect contact details and other information from participants when they are registering for walks to help you create a mailing list. Record all participant details at registration or when they make an enquiry about the festival. The following information should be recorded:

- Contact details - name, address, email, phone number
- Club membership details
- Where they heard about the festival
- Other interests - this will assist in developing themes for the festival.

This information can be used in a direct marketing campaign.

If your brochure is ready by November (see below), you could send it to those on your mailing list with a Christmas card.

Local product providers could be targeted with information so they in turn can promote the festival.

You could join forces with organisers of another non-competitive walking festival and conduct a joint direct marketing campaign.

You could ask walking clubs if you can use their membership lists or pay them to include your brochure with information they may be sending to their members.

To target the local market, posters could be put up in prominent public places, shops etc in advance of the festival. Also flyers for the festival could be put on windscreens of cars parked in the area or dropped through letterboxes.

## Sales Promotion

### Trade orientated

Call to local tourist information offices and brief sales staff on your event at least 6 months prior to the event.

### Consumer orientated

You can promote your festival at Consumer Fairs such as 'Holiday World' where you will have access to a large group of people over a relatively short period of time. This holiday fair runs in January in Dublin, Cork and Belfast. Having an exhibition stand is costly, so ask your local Regional Tourism Authority (RTA) representative and local tourism officer to carry your brochure on their stand or to let you man the stand.

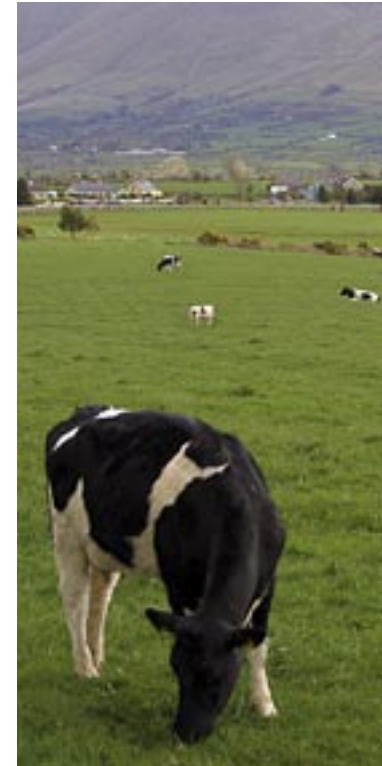
You could also offer a prize such as a rucksack, for example, to raffle on the stand in order to generate interest and attention for your festival. Develop a brochure.

## Brochure

Your brochure or promotional literature will be one of your key marketing tools. It should be ready by November, as many sales promotions take place in early January. The brochure should be attractive and appealing but also clear and only contain the necessary information. It should refer the reader to the festival website (see below) for updates. Many walking festivals produce DL size brochures that include an enquiry/booking form. The brochure should contain the following information:

- Name and location of festival (including directions)
- Number and type of walks and category of walks (whom the walks are suitable for, along with duration of walks)
- Dates and times of walks
- Festival details: contact name, telephone and fax numbers and email address
- Prices
- Details of the location of the festival centre/ base office
- Details of evening entertainment and ancillary activities
- Highlight what is unique/special about the festival
- List of sponsors
- Details on where to obtain accommodation
- Equipment required for participation
- Website address (refer readers to the website for festival updates and make sure you update the website regularly)
- Attractive photography

A brochure can be expensive to produce and post so distribute it to those who will be most likely to attend. If possible, have an electronic version on your website. You can also send it by email, which will reduce costs.







## Distribute it to:

Other walking clubs in Ireland. Make an effort to personally follow up with those you think might be interested in attending. Target walking clubs in third level institutions, but they will probably only be interested in attending festivals during term times.

Local accommodation providers - this should be done well in advance of the festival to generate interest.

The Tourist Information Office network - Tourist Information Offices, Regional Tourism Authorities, local tourism marketing groups or local LEADER groups. Ask Fáilte Ireland to include it on their Calendar of Events. Keep in contact to make sure brochures are on display and that they have not run out. Ideally posters advertising the festival should also be displayed alongside the brochures.

Sports shops - talk to local sports shops and large sports shops specialising in walking gear about putting your brochure/poster on their notice board or in their window.

Other walking festivals - ask if you can distribute your brochure or display posters at their festival and offer to do the same for them.

Retail outlets, visitor attractions, restaurants, coffee shops and pubs in the area.

## Public Relations

Public Relations (PR) or Publicity and media planning play a very important part in promoting the image of your festival. Develop a PR and media plan and implement these as professionally as possible, allocating adequate resources (see Appendix E for Basic guide to Public relations). They both involve non-personal communication with mass audiences through news items, editorials, and advertorials. Publicity involves management of the media and does not involve a cost.

List the media you want to cover your event and identify local reporters. Contact them with initial dates for their news diaries. Provide regular updates and emphasise different aspects. Gain coverage for your sponsors. Give pre- and post-event news.

Make each press release worthwhile and supply photographs associated with it (see guidelines on preparing a press release in Appendix F). Radio and TV coverage is more difficult to attract, but local radio stations may provide coverage if you provide some unique aspect to them. Make sure all spokespersons are briefed properly.

Press releases should be sent to relevant magazines such as walking magazines, accompanied by some good photographs of local scenery or previous festivals. This will increase the chances of the feature being published. Examples of walking magazines you could target are Walking World Ireland, Mountain Log (for MCI members), and Country Walking (an English magazine).

If you wish to attract overseas visitors, consider having a familiarisation trip for overseas journalists to your area. By giving them a preview of what the festival is about and letting them experience the local area, they are in a good position to write about your festival. This could be a useful source of international publicity if planned carefully. Ask local product providers to support you by providing accommodation etc.

## E-Marketing

A website is THE shop window for your festival. If you are using one, include this in your marketing plan. Review other walking festival websites for ideas. Be clear, consistent and communicate your message effectively.

Make sure your website is well designed and easily accessible through search engines – this way people will find it and read it. Your website designer should include plenty of key words on your website. If you do not have access to web design skills in your committee, it is worth paying someone to develop a website for you.

When planning your website, decide what information you would like to include. This should include all the information from your brochure (see above) as well as more details on some aspects of the festival and a section with periodic updates. Avoid clutter and update the site regularly. You may want to consider making it accessible to people with disabilities.

The website should have a link to your online brochure – people may want to download the brochure or circulate it to others. The brochure should be in a printable format (A4 size). A contact section, ideally with a contact email address and telephone number is also important. By encouraging website users to contact you via email instead of the phone, you can make more effective use of your time (by drafting a template response) for responding to queries. This is particularly useful if you do not have a full time person working for your festival.

The website should also have directions on how to get to the festival, the facilities available in the local area, accommodation providers in the area, and a map of the area.

Linking to other activities in the area is also important. By doing this, you are encouraging participants to stay longer and spend more money in the local area, which in turn can encourage the local community to support the festival.

The festival website should be linked to other sites that might be of interest to walkers and potential visitors. This should include your local tourism marketing company and regional tourism authority websites. You should also link the website to the Irish Sports Council (ISC) ( [HYPERLINK “http://www.walkireland.ie”](http://www.walkireland.ie) [www.walkireland.ie](http://www.walkireland.ie)) and the Mountaineering Council of Ireland ( [HYPERLINK “http://www.mountaineering.ie”](http://www.mountaineering.ie) [www.mountaineering.ie](http://www.mountaineering.ie)) to increase its exposure. Ensure your walking festival is listed under the ISC’s list of festival and events.

By linking your festival with your local Regional Tourism Authority (RTA) website you can increase your exposure to potential overseas visitors. RTA websites are in turn linked to Fáilte Ireland’s website.

Walking is a niche market product in Ireland. Given this, it might be useful to link your website to websites promoting walking in Ireland or walking holidays specifically. This will help attract overseas visitors to your festival. Ensure your walking festival is included on the list of ‘Things to do’ on the Fáilte Ireland site ( [HYPERLINK “http://www.discoverireland.ie”](http://www.discoverireland.ie) [www.ireland.ie](http://www.discoverireland.ie)), under ‘walking’ and ‘festivals’. Marketing niche products is also commonly used to try to extend the tourism season and can be combined with other niche holidays on the web such as photography and walking, painting and walking etc. research other websites overseas to see if they are advertising walking festivals in Ireland and ask them to include a link to your website. You can easily check this by using a search engine such as Google and searching for “walking festivals and Ireland” for example.

## Case Studies

Further to research conducted with walking festival organisers when preparing this manual, the most effective forms of marketing were identified as word-of-mouth, attendance at other festivals and advertising in ‘Walking World Ireland’.

## Market Research

How well do you know your walkers or potential walkers? Where do they come from? Where did they hear about your festival?

Such information can be easily collected at registration and is useful market research for your festival. As a minimum you should collect contact details, ask participants if they are a member of a walking club and the name of the club, how many nights they are staying in the area and other interests they may have.

A good way of gathering market research is by informally talking to participants to see what attracts people to the festival and how they heard about the festival.

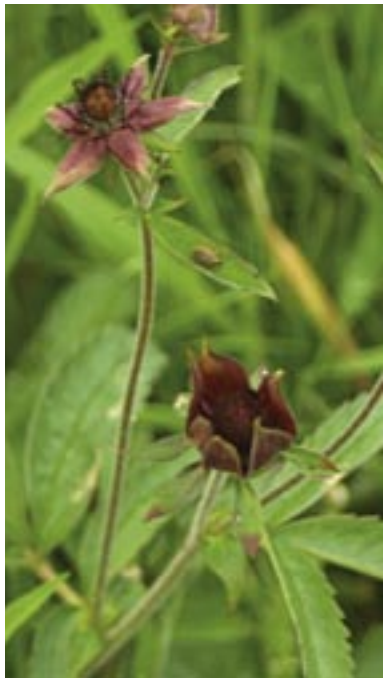
Take note of the number of locals versus visitors participating in the festival. This kind of trend analysis can be really useful for reviewing and planning marketing activities. It will help you see where visitors are coming from and identifying which marketing activities are working. By knowing this information, you can try to balance the numbers of locals and visitors, depending on whether you have designed your festival as a community or commercial festival. Locals versus visitors balance also affects demand for accommodation, restaurant facilities etc.

## Case Studies

At the *Ballyhoura Walking Festival (Tipperary, Limerick & Cork)* people were asked questions when they registered and this market research was used to promote festivals the following year. In addition, during 2004, independent market researchers conducted extensive visitor research using face-to-face interviews.

Participants at the *Donegal International Walking Festival (Donegal)* were also asked for feedback and the organisers used this information when planning the next festival. Information was gathered using a registration form at the start of the festival and then a comment sheet was used at the end of the festival. The information was combined and reviewed to find out where participants had obtained information about the festival. As a result of their research the organisers changed their marketing approach for the next festival and targeted a new market segment.

The organisers of the *Glen of Aherlow Festival (Tipperary)* did not conduct any research when developing their festival. They set an initial standard and used the same structure for a number of years.







# Participant Survey

As the festival grows and the budget for running the festival increases, you should conduct more detailed market research. By commissioning independent experts to do this you will gather valuable information that will help you make the best use of your marketing budget and the research findings will be robust and based on sound scientific research methodologies. The research can be used for future planning.

The type of information you need to gather includes:

- Participant's attitudes, profile of participants (socio-demographic factors; country of origin; county of origin of domestic participants; visitors reasons for choosing your festival; holiday planning times; expenditure patterns (accommodation, food and drink, merchandise, festivals etc); number of nights spent in the region); purpose of visit; improvements required; what they liked to do/would liked to have done when in the area; what influenced their decision to visit the area; seasonal factors; accessibility issues; satisfaction rates and accommodation usage etc.
- Level of recognition and awareness of brands and sponsorship and attitude to this commercial element.
- Impact of media coverage - 'newsworthiness' and level of recall
- Level of awareness of sponsors/patrons of the festival by participants and associated return on investment for sponsors.
- Degree to which visitors feel involved/part of the festival.
- Socio-economic impact of the festival.

Market research can then be used to target potential sponsors and to highlight the economic contribution your festival is bringing to local businesses in the area. The information obtained from this type of research is critical for use when approaching sponsors, potential funders, local businesses etc.

# Linkages and Co-operation

If you link your festival to another event you can engage in co-operative marketing. For example:

Link your festival with one in a new EU member state (e.g. Slovenia where walking is very popular amongst 80% of population). Funding may be available for this and other inter-country linkages under the LEADER programme. Twin with overseas festivals and link with your local twinning committee in this regard. INTERREG funding may be available if you co-operate with areas within the INTERREG programme regions (for example parts of Wales).

Form links with The Association of Irish Festival Event which was founded in 1993 and has over 350 members. This umbrella organisation for festivals provides support and assistance with festival management. This includes national and international networking opportunities, training, seminars / conferences, promotion and negotiating group insurance. Currently AOIFE has about 20 to 25 walking festival members. Annual membership costs @ €125. All festival members are included in the AOIFE yearbook and listed on its website. The deadline for the yearbook is December each year.

## Summary of most Effective forms of Marketing (Short to Medium Term)

### Advertising

#### Direct Marketing

Develop electronic and postal database

Develop brochure

#### Sales Promotion

Consumer Promotion: be represented at Holidayworld by local RTA - (January every year)

#### Sponsorship Marketing

Identify key potential sponsors in your area. See Section 3 for details on Managing sponsors.

#### Publicity/Media

Organise Familiarisation trips for the press Work with RTA for radio and newspaper coverage

Develop advertorials, Co-operative Marketing Internet; Brochure; Regional Tourism Authority (RTA)

#### Internet Development

Ensure website is integrated; Develop e-brochure; Develop database; Use quotes from existing walkers to your festival/area; Develop on-line reservations system; link with search engines through choice of key words

#### Festival Brochure Distribution

Through RTA and Fáilte Ireland, Tourist Information Offices, tourism product providers, other walking festivals, walking clubs/groups etc.

#### Markets

Firstly, focus on developing local and domestic market Link to twin towns, in Wales and France

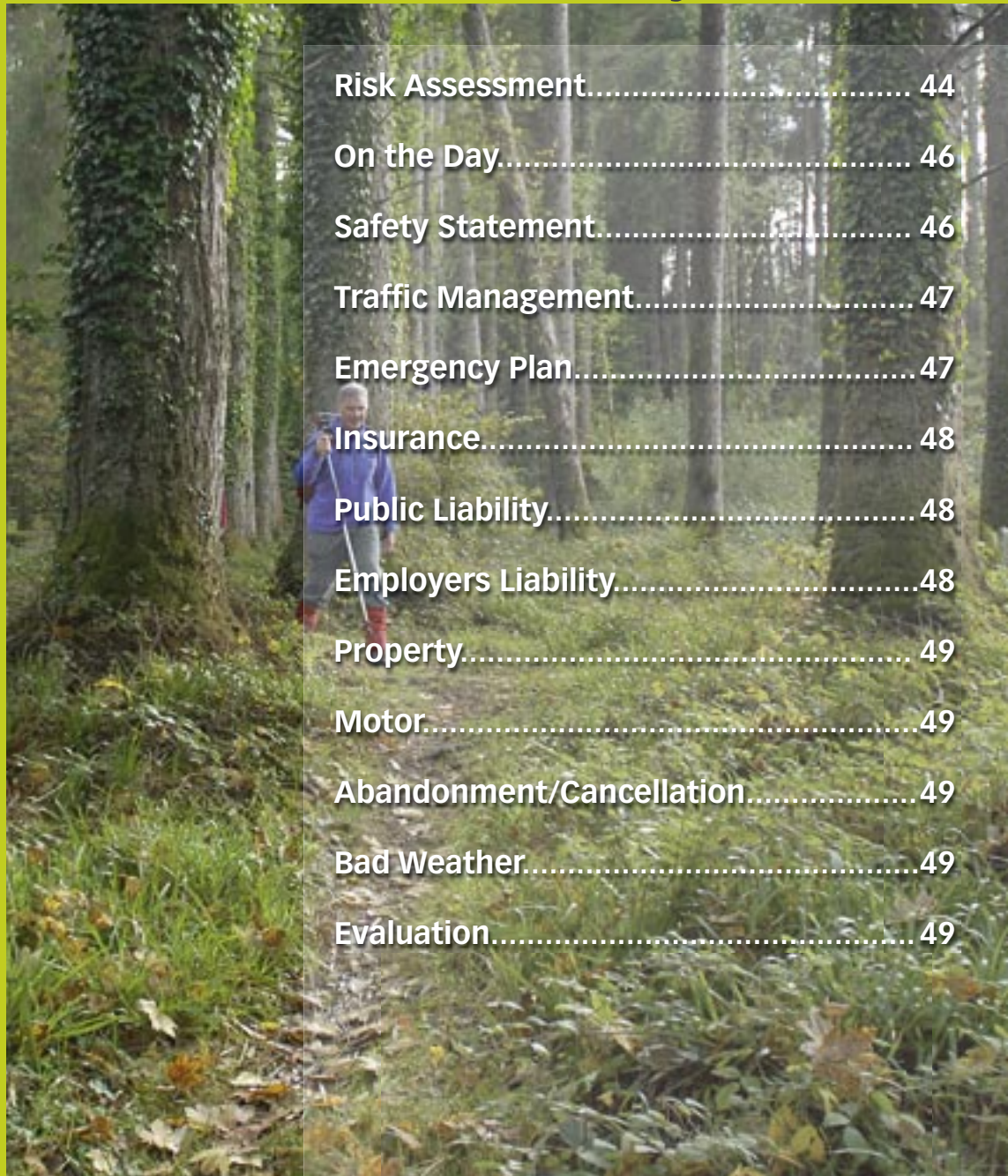






# Health & Safety & Risk Management

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# Health & Safety & Risk Management

Walking is an adventure activity and all walkers have a degree of responsibility for themselves. Festival organisers can ensure appropriate actions are taken to alleviate any potential risk. For example, if a participant has a medical problem, ensure this information is passed onto people with Health and Safety responsibility, on the day. Invite the Order of Malta or Civil Defence to be present or on stand-by for your festival. Develop procedures which will assist you. You should be prepared for all eventualities. Get legal advice to ensure you are fully compliant with all regulations and ensure all of the organisers understand legal obligations.

This manual promotes good practice in safety and risk management. Festival and event organisers need to take reasonable steps to ensure the safety of people participating in or attending their event. Failure to do this will lead to increased insurance claims from members of the public and, ultimately, to increased premiums. Health, safety and welfare, in relation to event organisation, are issues which all festival and event organizers must embrace. They should be used to raise festival standards and the safety of all involved in the event.

Try to do safety planning 3-12 months in advance. This will vary depending on the festival in question. Festivals should have a named safety officer as well as a safety statement. All festivals need to ensure they have provided adequate duty of care and adopt a common sense approach. Festivals can use a professional event management company to assist if necessary.

All possible emergency/safety services should be informed (for example, Gardai, Local Authority, Emergency services, Voluntary First Aid providers, Health Authority). They may not necessarily be present but should be alerted that the event is taking place. Sometimes if there is the physical presence of a rescue service, organisers and participants tend to rely on this too much and don't take adequate precautions themselves.

Safety statements, risk assessments, emergency plans and insurance are a pre-requisite for organising Walking Festivals in Ireland. Festival organisers should also consider developing a traffic management plan and a site plan as appropriate. The key elements of successful health and safety management include:

## Creating a Health and Safety Policy

- Planning to ensure that the Policy is put into practice
- Organising an effective management structure and suitable arrangements for delivery of the Policy
- Monitoring Health and Safety performance, and Auditing and reviewing performance

Your event should be assessed for risk and a safety statement should be developed and implemented. A Risk Assessment is an evaluation of the dangers involved in a particular activity. A Safety Statement is a written document that demonstrates to others that your organisation accepts that concern for health and safety is an integral part of the organisation of your event. It is a way of letting others know of your commitment to safety. All safety and security measures should be key areas of responsibility for the organising committee and one person should be given overall responsibility.

The prospect of preparing a formal Safety Statement and carrying out a Risk Assessment can be daunting – particularly those within the community and voluntary sector. There is a misguided belief that health and safety management is something that belongs in the workplace and isn't relevant to small or locally organised community events. There are also misconceptions about the amount of paperwork needed, terminology and an overall lack of knowledge.

Safety guidelines for walking, as outlined by NWWAC and MCI (see websites for details) should be promoted by event managers and implemented in their festival plan.

# Risk Assessment

All festival organisers have a "Duty of Care" towards those attending an event. To ensure the event is as safe as possible you have to identify what, in your event, could cause harm to people. You can then decide if you have minimised this risk or need to do more to prevent harm. In other words conduct a Risk Assessment.

There is a legal requirement, under Health and Safety law, to assess risks in the "workplace". The "workplace" can be virtually anywhere and everywhere where employed people work, including rooms, halls, roads and fields.

## There are five main steps to Risk Assessment

- Identify hazards ()
- Decide who might be harmed and how
- Evaluate the risks () and decide whether existing precautions are adequate or whether more should be put in place
- Record your findings
- Review your assessment and revise it as necessary
- Identify the Hazard (List those you have identified)
- Who could be at risk (Volunteers, employees, contractors, the public)
- The risk - based on no control (Identify the risk and write it down)
- Minimise the risk by (List the method by which you will reduce the risk)
- Residual risk (Is there still some element of risk involved?)
- Further action needed (What else can you do to further reduce the risk)

## Step 1 Identify hazards

Write down all the activities and attractions which make up the event and identify ways in which people could be harmed. Concentrate on significant hazards. For example, a walker being knocked down by a speeding car. Walk around individual venues - both indoor and outdoor. Then ask somebody else to have a look at your findings to see if you have overlooked anything.

## Step 2 Decide who might be harmed and how

Remember your "Duty of Care" - not only to the paying public, but also to your own committee members, volunteers, stewards, employees, contractors, artists, site crew etc. Beside each hazard which you have identified, write down those who could be harmed. For example, in the example above: walkers, organisers, volunteers, onlookers and so on.

## Step 3 Evaluate the risks

Decide whether existing precautions are adequate or whether more should be put in place. Consider how likely it is that each hazard could cause harm. This will determine whether or not you need to do more to reduce the risk. And remember that even after precautions have been taken - some risk usually remains. What you then have to do is decide whether this remaining risk is high, medium or low. Remember that your real aim is to "make all risks small". In the example, you may have already decided to block off the road to traffic all day which means there is a low risk that anyone will be hit by a fast moving car.

## Step 4 Record Your Findings

You must write down all the hazards that you have identified - this document will become your Risk Assessment - and the steps that you have taken to reduce the risks involved. This need not be a major document - you could include all details in an Excel file, for example, or write them into a pre-printed table with the following column headings:

Frequently, the steps that you have initially taken to reduce the risk will be adequate and there will be no need to consider a residual risk.

## Step 5 Review your Assessment and Revise it as necessary

Because every event is unique and constantly changing it is advisable to review your assessment on an ongoing basis. In particular you should consider any major changes in the venue or significant changes to the event itself.

In conclusion, remember that Risk Assessment involves using common sense when planning your activities. If you take the initiative of preparing a Safety Statement and conducting a Risk Assessment you will have taken a huge step to ensuring, not only the general safety, but also the level of enjoyment for all who attend events.







## Risk Assessment Ideas from Festival Organisers

- Enlist support from the local authority
  - Insure the festival under local development association package
  - Do not permit dogs/children on certain walks
  - Have checkpoints and marshals along the route
  - Train guides in first aid and mountaineering skills, where appropriate
  - Have search and rescue/ambulances on stand-by.
  - Use local radio emergency network (VHF) and walkie-talkies if possible
  - Hold a brainstorming session with your organising committee to highlight potential difficulties that you may encounter. By doing this, you will be more prepared and can avoid some of the problems you could encounter.
  - Ensure local mountain rescue are on standby
  - Ensure a fully stocked First Aid box is available and that walks Leaders carry any necessary equipment/plasters, swabs etc.
  - Do safety training one week before festival starts
- Keep the file on record, noting actions taken/ procedures followed.
  - All participants should be checked off at every checkpoint - so if somebody goes missing then the Rescue has a point where they were last seen.
  - Walkers must inform the organisers if they give up or do not finish the walk this and this should be stated in the documents and re-advised by the group leader.
  - Check that walkers are wearing proper clothing, particularly footwear.
  - Leaders take a note of the names of walkers in their group at the start.
  - They should then sign in their groups when they have completed the walk.
  - All staff should be fully aware of the kind of responsibilities they have, where everything is kept, and what are the emergency procedures.
  - Complete checklists at the end of each day.

## Safety Statement

All festivals should produce a Safety Statement as part of a commitment to safety planning but also as a defence in the event of an accident occurring and a claim being made and this is often a condition of some insurance policies. From a legal perspective the extent to which a festival or event needs to produce a Safety Statement is unclear. Events that come, either wholly or partly, within the remit of the "Code of Practice for Safety at Outdoor Pop Concerts and other Outdoor Musical Events" (1990) must, under clause 5.14, produce a Statement of Safety Procedures. Likewise, events which fall within the remit of the Planning and Development (Licensing of Outdoor Events) Regulations 2001 are also required to produce a Safety Statement (Section 7.1) as part of the Event Licensing process.

So while it would appear that for the majority of smaller community festivals and events there is no legal obligation to produce a Safety Statement, it is recommended that a statement should be produced as part of a commitment to safety planning – and also as a defence in the event of an accident occurring and an insurance claim being made.

The size of a Safety Statement is relative to the scale, nature and duration of the event. For smaller events the document should contain:

An **Introduction** with a brief description of the event, the proposed dates and times, the statutory and other bodies with whom you have consulted and a statement stressing the organisation's awareness of safety - the Safety Policy.

**Details of the Organisation** which show how the Policy will be put into practice. This part should describe the roles and responsibilities of the management team.

**Risk Assessment** (see above) paying particular attention to any major events, fireworks, funfairs, water-based events and events involving children or animals.

**Insurance details** stating that the event holds public liability insurance with level of indemnity and any other applicable insurance - employer's liability, motor, property, weather and so on. Name the broker or Insurance Company and enclose a copy of your policy document together with documents supplied by any outside specialist contractors.

Depending on the size and nature of the event, it may be necessary to include details of some or all of the following together with safety arrangements which have been put in place:

- Venue evaluation
- Crowd Management
- Stewarding
- Communication
- Emergency Procedures
- Barriers
- Noise control
- Fire precautions & equipment
- Waste disposal
- Special effects
- Medical Service Provision
- Electrical services
- Sanitary Accommodation
- Litter Control
- Food Safety management procedures

Most Safety Statements should also include appendices providing details, where applicable of emergency contact numbers, site maps and traffic management plans.

It is also important to remember that activities such as fireworks and fun-fairs, together with the safety details of each as provided by the contractors, must be incorporated into the Safety Statement, even though they are operated by outside specialist contractors.

## Traffic Management

- Consider the capacity and suitability of parking sites - especially if it may rain
- Have trained stewards available to direct parking
- Provide car parking information in your brochure and on your website
- Have a communication system for stewards.

## Emergency Plan

You will need to have a procedure in place in case of emergencies. All staff and volunteers should be fully briefed on the emergency plan and understand their individual roles but one person should have overall responsibility. You will need to cover: Evacuation of sites / exits; Location and use of fire equipment;

- Emergency communication procedures:
- Pre-determine your means of communication - mobile phones are the handiest but cover needs to be checked throughout the walk before hand and they should be fully charged. Radios have better though not complete coverage.
- Designate a location for first-aid treatment and for lost children
- Have Civil Defence, Red Cross, St. John's Ambulance etc on stand-by.
- Prepare and distribute a list of key contact numbers
- Have back-up cars/jeeps available
- Develop an accident report form (see below)







## Incident/ Accident Report Form

- In the event of an accident, record all details on an incident/accident report form. Train staff and volunteers on how to complete the form and have written reporting procedures in place.
- Take as many details as possible
- Record names and contact details of injured party
- Record names and contact details of witnesses
- Record names and contact details of medical attendants and Gardai
- Take photographs

**Remember:** Your Duty of Care; Record everything; Ensure you are insured

## Insurance

Festival organisers should have adequate and appropriate insurance. Get a range of quotes for each type of insurance and check cover carefully before accepting. You are likely to need the following types of insurance:

- Public Liability
- Employers Liability
- Property
- Motor
- Abandonment/Cancellation
- Landowner/occupier Indemnity

You should contact relevant organisations well in advance of the festival to ensure it is adequately and appropriately insured.

## Public Liability

- All events must have adequate public liability insurance. The policy should cover all activities, as far as possible, not just those you are organizing. Remember if the activity is listed in your programme you could be brought into a claim should an accident arise.
- The policy should have a minimum limit of indemnity of €1,300,000 and preferably higher (check indemnity limits with your insurer, since this will change).
- The policy should include an indemnity to principals clause.
- The operators of any high-risk activity - fireworks, fun-fair etc should provide you with a copy of their public liability policy that should be specifically extended to indemnify you.
- The insurers should be told about any camping activity.

**Examples of Claims that have Arisen:**

- *Participant injured by cable left stretched across the road.*
- *Person injured when struck on the head by a walkie-talkie that fell from an employees hand.*
- *Person allegedly 'impaled' on defective fencing/ barrier.*

## Employers Liability

If you are paying anyone, other than bona-fide contractors, you will need employers liability insurance. This does not apply to the reimbursement of expenses to volunteers, committee members and so on.

**Examples of Claims that have arisen:**

- *Employee crushed hand whilst lifting barriers*
- *Person fell from ladder putting up bunting*

## Property

- If you have a festival office, then you will usually need to insure the contents of the office against All Risks.
- If you hire equipment - lighting, PA etc then you may be responsible for loss or damage to that equipment. In each case check the hiring agreement or contract.
- If there are exhibits, you may need to increase insurance cover even if there is insurance already. You may need All Risks insurance to cover you in the event of loss or damage.
- If you are collecting money you should insure against theft.

**Examples of Claims that have arisen:**

- *Banners stolen after the event*
- *Seats stolen after festival parade.*

## Motor

If you are using any motor vehicles in a public place then you will need motor insurance as this will not be covered under a public liability policy.

Remember a public place is any place to which public have access which would, therefore, include places which are otherwise private property.

**Examples of Claims that have arisen:**

- *Courtesy cars returned damaged/vandalised*
- *Forklift collided with car at festival site.*

## Abandonment/ Cancellation

If as part of your festival you have a particular event or events that produce income and are intended to provide the funds to run the rest of the festival then you are financially exposed if the event doesn't take place due to, for example, illness of a special guest or guide.

You can use abandonment/cancellation insurance to protect you in such circumstances against either the costs incurred or the costs incurred and the anticipated profit.

If the event is weather-dependent cover should be effected as early as possible otherwise insurers may not give cover.

**Examples of Claims that have arisen**

- *Weekend festival cancelled in full because of extreme weather conditions*
- *Specific event during festival cancelled because of rain*

## Bad Weather

You will need a contingency plan in case of bad weather for example, access to shelter and changing facilities and warm drinks. In case you need to cancel at the last minute get contact details from participants when pre-registering. Ideally, this should be a mobile number in case you need to cancel at a late stage. You could have a programme of indoor activities, quizzes, talks and so on stand-by.

## Evaluation

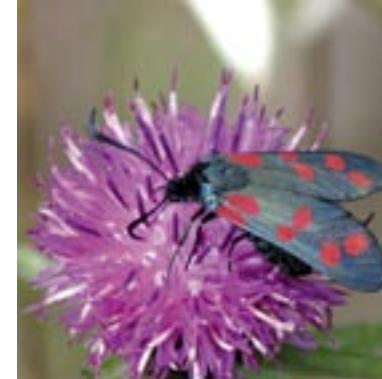
As part of the evaluation process detailed financial accounts will need to be produced. This will determine if the event was a financial success. It will also be necessary if there was any grant-aid allocated as the funder will require a final report. The Committee can also identify areas of under and overspend and provide information that will form the basis of the following year's budget. The accounts should be independently audited and agreed by the committee. Ensure all suppliers have submitted invoices and everyone is paid before final accounts are produced.

Evaluate your feedback forms and get feedback from staff, volunteers and organisers at a de-briefing session. You could contact participants afterwards if you haven't already asked them to provide you with comments on the day.

Celebrate the festivals success with some form of thank you. This could be a letter of thanks, a night out or gifts to particular individuals. Include everyone on the list including landowners, emergency services, volunteers and sponsors. Make sure you have all contact details for the following year.

Provide feedback to sponsors. This could include information on visitor numbers, a visitor evaluation report, a copy of the accounts or a personal presentation.

As soon as possible after the event let the media and public know about the success of the event and if possible choose the date for the following year and start the planning process again.





# Appendices

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# Appendix A: Best Practice for Organisation & Management of Committees

Five people are considered an appropriate size for a committee and if more people are interested in specific areas they can be included in a sub-committee(s). Appoint people to the key committee roles of chairperson, festival manager and treasurer. The Chair of the sub-committee(s) should sit on the main committee to ensure clear communication flow.

- Develop a clear mission for the festival
- Create a common and shared vision for the festival
- Develop clear objectives and goals and create long term and short term plans
- Ensure members take responsibility and ownership for development of the festival
- Identify activities that can be carried out
- Clarify individual roles, authority and accountability: define responsibilities and ensure clear division of roles. A quick skills check is essential to make the most of the skills within your group.
- Set an agenda
- Develop clear channels of co-operation and reporting back structures. The importance of communication at all times and on all matters should be emphasised.
- Obtain clear agreement around communication, decision-making and conflict management.
- Correspond minutes from meetings, via email, where possible. This will help save time, administration costs and helps ensure all information and decisions are documented.
- Discuss misunderstandings and common problems

- Plan regular meetings of the committee so that all members are aware of what is happening. For example, meet every 2 months and determine dates for the year 12 months in advance.
- Rotate the chairperson annually; the chairperson could have the opportunity to co-opt someone to the committee for a period of time, as appropriate
- Ensure strong representation on committees or subcommittees. These could include representatives from Local Development Groups, Local Authority, Coillte, Vocational Education Committee (VEC), Macra na Feirme, IFA, Teagasc, local walking and tourism group, Regional Tourism Authority (RTA), local Heritage organisations, FAS etc. Also, link with Local Sports Partnerships (LSPs)
- Source support for full time festival management - e.g. through a local FAS CE project or with support from the Local Development Group.
- The committee should include people with walking knowledge; ideally have the local walking club involved, if it exists. They are important for assisting in running a festival and key to developing it.
- Consider providing training, as it is an integral part of a strategy to motivate a committee.
- Training should be provided in capacity management skills e.g. leadership, conflict resolution, communication, confidence building and team building. Training could also include hospitality skills, planning and organising, marketing, business planning and finance.
- Monitor performance, review progress and outcomes regularly.

# Appendix B: Sample Application/Registration Form

Develop an Application Form, preferably one that can be torn off from the brochure. As a festival organiser, you can get a lot of vital information from the application form. The form should contain the following information:

- Walkers contact details: Name, address, email address, phone no etc.
- Age grouping of individual participant
- Age grouping of all participants, if it is a group Walk selected (the organisers reserve the right to send you on a similar or lower standard walk)
- Any medical problems that might affect your participation (this puts the onus on walkers themselves)
- Disclaimer - not 100% effective but does discourage claims - this is what the Irish Ramblers Club has in their monthly Newsletter: "In common with all forms of mountaineering, hill-walking is an adventure activity with inherent risk of personal injury or death. You are responsible for yourself on the mountains at all times".
- Specify walks on which dogs are banned. Dogs on other walks at owner's risk! (Note: Farmer has the right to shoot dogs attacking their stock).

It would also be worthwhile having a much simpler document to give to people who for some reason haven't seen a brochure - who perhaps just turn up on the day. Again a tear-off with key info you want to get to them - dogs (a bit late), litter, bad parking, noise, etc. If they have something written in their hand, they will be able to follow the leader's pep-talk a lot better.

## Example of an application form:

Name:.....  
Address:.....  
.....  
Email:.....  
Phone Number:.....  
Mobile Phone No. ....  
Age:.....  
Select Walk (A) (B) or (C) - with detailed description of walk on the brochure.  
.....  
Please list any medical problems you have that might affect your participation  
.....  
.....  
Dogs are banned/not banned from the walks  
  
**Disclaimer:** "In common with all forms of mountaineering, hill-walking is an adventure activity with inherent risk of personal injury or death. You are responsible for yourself on the walk at all times".







## Appendix C: Useful Contacts

### Useful Magazines

#### *Walking World Ireland*

Athletic Promotions Ltd.,  
PO Box 9543, Dublin 6.  
Tel: +353-1-498 2645  
Fax: +353-1-498 3043  
Email: joycem@iol.ie  
Web: www.medialive.ie/Magazines/Hobbies/walking.html  
Web: www.walkingworldireland.com  
Contact: Martin Joyce  
Frequency: 6 times a year

Submit all advertising material, or requests for information about advertising in *Irish Mountain Log*, to *Mountaineering Council of Ireland*  
Sport HQ, 13 Joyce Way,  
Parkwest Business Park, Dublin 12.  
Tel: +353-1-6251115  
Fax: +353-1-6251116  
Email: mci@eircom.net  
Contact: Helen Lawless  
Web: www.mountaineering.ie  
Frequency: @ 3 times a year  
(note: the Log does not carry advertising for walking festivals or charity fundraising events unless they comply with MCI's environmental policy.)

#### *Outsider Magazine*,

Guinness Enterprise Centre,  
Taylor's Lane,  
Dublin 8  
Tel: +353-1-4151209  
Fax: +353-1-4151267  
Email: info@outsider.ie  
Web: www.outsider.ie

#### *Country Walking (English Magazine) -*

Web: www.countrywalking.co.uk/routes/default.asp

#### *TGO (the Great Outdoors)*

20, Renfield St,  
Glasgow G2 3DB, Scotland

### Other Contacts

#### *AOIFE - The Association of Irish Festival Events*

The Enterprise & Technology Centre,  
Creagh, Ballinasloe, Go. Galway  
Tel: +353-90-964 3779  
Email: info@aoifeonline.com  
Web: www.aoifeonline.com  
Chairman: Ian Malcolm

#### *Countryside Access and Activities Network*

(CAAN) - Northern Ireland  
House of Sport, Upper Malone Road,  
Belfast, BT9 5LA  
Tel: +353-48-9038 3848  
Fax: +353-48-9038 3849  
Web: www.countrysiderecreation.com

#### *Leave No Trace*

Tel: +353 (0)1 473 6283  
Email: info@leavenotraceireland.org  
Web: www.leavenotraceireland.org

#### *Fáilte Ireland*

Baggot Street Bridge,  
Baggot St, Dublin 2,  
Tel: +353-1-6024000  
Fax: +353-1-6024100  
Web: www.ireland.travel.ie/  
Contact: Festival and Cultural Events Initiative

#### *National Waymarked Ways Advisory Committee*

Irish Sports Council  
Top Floor, Block A, West End Office Park,  
Blanchardstown, Dublin 15  
Tel: +353-1-8608823  
Email: cmacdonnell@irishsportsCouncil.ie  
Web: www.walkireland.ie  
Contact: Cormac MacDonnell,  
Development Officer

### Marketing

#### Regions of Ireland

##### *SOUTH-EAST (Carlow, Kilkenny, South Tipperary,*

*Waterford, Wexford)*  
South East Regional Tourism Authority,  
41 The Quay, Waterford  
Tel: +353-51-875823  
Fax: +353-51-877388  
Email: info@southeasttourism.ie  
Web: www.southeastireland.com

##### *SOUTH-WEST (Cork, Kerry)*

South West Regional Tourism Authority Áras Fáilte,  
Grand Parade, Cork City  
Tel: +353-21-425 5100  
Fax: +353-21-425 5199  
Web: www.corkkerry.ie

## Appendix C: Useful Contacts

#### *WEST (Galway, Mayo, Roscommon)*

Ireland West Regional Tourism Authority,  
Áras Fáilte, Forster St, Galway  
Tel: +353-91-537 700  
Fax: +353-91-537 733  
Web: www.irelandwest.ie

#### *NORTH-WEST*

##### *(Cavan, Donegal, Leitrim, Monaghan, Sligo)*

North-West Regional Tourism Authority,  
Áras Reddan, Temple Street, Sligo  
Tel: 071-91 61201  
Fax: 071-91 60360  
Email: irelandnorthwest@eircom.net  
Web: www.irelandnorthwest.ie

##### *EAST COAST AND MIDLANDS, (Kildare, Laois, Longford, Louth, Meath, North Offaly, Westmeath, Wicklow)*

East Coast & Midlands Regional Tourism Authority,  
Dublin Road, Mullingar, Co Westmeath  
Tel: +353-44-48650  
Fax: +353-44-40413  
Email: info@ecoast-midlandstourism.ie  
Web: www.eastcoastmidlandsireland.com

#### *SHANNON REGION*

##### *(Clare, Limerick, South Offaly, North Tipperary)*

Shannon Development, Tourism Division,  
Shannon Town Centre, Shannon, Co. Clare  
Tel: +353-61-361 555  
Fax: +353-61-361 903  
Email: info@shannon-dev.ie  
Web: www.shannonregiontourism.ie

#### *FÁILTE IRELAND*

Baggot Street Bridge, Baggot St, Dublin 2,  
Tel: +353-1-6024000  
Fax: +353-1-6024100  
Web: www.ireland.travel.ie  
Contact: Festival and Cultural Events Initiative  
TIO Network: www.ireland.ie/tourist\_offices

#### *Finance*

Contact your local LEADER group, Enterprise Board or Local Authority for assistance on financing your festival.

#### *Irish LEADER Network -*

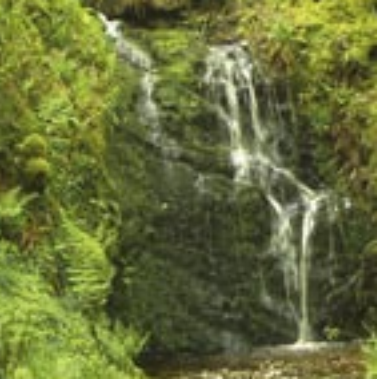
A network of LEADER groups exists serving rural communities for economic and social development through local partnerships. Contact details for all local ILEADER companies is available from  
Web: www.irishleadernetwork.org.  
or Tel: +353-46-928 0796

#### *Research*

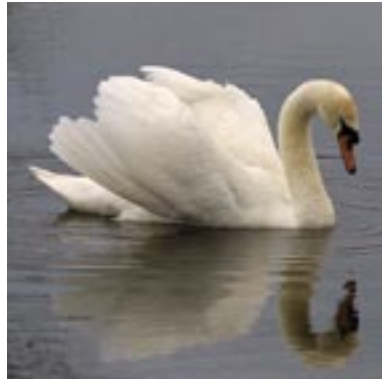
Refer to Fáilte Ireland and other organisations outlined in this document for recommended research centres.

#### *Recommended Further Reading*

A Guide To Risk Assessment Requirements - Common Provisions in Health and Safety Law HSE (1996)  
Five Steps To Risk Assessment HSE (1998)  
Managing Crowds Safely HSE (2000)  
The Event Safety Guide (Purple Book) HSE (1999)







# Appendix D: The Irish Country (side) Code for Walkers

(Developed by the National Waymarked Ways Advisory Committee in association with the Irish Farmers Association)

- Respect all people who live and work in the countryside.
- Respect private property, farmland and all rural environments.
- Do not interfere with livestock, machinery and crops.
- Respect and, where possible protect all wildlife, plants and trees.
- When walking, use approved routes and keep as closely as possible to them.
- Take special care when walking on country roads.
- Leave all gates as you find them and do not interfere with or damage any gates, fences, walls or hedges.
- Do not enter farmland if you have dogs with you, even on a leash, unless with the permission of the landowner.
- Guard against all risks of fire, especially near forests
- Always keep children closely supervised.
- Plan for smaller walking groups and always maintain a low profile.
- Take all litter home
- Keep the number of cars used to the minimum and park thoughtfully.
- Minimise impact on fragile vegetation and soft ground.
- Take heed of warning signs - they are there for your protection.
- Report any problems encountered along the route.

# Appendix E: A Basic guide to Public Relations

Public relations (PR) are an important part of the marketing process. It is about how you communicate with your existing customers and those you have identified as potential customers. The textbook definitions are:

- The projection of the personality of the company.
- Planned communication between you and your clients and potential clients.
- Activity that creates favourable attitudes among key audiences.
- Activities that build good relations with audiences, attempting to change incorrect opinions and reinforce correct opinions.
- PR is particularly effective for communicating specific promotions, projecting the benefit of a particular programme or product. Although more time consuming than paying for an advertisement, editorial copy can be very effective on both a regional, national and global level.
- Ensure your business is in a good position to benefit from greater exposure. Your plans depend on the value for money and consistency of your product..
- Know your product but understand what your customers want from you. Often businesses are too wrapped up in themselves to deliver what the customer wants. You can't press the right buttons if you are inward looking, running a business around your own needs and time schedule.
- Define your audience. Who do you want to reach? Do you want more of what you have or new clients? Research your competition.

## Step One

Identify your PR needs. Are they local or regional? Are you expanding your festival, have you won an award recently, have you a human-interest story about your festival?

## Step Two

Once you have identified your audience you can build a list of media either regionally or nationally. Check papers and magazines and make a note of journalist's names and contacts. Remember local radio is also a good medium.

## Step Three

Check each of the media you have selected and that you are contacting the right person. Think how you can have interesting stories for a news editor, business editor, women's editor, travel correspondent etc.

## Step Four

Start building relationships with your chosen contacts. Drop them a line or invite them to attend the festival.

When sending details of your news story to your chosen media contact make sure it is simple and eye catching. The headline should be newsworthy and interesting to catch the eye of the reader.

Use one and a half spaces between lines and double spaces between paragraphs. Keep the text short but informative and include an indented quote in the middle. The press release should be no longer than one page. Always end with a sharp punchy sentence, followed by your name and telephone number.







# Appendix F: Guidelines for Preparing a Press Release

## DATE

Headline: This is the first thing that will catch the attention of the reader so make it catchy!

Sub-headline: These are sometimes used to further explain the headline before you launch into the details but are not obligatory.

The first paragraph should contain all the important information. For example: who, what where, when, why and even how! It should be informative but kept to a minimum.

The entire release should preferably only have four or five paragraphs. Each one should become less important as you read through the release. You should try and keep it all on one page for easy printing purposes.

It is always good to include a quote or two from a relevant spokesperson.

Always think about whom your release is targeted at and direct its style towards them. Put yourself in the journalist’s shoes!

A reporter will start cutting from the bottom up so you don’t want to leave any vital information in the last paragraph!

## For further information please contact: -

It is vital that you include your relevant contact details including name, telephone and e-mail.

At this point if there is any additional information that you would like to include like opening times, admission rates and so on here is where you’d put it. It should only be short bullet points.

If you are e-mailing press releases try not to include logos or graphics as the file size will be too large and will either take up space in the inbox of the recipient or will be filtered and they won’t receive it at all!

# Notes:

- It is appropriate to use Walking Clubs where a club has grown out of a festival or where a club is already involved in a festival, but the support of local clubs cannot be guaranteed. It is possible only a few individuals from a local club might be willing to participate.
- Be familiar with the Occupiers Liability Act, 1995. Strengths, Weaknesses, Opportunities and Threats.
- A “Hazard” is anything that has the potential to cause harm - think about: access to and egress, crowd management issues, structures, barriers, machinery used on site, electricity and catering facilities etc.
- A “Risk” is the chance, high or low, that somebody will be harmed by the hazard.

## Category of Walkers

- **Category 1**  
Likely Walking Locations: Primarily loop walks (often local), forest park walks, beach walks and generally shorter strolls, taken on a regular basis.
- **Category 2 - Trail Walkers and Ramblers**  
Likely Walking Locations: Mixture of lowland, valley & glens, riverside & moderate hill walking, much on existing tracks and trails with some open moorland.  
Up to 500m(1500ft) ascent, 8+ miles (13-25km)
- **Category 3 - Ramblers / Hillwalkers**  
Likely Walking Locations: Mainly hill walking on open moorland, with some steep ascents & descents. Up to 1,000m (3000ft) ascent, 10+ miles (16-28km)





